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COORDINATION OF THE EXHIBITION

Despoina Evgenidou
Director within the Hellenic Ministry of Culture, Head of the Byzantine Museums Department

SUPERVISION

Jenny Albani
Dr., Architect and Art Historian of the Department of Museums in the Directorate of Byzantine and Post-Byzantine Monuments

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SUPERVISION
Demetra Papanikola-Bakirtzi,
Archaeologist

MUSEOLOGICAL STUDY
Demetra Papanikola-Bakirtzi,
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1st – Athens, 2nd – Cyclades, 3rd – Chios, 4th – Dodecanese, 5th – Sparta, 6th – Patras, 7th – Larisa, 8th – Ioannina, 9th – Thessaloniki, 10th – Chalkidiki, 11th- Veria, 12th – Kavala and 13th – Crete.

Ephorates of Prehistoric and Classical Antiquities I – Acropolis, IV – Nafplion, V – Sparta, VI – Patras, IX – Thebes, XVI – Thessaloniki, XVII – Edessa, XVIII – Kavala, XIX – Komotini and XXII – Dodecanese

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Rena Andreadis Collection

The Byzantine heritage has been a basic component in the history of Hellenism over the centuries. Realisation and awareness of this has been a complex, slow process. It is therefore with particular gratification that I welcome the organisation of the exhibition 'Byzantine Hours: Works and Days in Byzantium', which follows in the footsteps of other major exhibitions, such as 'Treasures of Mount Athos', 'The Glory of Byzantium', 'A Mystery Grate and Wondrous'. 'Byzantine Hours' forms the kernel of an international cultural event that is unfolded in Greece. The multi-ethnic Byzantine empire bequeathed its cultural heritage to many peoples, and any exhibition devoted to it is inevitably an international event. Moreover, for this particular exhibition, objects have been requested on loan from all over the world.

The articulated exhibition 'Byzantine Hours' is presented simultaneously in three cities: Thessaloniki, Athens and Mystras, and is one of the most comprehensive activities of 'The Domain of Culture'. New excavation finds and important exhibits from Greece and eighteen other countries are placed on display in these three cities, which are transformed into exhibition areas of a huge Museum –'The Domain of Culture'. The Byzantine monuments and archaeological sites of these areas form the context for the exhibition. An exhibition with a unified concept, on which departments of the Ministry of Culture have collaborated harmoniously, along with foreign Archaeological Schools and forty-two foreign Museums.

Byzantium has succeeded in rallying all this dynamism around it. In the modern age, the values of Byzantine civilisation are evidently being reassessed and are more easily approached than at other periods. 'Byzantine Hours' illuminates not only the ideology of the empire, but its everyday life, and from this point of view it advances a new working hypothesis.

I would like to congratulate and thank all those who have contributed to the exhibition, and hope that it will attract the attention of visitors from Greece and all over the world.

EVANGELOS VENIZELOS
Minister of Culture

Byzantium, the name given by scholars to the empire centred on Constantinople that evolved in the eastern Mediterranean, remained in the margins of history for many centuries after its dissolution in 1453, the victim of an ideological *damnatio memoriae* of differing origins and differing causes and serving different ends, depending on the place and period.

Byzantine art, with its symbolical, austere and spiritual character, provided an answer to demands of the late 19th century and responded to an unusual form of romanticism, attracting the attention of European scholars of this period. Thus restored to the limelight the empire that had until then been identified with decline, court intrigues and the predominance of religious superstition over rationalism and science. The cultivation of Byzantine studies has, with sober scholarship, restored the reputation of a multinational state, whose sound administrative organisation was based on its Roman heritage, its education and culture grounded in the Greek tradition and language, and its ideology closely linked with the official version of the Christian religion as crystallised at the Ecumenical Councils. At the present day, there are many peoples who look upon Byzantium as one of the factors in their history. Greeks, above all, regard the Byzantine period as a period of Greek history, a continuation of the Classical Greek past and the foundations of modern Hellenism. And not without cause, for during the last three centuries of its existence, in particular, the Byzantine empire was identified with the fate of the Greek people.

Over the last twenty years, important cultural occasions, such as exhibitions held in both Europe and America, have promoted the brilliant Byzantine art, attesting to its ecumenical character. Landmark events include the first major exhibition, entitled *Byzantine Art, European Art*, held in Athens at the Zappeion Hall in 1964, and the exhibition *The Glory of Byzantium*, mounted recently in the Metropolitan Museum of New York (1997).

For some time now the Greek Archaeological Service has been concerned to present, through the visual means of an exhibition, a global picture of Byzantine society and the culture it produced. And to provide answers to the questions what was Byzantium and why is its thousand-years-long history still of interest today.

The project has been a collective venture and the research and preparation involved lasted several years. A co-ordinating role was played by the Directorate of Byzantine and Post-Byzantine Monuments, with the participation of the Ephorates of Byzantine Antiquities, the Byzantine and Christian Museum of Athens, and the Museum of Byzantine Culture in Thessaloniki, and with a substantial contribution from the Numismatic Museum, and at last the articulated, multi-venue exhibition is ready. The event, which extends from Mystras to Athens and Thessaloniki, is organised around a number of axes, devoted to the themes of the ecumenical ideology of the Byzantines, the emperor as an expression of the ecumenical idea, Byzantine towns, everyday life in the towns and the countryside, and Byzantine fortifications. Archaeological finds from all over Greece are placed on display, the majority for the first time, along with important works of art from forty-two museums, collections and monuments in Europe and the United States. The exhibitions are supported by electronic media and printed catalogues, and there will be conferences, one-day meetings and lectures on the subjects dealt with by the exhibitions themselves. It is also planned to hold a number of artistic events.

Many people have contributed to the excellent organisation of the complex, multi-level event 'Byzantine Hours'. Scholars, technicians, conservators, administrative officials, and ancillary staff have worked together harmoniously, demonstrating yet again the dynamic abilities of the Greek Archaeological Service.

To each and every one of them are owed our thanks and congratulations, especially the Directors of the foreign museums and monuments who readily loaned valuable items from their collections. Of all these worthy colleagues and supporters, I feel it incumbent on me to single out the name of the Head of the Byzantine Museums Department and Director of the Hellenic Ministry of Culture, Despoina Evgenidou, who responsibly and most effectively shouldered the burden of the general co-ordination of 'Byzantine Hours'.

ISIDOROS KAKOURIS
Director of Byzantine
and Post-Byzantine Monuments

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The exhibition 'Byzantine Hours. Works and Days in Byzantium' has been made possible by the valuable contribution and immediate response made by museums, libraries and church collections both in Greece and in foreign countries. We would like to extend our warm thanks to the directors and curators of these institutions, who have willingly made available important objects from their collections, and to everyone who has made a contribution to the organising of the exhibition.

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Cyprus, Nicosia: Sophoklis Chatzisavvas, Director, Department of Antiquities.

Great Britain. London: John Cherry, Curator, Department of Medieval and Modern Europe, and David Ward, Curator, Department of Coins and Medals, British Museum. Also in London: Pamela Porter, Curator, Department of Manuscripts, British Library.

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ISIDOROS KAKOURIS
Director of Byzantine and Post-Byzantine Monuments

DESPOINA EVGENIDOU
Exhibition coordinator

CONTRIBUTORS TO THE CATALOGUE

ASSISTANT EDITOR
Ioannis Motsianos

EDITING SUPPORT TEAM
Anastasios Antonaras
Antigoni Tzitzibassi
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Slavonic bibliography compiled by
Aikaterini Talarou
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AUTHORS OF INTRODUCTORY ARTICLES
Angeliki Laiou
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PROLOGUE

The exhibition 'Byzantine Hours. Works and Days in Byzantium', like any exhibition in which the artefacts are testimony to human activity that has completed its historical cycle, is an intellectual adventure additionally charged with the historical past of the three cities in which it is held.

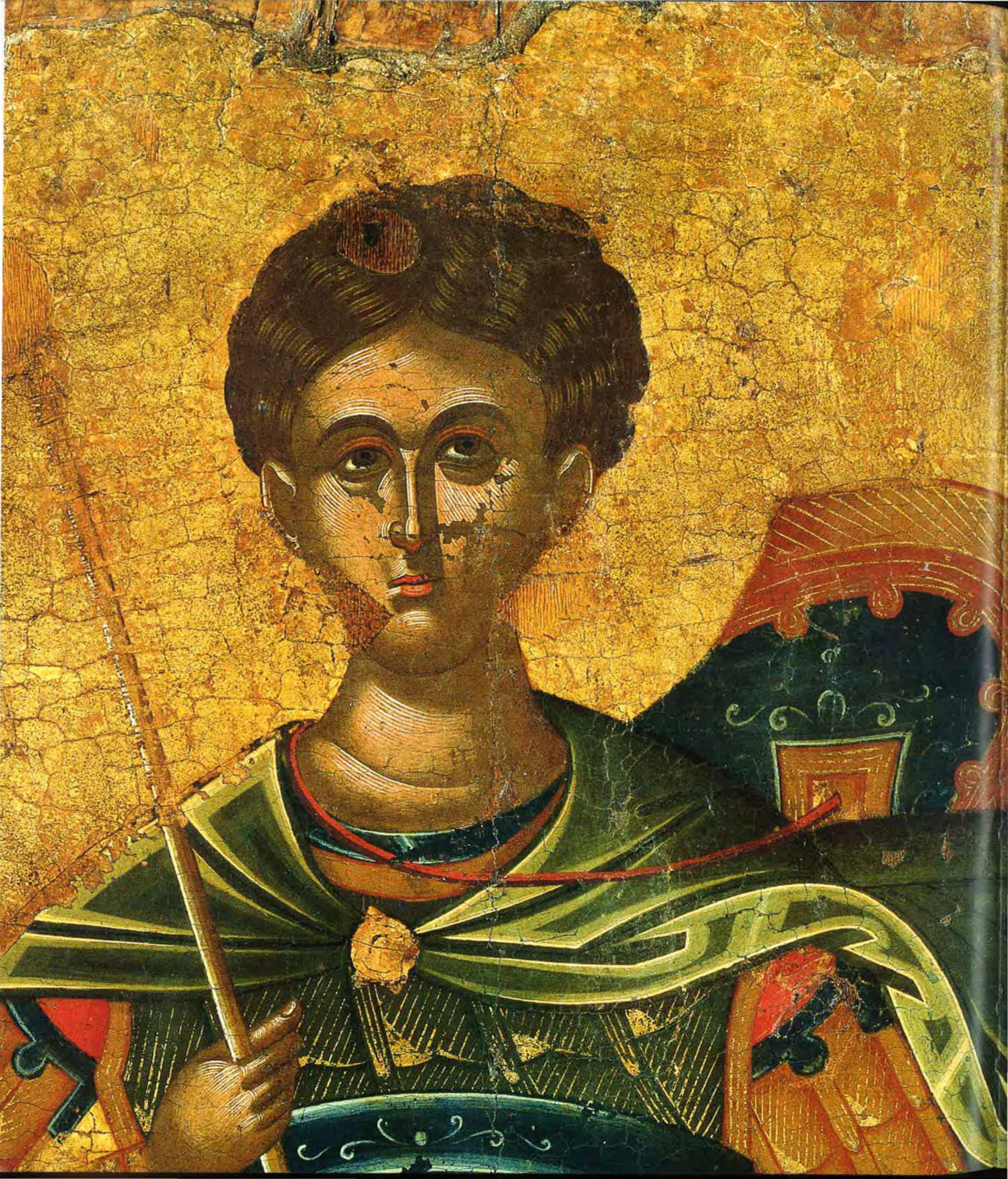
The section of the exhibition entitled 'Everyday Life in Byzantium' is presented in the White Tower. It invites visitors, through the archaeological material on display, to identify lines of cleavage and survivals, continuities and discontinuities, between the present day and manifestations of everyday life in the Byzantine period.

The original feature of the exhibition is that it presents, and provides an interpretative context for, objects that were until recently confined to the margins of academic interest – objects that served people's daily needs: objects that are therefore normally humble, though in many cases readily recognisable, since survivals and reflections of them still form an integral part of modern Greek life.

The activities of Byzantine men and women in the town and the market-place, their work in the countryside and on the seas, the privacy of their homes, and their beliefs about death are all unfolded in a narrative interpretation on the five floors of the White Tower – the 'trademark'-monument of Thessaloniki which plays an active role in the life of the city.

The Museum of Byzantine Culture would like to express its warm thanks to the institutions and individuals who have contributed to the documentation of the exhibition's content by loaning some of the objects. Thanks are also due to Mr. Nikolaos Moutsopoulos, professor emeritus of the Polytechnic School of the Aristotle University of Thessaloniki for providing the model of the castle of Rentina, which makes it easier to understand the urban play of the Middle Byzantine castle-towns; to Mr. Georgios Gounaris, professor of the Philosophical School of the same university, for his valuable help in creating a reconstructed model of a residence and bath at Philippi; to the French Archaeological School, Athens, the loaning he model of the market-place at Philippi; and to Mr. Petros Themelis, professor of the Philosophical School of the University of Crete, for loaning a model of a clay hearth from his excavations at Eleftherna on Crete.

Dr. ANASTASIA TOURTA
Director of the Museum of Byzantine Culture



TOWN AND COUNTRY LIFE

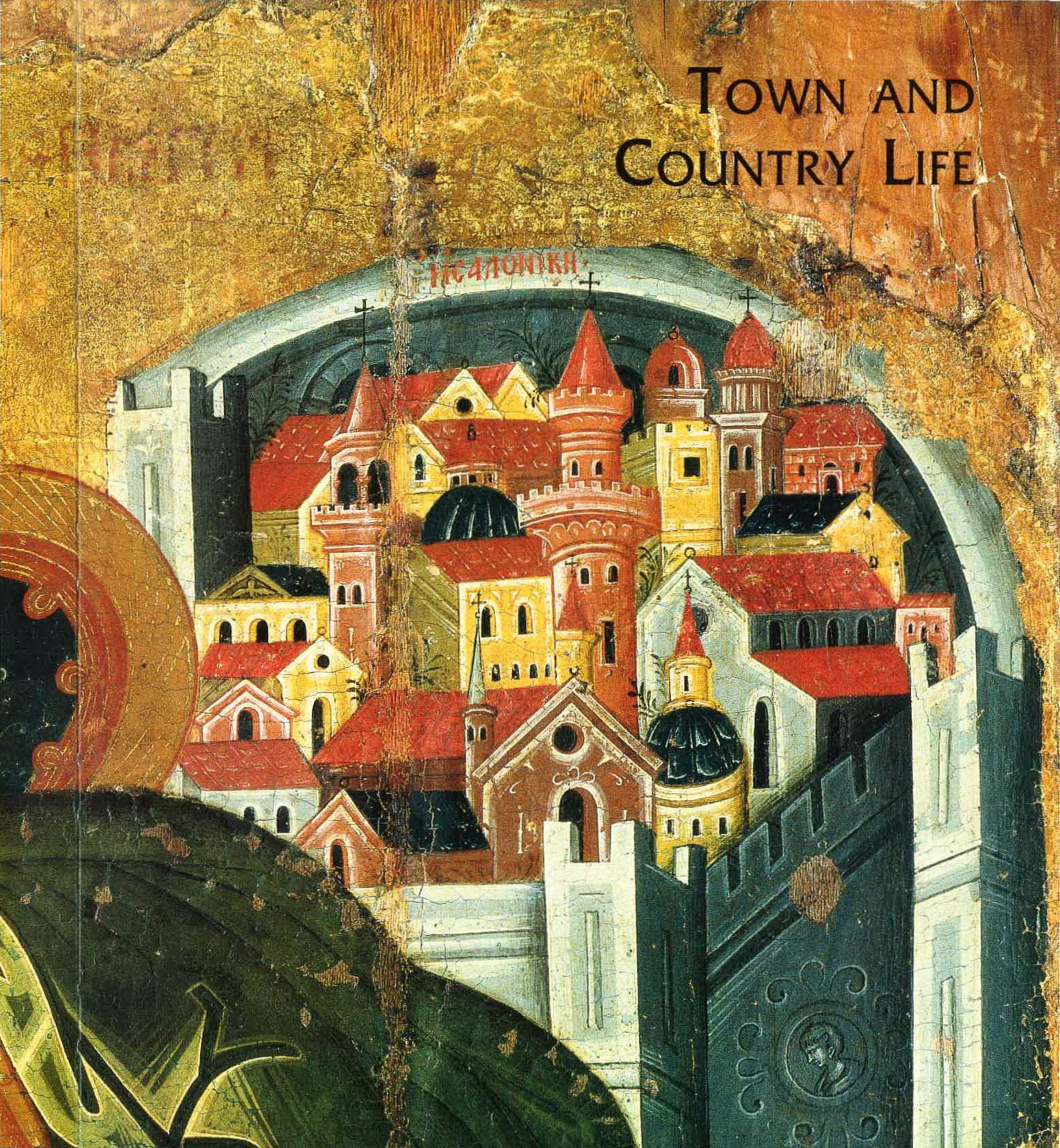


Fig. pp. 18-19. Icon of St Demetrios, showing the city of Thessaloniki. 16th century, Corfu, detail.

1. The Sun (in a four-horsed chariot), personifications of the Day and Night, the months of the year, and the zodiac cycle. Miniature from a manuscript of Ptolemy's Astronomical Tables, Vatican, Biblioteca Apostolica Vaticana, cod. Gr. 1291, fol. 9r, pp. 823-835. This manuscript of the Tables dates from the period of the iconoclastic controversy and is a copy of an earlier original.

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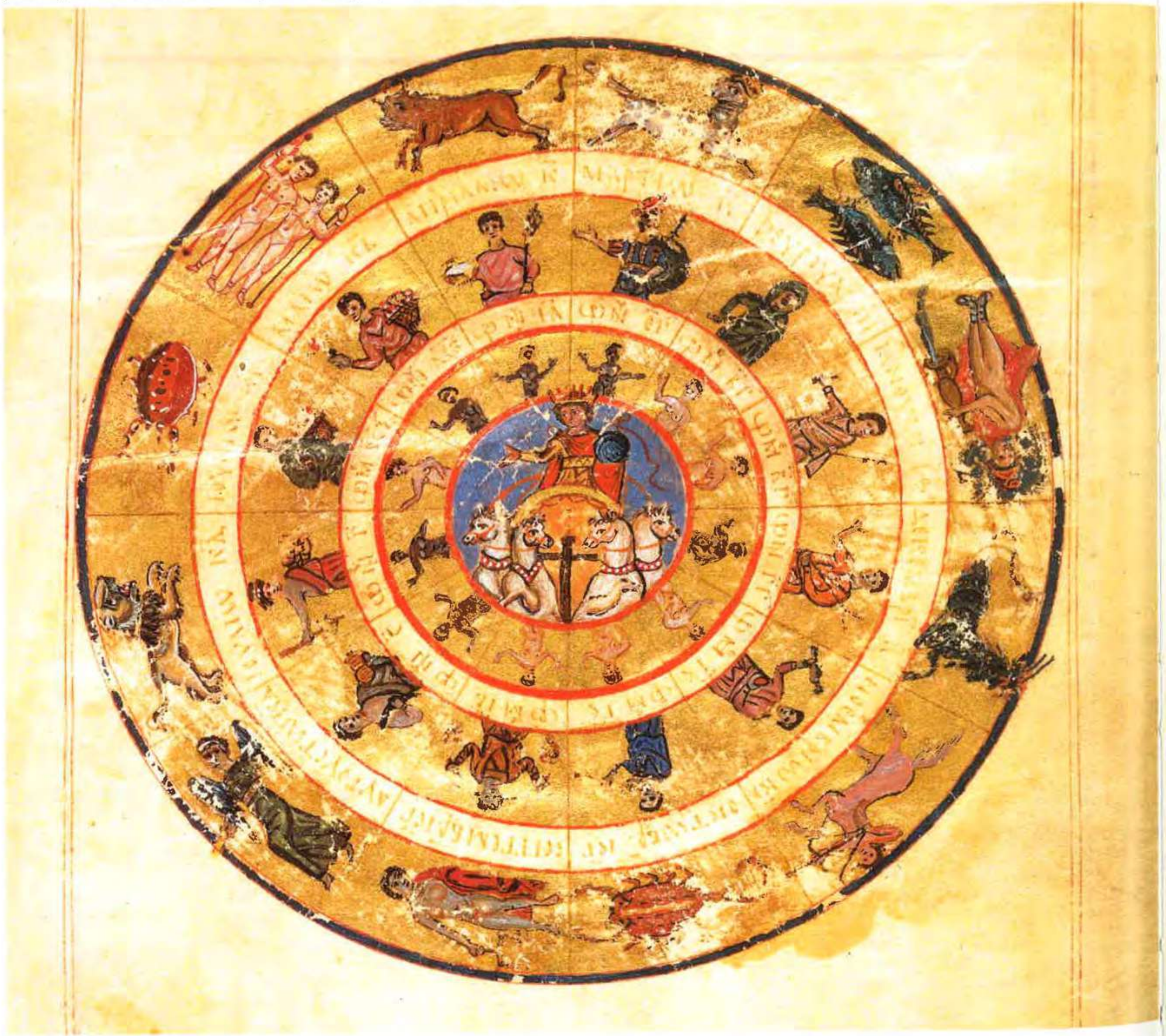


THE MEASUREMENT OF TIME IN BYZANTIUM

The division of time

'What is time, save that whose past is vanished, whose future is not yet come, and whose present escapes our notice before it can be known?'

This definition of time as fleeting is taken from the *Hexaemeron* of Basil the Great. For Basil, as for all the Byzantines, time is the measure of decay. It connotes change and is therefore associated with the perishable, mutable world. Its flow begins with the Creation, which was the starting point of the Byzantine dating system. The Creation itself is instantaneous and timeless: space, time and matter were all born at the same moment. Before the Creation there was no time, only a state that transcended time and was eternal and invisible, in a world of concepts.

Although time is defined as the measure of decay, time itself is susceptible to its own, autonomous measurement. According to the Christian cosmology (the learned school, that of Basil's *Hexaemeron* and its tradition), the first clock, before the creation of the sun but after that of light, was a pulse of light itself 'ἀναχεομένου... καὶ πάλιν συστελλομένου κατὰ τὸ ὁρισθὲν μέτρον παρὰ Θεοῦ, ἡμέρα ἐγένετο καὶ νὺξ ἀντεπῄει' (Basil the Great, *Hexaemeron*, ch. II). This 'meter' continued to exist even after the creation of the sun, now the bearer of the universal light, which circled the world with the pulse of the original light. This was our own day of 24 hours.

In practice, the measurement of time in the Byzantine empire stemmed from the Greco-Roman tradition, modified by the introduction of Christian elements and also by the influence of the astronomy of other cultures, particularly of Islam. The measurement of time implies three things: a chronological system (the definition of the current year with reference to some particular starting point), a calendar system (the dividing and measurement of the year), and the measuring of hours (the subdividing of the day). All three are defined by the science of astronomy, using different tools for each: the evaluation of historical observations over many years in the first case, astronomical journals (*kanones*, in the Byzantine term) for the second, and the use of the astrolabe and the manufacture of sundials (*gnomones*) for the third. The non-astronomical instruments used to measure time, such as various kinds of water-clock, used the division of the day defined on the basis of astronomical observations.

The chronological system usually observed by the Byzantines, particularly after the 8th century, began with the year in which the Creation of the world took place. This was placed in 5509/5508 BC. Before this system came into use, the Byzantines followed the Alexandrian chronology, which took various dynasties as its starting point.

The determination of the year of the Creation was a long process that lasted for two centuries. Annianos and Panodoros, two early 5th century chroniclers, followed the usual custom and made use of the Alexandrian chronology. Following the practice of adapting Greek science to Christian theology, which was characteristic of this period, Panodoros attempted to bring the evidence of the Bible into harmony with that of the pagan authors. In order to achieve this, he had recourse to the basic events of the Bible: the garden of Eden, the flood, the exodus, etc., down to the birth of Christ. At the same time, the chronology of Christ's life had to be established and the chronology of the Creation had to be brought into line with the lunar-solar cycle of 19 years.

Panodoros's calculations placed the Creation of the world on 19 (or 21) March 5492 BC. Annianos, however, who devoted himself to the same calculations, placed it at the vernal equinox (25 March) of 5491 BC.

The date 5509/5508 was firmly established by the *Paschalion Chronikon*, a text written about 630 BC, which places the Creation at the vernal equinox (21 March) of 5508 BC. The earliest evidence for the use of the Byzantine dating system comes from an inscription on the Parthenon (Grumel 1958, p. 125) containing the Byzantine date 6212 (AD 704). The system is cited in manuscripts from the 9th century onwards. The assigning of the Creation to 21 March 5508 BC placed the beginning of the year on 21 March, that is, roughly at the vernal equinox, which varies around that date depending on the year. However, the beginning of the Byzantine year was moved to 1 September, in accordance with the tax period of the indiction (otherwise known as the *epinemesis*). The indiction, instituted at the time of Constantine the Great, was a fifteen-year period beginning on 1 September, which thus became the beginning of the Byzantine year. In terms of the calendar, then, the Creation of the world was assigned by the Byzantines to 5508 BC (from the beginning of the year until 21 March) or 5509 BC (from 21 March to the end of the year, on 31st August): In terms of the modern calendar, from January 1 to August 31 the Creation is assigned to 5508 BC, and from September 1 to December 31 to 5509 BC.

Byzantine astronomers were interested mainly in the practical aspects of their science: for determining the positions of the heavenly bodies, eclipses, and syzygies and synods, mainly for astrological purposes (the construction of *themata*, that is, astrological houses); for calculating the date of Easter; and for the measurement of time. In any calculation, the measurement of time was the first step, and probably the only task for which astronomers turned to systematic observation. The Byzantines are known to have disdained observation for ideological reasons, even in the case of phenomena such as eclipses that had been predicted.

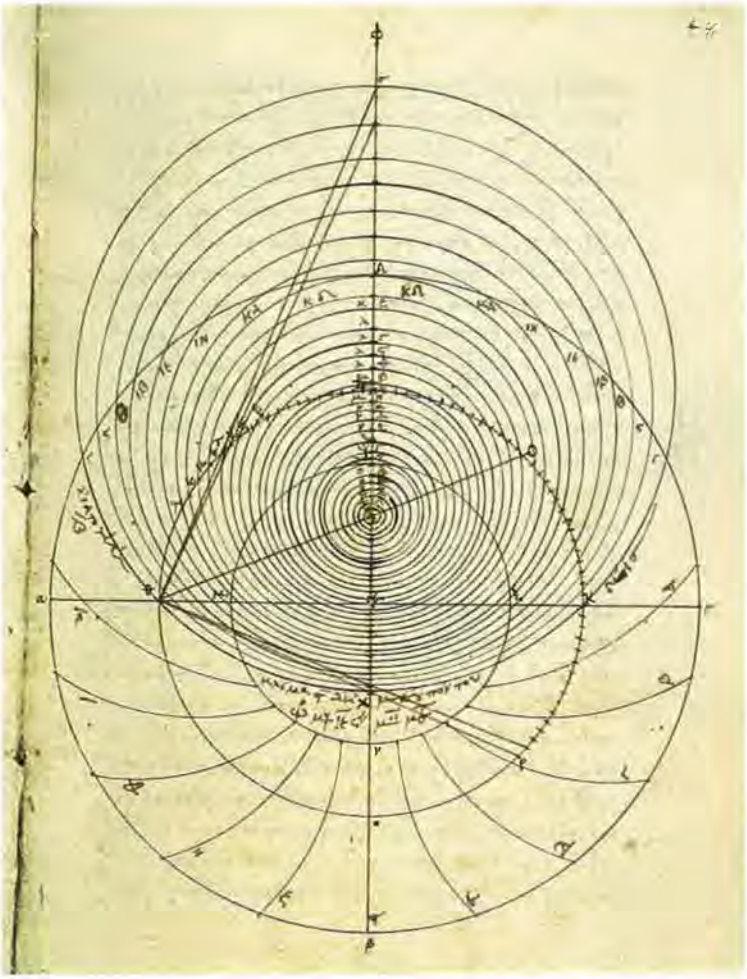
Until Byzantine astronomy first came under Arabic influence, probably at the end of the 8th century, its methods were those used by Ptolemy, known largely through the manuals of Theo of Alexandria. Despite the foreign influences, these manuals continued to form the basis for Byzantine astronomy down to Palaiologan times, at which period the Persian astronomical tables came into general use and successfully competed with the Ptolemaic tables since they were simpler to use.

Time

About 1352-1368, Theodoros Meliteniotes, grand *sakellarios* and teacher of teachers of the Holy and Great Church of God, composed his *Astronomike Tribiblos*, a large, synthetic work presenting both Persian and Ptolemaic astronomy. In chapter 2 (fig. 2), he writes:

'Τὰς μὲν οὖν ἀπὸ τῆς ἔγγιστα παρελθούσης μεσημβρίας ὥρας ὅπως ἔστι λαμβάνειν πρότερον διὰ τοῦ ἀστρολάβου ὡροσκοπείου τὴν ἐποχὴν ἑκάστου ὁποιουδήτινος ἀστέρος ἐν οἱῳδήποτε χρόνῳ ζητοῦντας, ἐν τῇ πρὸ ταύτης δεδείχαμεν, εἴτε καιρικὰς εἴτε ἰσημερινάς'.

2. Drawing of an astrolabe from the Astronomike Tribiblos (book I) of Theodoros Meliteniotis, Vatican, Biblioteca Apostolica Vaticana, cod. Gr. 792, fol. 48b.



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The full name of the astrolabe, *'astrolabos horoskopos'*, means an instrument by which one studies time with the aid of the stars. Byzantine astronomers measured time with the planispheric astrolabe, an instrument described in detail by Philoponos (about 520-550) in the earliest surviving treatise on the astrolabe. (The astrolabe described by Ptolemy was probably a three-dimensional spherical instrument that reproduced the movements of the planets.) The second such treatise was written in Syrian, before 660, by Severus Sebocht (or Sabocht) and appears to use the same source as Philoponos, which is unknown to us. In addition to that by Philoponos 15 other Byzantine treatises on the planispheric astrolabe have survived, and one on the spherical astrolabe. A long interval separates Philoponos's *Περί Ἀστρολάβου* from the second

3. Byzantine clock-calendar, 6th century. London, Science Museum, exact copy in the Science Center and Technology Museum of Thessaloniki.

4. Byzantine astrolabe, 11th century, Brescia, Civici Musei d'Arte e di Storia, exact copy in the Science Center and Technology Museum of Thessaloniki.

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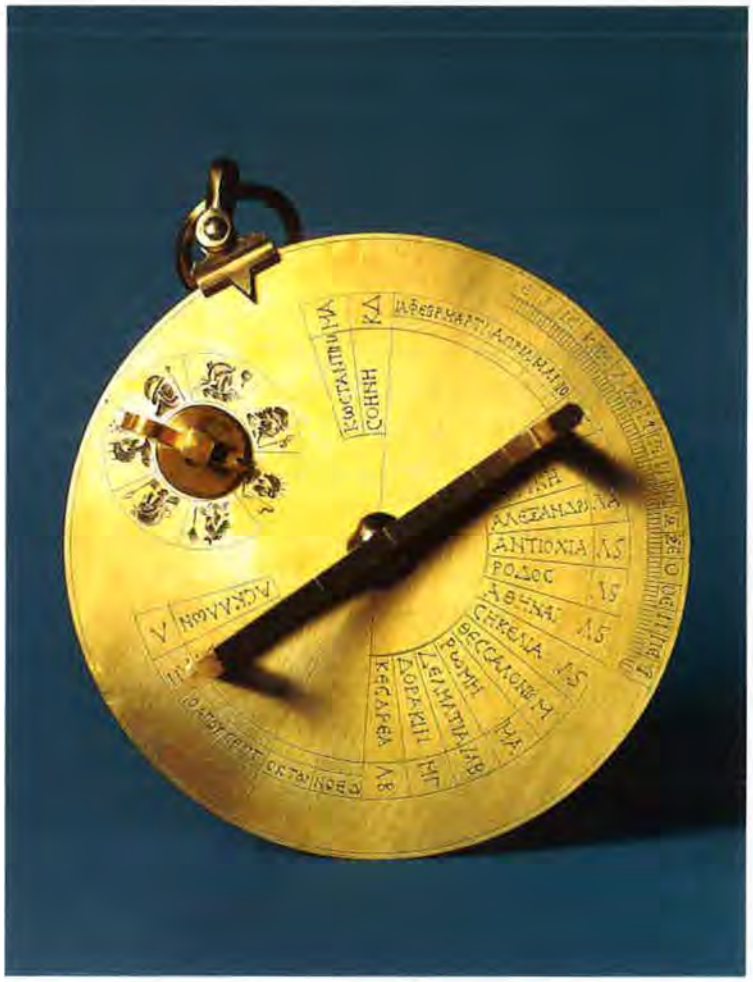

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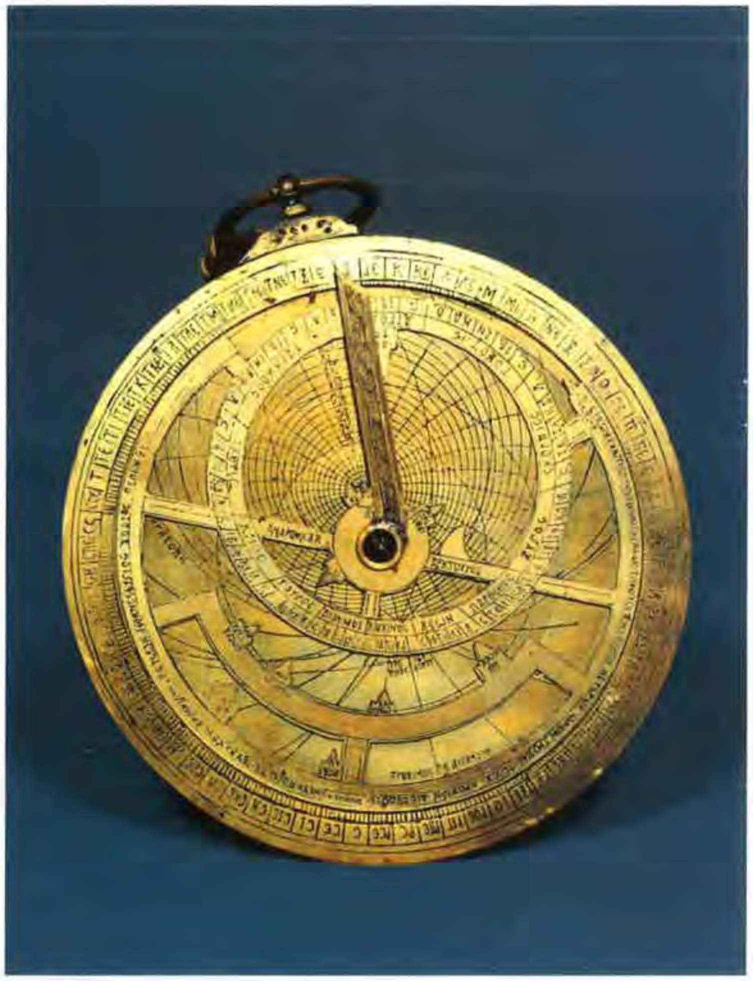

such work, the astronomical poem written by Ioannes Kamateros and dedicated to the emperor Manuel Komninos (1143-1180). In the five centuries intervening between the two texts there are references and drawings relating to the instruments, as well as the only surviving example of a Byzantine astrolabe, now in the Civici Musei d'Arte e di Storia in Brescia. This instrument reveals Arab influence and was made in 1062 by the Persian Sergios, who bore the Byzantine titles *protospatharios* and *hypatos*. The third treatise dates from the 12th century and it, too, exhibits Arab influence. Two Arabic terms make a diffident appearance in it: al-murî and al-qutb ('μούρη', 'κότπ'). The other 13 tracts, ranging from the work of Shams the Persian about 1306 to the method of Andronikos Doukas Sgouros in the 15th century, were written in the Palaiologan period. Treatises on the astrolabe continued to be written in the Ottoman period, from the method of the armillary sphere by Nikolaos Sophianos (about 1534-1539) to the chapter on the astrolabe in the *'Οδός Μαθηματικῆς* of Anthrakitis-Vasilopoulos in the 18th century. Extraneous influences multiplied in the Post-Byzantine period, from the Ottoman influence on Chrysanthos Notaras in the late 17th century to the Latin influence on Anthrakitis in the early 19th.

The two instruments, the spherical, or armillary, and the planispheric astrolabe, are used for roughly the same purposes: to record the ascension of the sun or other star, to record the time, to determine the length of the day, to record the time of the equinox, horoscope and meridian of the stars,

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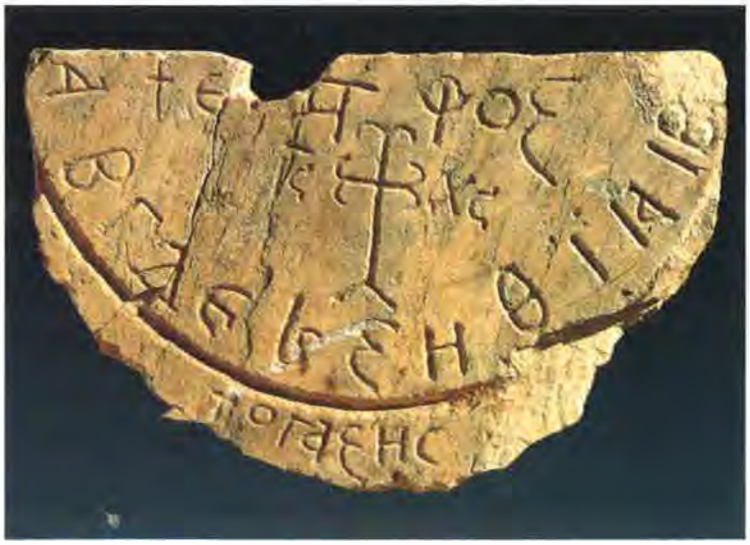

5. Stone sundial. Ayios Georgios Monastery, Vranokastro, Kavala. The hours are engraved around the edge, with the Greek numerals A-IB. In the middle is engraved a cross and the inscription † Ο Γάζης or Γαζῆς and the date ϤΦΟΖ (1069) or ϤΨΟΖ (1269).

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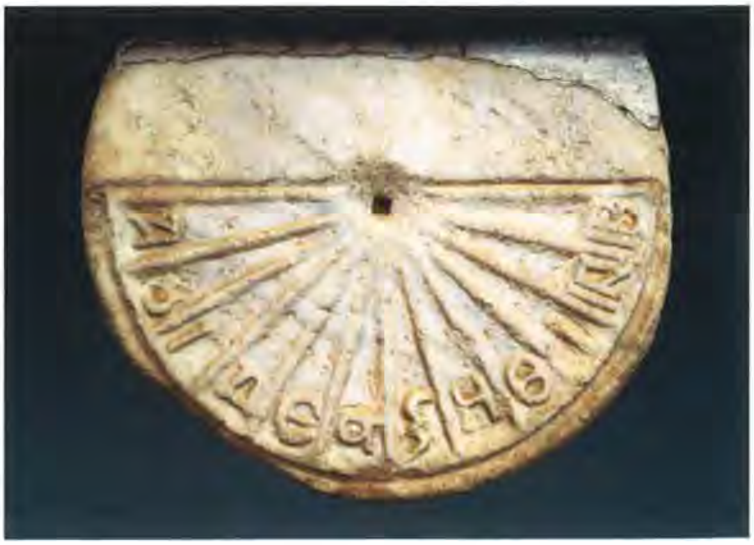

6. Marble sundial. 13th century. Thebes, Archaeological Museum. It is semicircular in shape. On the top is a line representing the horizon. In the centre of this is a square hole in which the pointer, now missing, was inserted. It is divided by eleven radiating ribs into twelve hours, with the relief Greek numerals A-IB in the intervals. The sundial is the vertical type; these were intended to be built into a wall, usually of a church (description: CH. COL.)

greatest equatorial altitude of the degrees of the zodiac, longitude of the sun, positions of the moon and all the planets, and for surveying applications (e.g. measurements of height). The planispheric astrolabe is much cheaper to make than the spherical and very easy to use. It was an indispensable instrument for astrologers – a medieval astrologer without his astrolabe is inconceivable – and was not a very precise instrument, its average margin of error being one degree. For Byantines interested in astronomy, it was the basic instrument for measuring time. The other astronomical instrument for measuring time, the *statheros gnomon* or sundial, could not be used to tell the time at night or to determine the time of astral phenomena, and, according to the Byzantines, had a greater margin of error than the astrolabe. As for the other instruments used to measure time, such as the water-clock or the hydraulic clock, these had to be set to a starting point (mid-day or some hour of the night), and this had to be done with the aid of an astrolabe or sundial, the latter having the disadvantages outlined above.

Despite being passionately interested in astronomy, particularly during the Palaiologan period, when astronomical disputes even infiltrated politics, the Byantines were reluctant observers of heavenly phenomena. Very little evidence survives for the taking of measurements, virtually none for astronomical instruments other than the astrolabe, and no observatories were built, as they were in Islamic countries.

The importance attached to the astrolabe, which cannot be considered a precision instrument, reveals its value for practical purposes: the measurement of time, and astrology. Because of its practicability, the Byzantines were open to foreign theory and technology. Accordingly, alongside the Greek treatises, which were written in the tradition deriving directly from Philoponos, Arab influences can also be detected in the 9th century, and one of the most important 14th-century astrolabe manuals was that already mentioned, written by Shams the Persian (Shams Bukhari) and dedicated to the emperor Andronikos (probably Andronikos II, 1282-1328, who was a great patron of astronomy).

The planispheric astrolabe is simply a projection in a plane of the heavens seen from the south pole. The instrument is manufactured for a specific latitude, called *klima* by the Byzantines, though by changing the base plate it can be modified for other latitudes. On one side of the instrument is an alidade, or rule, with two holes (the *mourî*, according to the Arabic tradition), which was used to sight the stars. The *rete*, or disk, on the same side is marked with the divisions of the zodiac calendar, which show the degrees of the zodiac sign in which the sun is to be found for every day of the year. In centre of the lower half of this side are divisions that were used as a *gnomon* (sundial). Some astrolabes additionally had a calendar or a table for converting equal hours into unequal (seasonal) hours.

The other side of the instrument, which includes the 'spider', is more complex and is used for astronomical observations (positions of the stars, the ecliptic, divisions of the celestial sphere). Once the time has been measured, the 'spider' gives the position of a selected star. This side was also used to measure the length of the day from sunrise to sunset.

Three kinds of time are measured by astronomers: sidereal time (associated with the reappearance of a fixed star at the same point of the celestial sphere, which occurs approximately every 23 hours 56 minutes of the average solar year), actual solar time (associated with the time taken by the sun to cross the meridian, which differs from day to day), and mean solar time (associated with the mean movement of the sun, as though it crossed the ecliptic at an even speed). The astrolabe measures actual solar time, which differs slightly from season to season. It also measures two types of hour, both used in the Byzantine empire as, indeed, in ancient Greece: equal or equatorial hours (the result of dividing the solar day by 24) and unequal or seasonal hours (dividing the day from sunrise to sunset by 12, and repeating the process for the night: in this case the length of the hour depends on the season). The Byzantine hour thus always varied with the season of the year: either dramatically, in the case of unequal hours, or imperceptibly for ordinary purposes in the case of equal hours which depend on the actual movement of the sun.

This method of measuring the hour was not peculiar to the Byzantines but was also used by Westerners and Moslems. Moreover, the astrolabe, though an instrument associated with the Greek astronomical tradition, was quickly adopted by the Arabs, with whom it was greatly in fashion in the 9th century. From them, it passed in its advanced form to the Hispanic-Mauritanian tradition and, as we have already seen, Arabic and later Persian treatises exercised an influence on the Byzantines, who in their turn adopted some of the Arabic terminology.

The determination of the length of the day was of great importance to the medieval world. The division of the day into seasonal hours had a decisive influence on material culture, and the determination of the time of sunset affected a large number of activities, both economic and other. Many astronomical treatises, beginning with the *Megiste* and the *Handy Tables* of Ptolemy and the commentary of Theo of Alexandria, contain sections devoted to the length of each day and the fixing of the seasonal hours of each day. The anonymous *Μέθοδοι ψηφοφορίας διαφόρων ὑποθέσεων ἀστρονομικῶν*, a text written under Arab influence in the 11th century, has a chapter 'περὶ τοῦ πῶς δεῖ εὑρίσκειν τὴν περιφέρειαν ἑκάστης ἡμέρας καὶ ὥρας ἰσημερινάς, καὶ ὡριαίους χρόνους', which explains how to use the tables to determine the arc followed daily by the sun, so as to determine the length of the day in terms of equatorial hours and the seasonal daily hours in terms of degrees of the arc. The same information is given for the night in the relevant section and, finally, there is a separate section dealing with how to determine the time of the meridian in equatorial hours after sunrise. Practical measurements of this kind by which daily life was organised could be carried out with the aid of some astrolabes, which were also used as astronomical calendars.

The importance of the astrolabe as the main form of timekeeper, and its superiority over other instruments for measuring time, is noted by Meliteniotes in chapter 11 of book I of his *Astronomike Tribiblon*, 'περὶ τῆς τοῦ ἀστρολάβου ὡροσκοπείου κατασκευῆς'.

"Ἐπεὶ δ' ἐν ταῖς ἑκάστοτε ψηφοφορίαις, ἀναγκαῖον ἐστὶ πρότερον τὴν κατὰ τὸν ἐπιζητούμενον χρόνον εἰδότας ὥραν οὕτω δὴ τοὺς τῶν κινήσεων ἐπιλογισμοὺς τῶν ἀστέρων ποιεῖσθαι· ταύτην δὲ λαβεῖν ἀσφαλῶς οὐχ οἷόν τε ἔστιν ἄνευ τῆς δι' ἀστρολάβου ὡροσκοπείου διοπτεύσεως – κατὰ τὸν ἐπιζητούμενον χρόνον, μόνοις τούτοις τοῖς ἐπιστημονικῶς παρατηροῦσι τὸ λεπτὸν τῆς ὥρας ὑποβάλλειν δυναμένης, ὡς φησὶν ἐν τῷ τοῦ γου γω τῶν πρὸς Σῦρον Συμπερασματικῶν Τεσσάρων, τῶν δ' ἄλλων σχεδὸν ἁπάντων ὡροσκοπείων οἷς οἱ πλεῖστοι τῶν ἐπιμελεστέρων προσέχουσι πολλαχῇ διαψεύδεσθαι τῆς ἀληθείας δυναμένων, τῶν μὲν ἡλιακῶν παρὰ τὰς τῶν θέσεων καὶ τῶν γνωμόνων ἐπισυμπιπτούσας διαστροφάς, τῶν δὲ ὑδρολογείων παρὰ τὰς τῆς ῥύσεως τοῦ ὕδατος ὑπὸ διαφόρων αἰτιῶν καὶ διὰ τὸ τυχὸν ἐποχάς τε καὶ ἀνωμαλίας – ἐξέδοτο δὲ πρὸς τὴν τῆς ὥρας ἀκριβῆ κατάληψιν ὁ σοφὸς Πτολεμαῖος ἀστρολαβικὸν ὄργανον, ὥς φησιν Ἰωάννης Ἀλεξανδρεύς, δι' οὗ σὺν ἀκριβείᾳ καὶ τὸ τῆς ὥρας λεπτὸν λαμβάνομεν, ἀναγκαῖον

7. Byzantine sundial and water-spout built into the west side of the katholikon of the Ayios Laurentios Monastery, Pelion.

ἂν εἴη προπαραδοῦναι τήν τε κατασκευὴν αὐτοῦ καὶ τὴν χρῆσιν, οὐδαμῶς ἔν τινι τῶν Πτολεμαίου βίβλων ἐμφερομένην, περιέχουσαν τόνδε τον τρόπον'.

'For every calculation (sc. astronomical), it is necessary to know the hour at the required time in order to determine the movement of the stars. It is impossible to read the hour without sighting with an astrolabe clock – for the required time, this may indicate the minute to those who make the observation scientifically, as [Ptolemy] notes in chapter three of the third book of the Tetrabiblos [the book on astrology addressed by Ptolemy to his brother, Syros]. Almost all the clocks on which the majority of the most experienced [observers] rely often deviate from the truth: solar clocks because of distortion to their position or pointers, and water clocks on account of differences in the flow of water attributable to a variety of causes and chance events. The wise Ptolemy invented the astrolabe instrument in order to read the hour accurately, as John of Alexandria says. [John Philoponos: the passage has not been found, and Meliteniotes is probably mistaken; Ptolemy is in any case speaking only of

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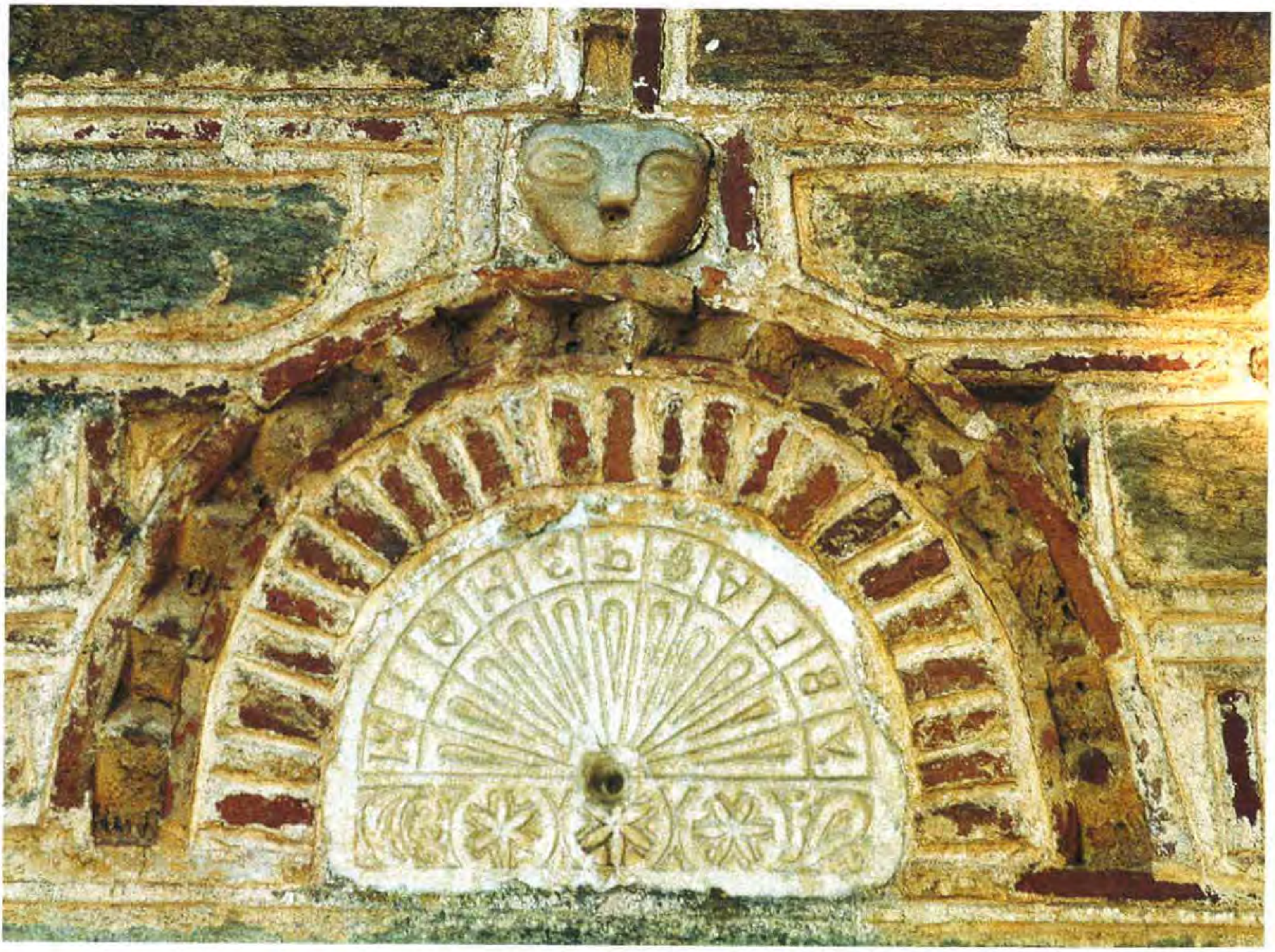

the spherical astrolabe]. With this instrument it is possible to read the minute accurately, and this instrument and its use should be taught, since they are not contained in any of Ptolemy's books, and are presented in this manner'.

It should be stressed that a particular hour could not be determined with the astrolabe through a single observation, as in the case of the *gnomon* or sundial. It was necessary first to take a sighting of the sun, by day, or a star, by night, in order to determine their ascension; this had to be combined with observation of the position of the sun in the zodiac sign on the day in question, by reference to the zodiac calendar on the astrolabe, and with knowledge of the geographical latitude of the place at which the observation was made.

After this, through a series of manipulations of the astrolabe, the theoretical description of which by Meliteniotes fills three pages, followed by two pages of examples, it was possible to determine the hour at the time of the sighting, that is, a few minutes earlier for the more skilful users of the instrument. Obviously, sundials, water-clocks, and later mechanical clocks could be used to tell the time at once, but these had to be regulated with the aid of an astrolabe at least once a day.

Two fundamental types of sundial, with a large number of sub-varieties, were manufactured in the Byzantine period, as in ancient Greece: concave and flat sundials. Concave sundials had bowls (a cavity the shape of a hemisphere or segment of a hemisphere) and were more difficult to make, but the celestial sphere could be projected directly on to them. Flat sundials, like planispheric astrolabes, were widely used in the Arab world. It may be noted that both instruments were based on the theory of the projection of the celestial sphere in a plane. As in the case of the astrolabe, knowledge of Arabic sundials was presumably also passed on to the Byzantine world.

Note:

The main section of this text is contained in the article 'Η μέτρηση του χρόνου στο Βυζάντιο', Archaiologia *74 (2000), pp. 16-22.*

EFTHYMIOS NIKOLAIDIS
National Hellenic Research Foundation

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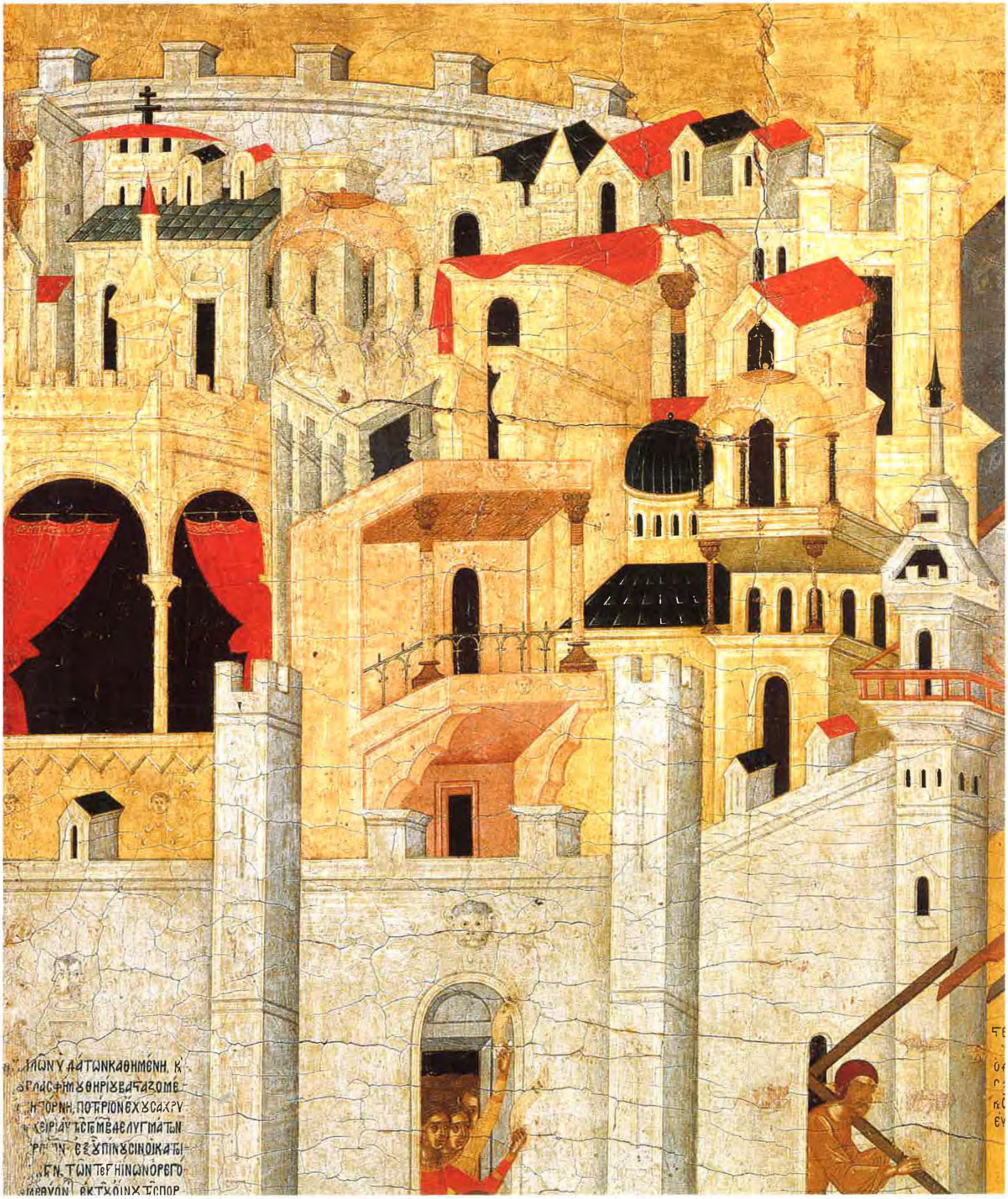
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TOWN PLANNING IN BYZANTIUM

The concept of urban space

In its general strucure and objectives the Byzantine town continued to be what it had been in ancient times: a fortified building complex designed to meet defensive, residential, religious, socio-cultural, cultural and economic needs. Within the fortification walls, churches and monasteries or their *metochia* (which now formed numerous centres of religious and social activity dispersed throughout the urban body and no longer focused on the ancient central agora), together with the citadel and the administrative and military structures, were the buildings that now gave architectural expression to collective or public functions; the dense mass of private buildings consisted of residences; and there was a gradual transformation of the 'Hippodamean' chequer-board grid inherited from ancient times.

This transformation is perhaps the most obvious feature distinguishing Byzantine town-planning from the earlier Greco-Roman tradition (Fig. 2). This circumstance usually leads to an erroneous interpretation of the form and structure of the Byzantine town. Several distinguished scholars have claimed that the art of town-planning was lost to the Byzantines, a conclusion that relies heavily on inadequate archaeological evidence at the expense of the reliable information recorded in the literary sources (of a legal or descriptive, or even aesthetic nature, such as *encomia* or *ekphraseis*)[1]. What follows is an endeavour to arrive at a fresh interpretation of the concept of urban space in the Middle Ages, based on the new historical and social reality that was responsible for the transformation – but not the loss – of the art of town-planning.

First, though, let us examine the Byzantine town through the descriptions in the literary sources and the evidence provided by them. Descriptions of towns have been bequeathed to us by Libanios (AD 356 or 360), who gave an account of Antioch, John Kaminiatis (Thessaloniki), John Phokas (AD 1185) (Tripoli in the Lebanon), Theodoros II Laskaris (Nikaia), Nikiphoros Grigoras (Herakleia Pontika), Bessarion (Trebizond) and John Evgenikos (Trebizond again, and also Imbros, Corinth, the Lakonian hamlet of Petrina, etc.). All these descriptions of both large and small settlements clearly reveal the survival of the ancient Greek specifications established by Hippokrates, Aristotle and other ancient physicians and philosophers regarding the physical factors to be taken into account in selecting the layout of a town. These criteria represent the conclusions of ancient 'meteorologists' or 'astronomers' (one of whom was Hippodamos of Miletos) who formulated them after accumulating great experience through the founding of countless colonies in every region of the then Greek world.

Byzantine authors have preserved for us what are presumably the basic features of the towns they are describing, such as the 'balance' of the temperatures over the year, 'πρός τε γάρ τοῦ θέρους ὥραν ἀποχρῶντος κέκραται πρός τε χειμῶνος τῷ ὅλῳ κλίματι… τὸ ὅμοιον μετρίως ἔχει…', '*kyrtoumenon*' (sloping) ground (not the 'ἔγκοιλος καὶ πνιγηρὴ γῆ' rejected by Hippokrates), or proper, copious sunlight, in the sense that the towns, '…ἥλιον εὐθὺς ἀνίσχοντα καθαρῶς ὁρῶσα…'. Elsewhere is described 'ἡ τῶν στοιχείων ξυμμετρία, ὃ δὴ κράτιστον ἐν ξυνοικίας (ἐστίν)'. Special mention is also made of the quality of the air in towns, and Petrina in Lakonia is said to be 'τῶν ἀέρων πνοαῖς εὐκράτοις ἐγκοσμουμένη'. They also considered to be necessary to mention the 'διειδὲς (διάφανο) καὶ πότιμον ὕδωρ, τὸ πολυχρηστότατον τῶν στοιχείων καὶ ἀναγκαιότατον…ἀλλὰ καὶ ἥδιστον καὶ ὑγιεινότατον…'. 'clear, drinkable water the most useful and most essential of the elements. And also the sweetest and healthiest'[2].

These general descriptive observations in the texts of the *encomia* or *ekphraseis* of the towns mentioned relate to the layout, orientation, sunshine and protection from the sun, ventilation and protection from the wind, humidity, and finally, the quality of the water and the site: all of these are matters of vital concern to town and country design at all times. What is of interest is that the same specifications were applied to the whole (settlement) as to the part (house), as may be deduced from the description of an urban house in Thessaloniki which, when it changed hands (*engraphos antallage* of AD 1117), was described in minute detail in the contract. The architectural features of the house (site sloping to the south, precise orientation of the residential areas, also to the south, 'even distribution' of sunshine and ventilation

4. Brick-maker's kiln. Miniature from an illuminated 12th-century manuscript, Vatican, Biblioteca Apostolica Vaticana, cod. Vat. Gr. 746, fol. 61r.

5. Smithy. Wall-painting, Zemen Monastery, Bulgaria, 14th century.

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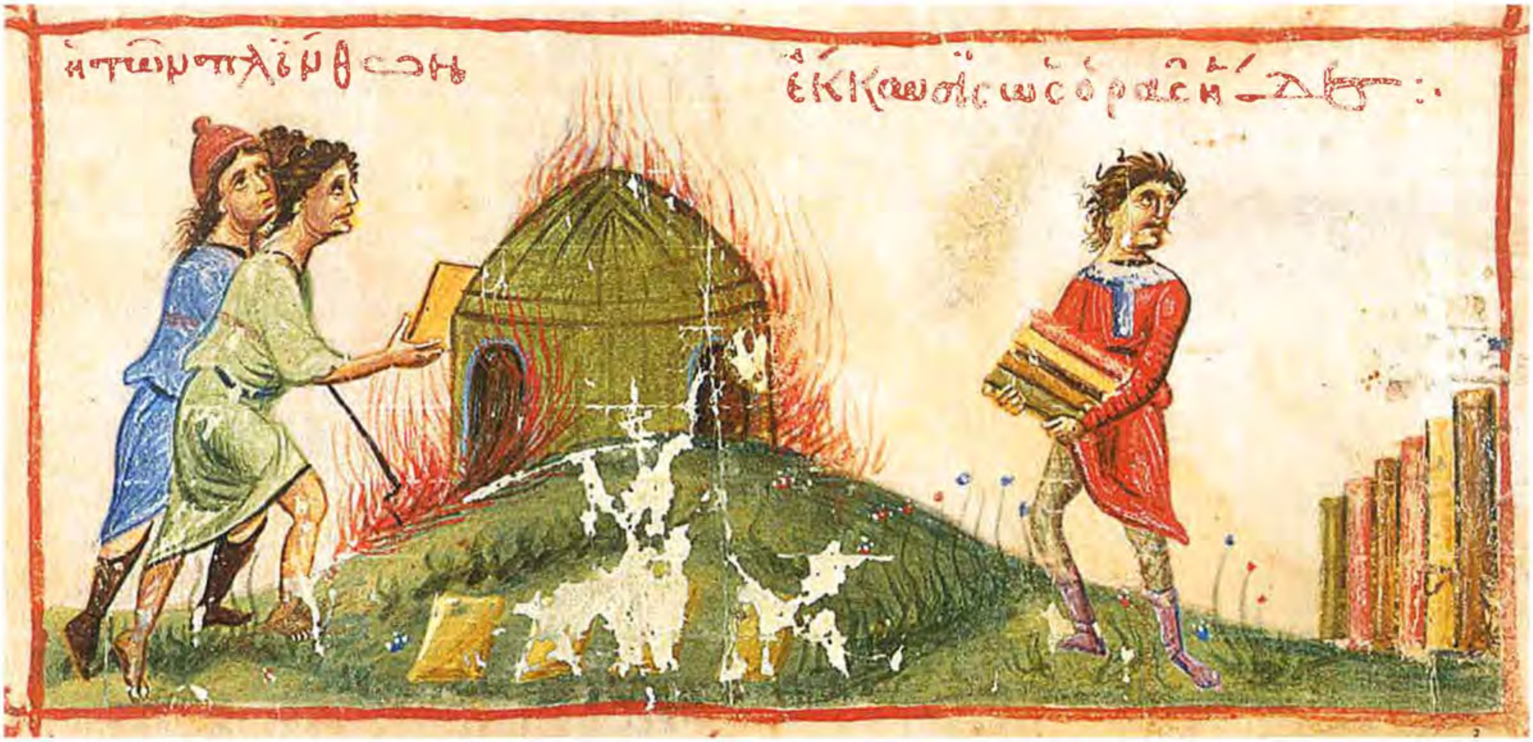

shops that made and produced certain goods, such as candles or soap, and special concern was shown for bakeries, which had to be on open sites and have no structures above them, since the ovens were a likely source of fire, the spread of which had to be prevented. Finally, the shops of the *saldamarioi*, the grocers of the time, had to be dispersed throughout the city, especially in public squares and at crossroads, so that the citizens could easily procure essential goods for their daily needs.

The Byzantine state was concerned to ensure that the above regulations were strictly observed and therefore imposed severe penalties on those who infringed them. These penalties ranged from fines and corporal punishment to confiscation of goods, expulsion of the guilty party from his guild, and banishment from his town. The death penalty is found on only one occasion in the relevant legislation, and was envisaged for the soap-seller who deliberately or inadvertently caused the death of another person through the poisonous waste produced by his work.

There can be no doubt, therefore, that during the Early and especially the Middle Byzantine period, the Byzantine em-

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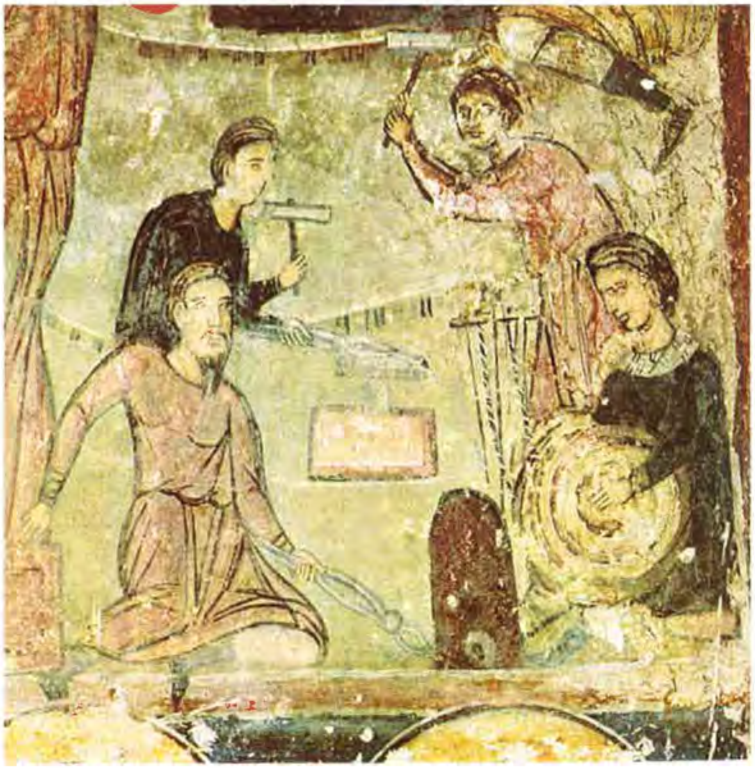
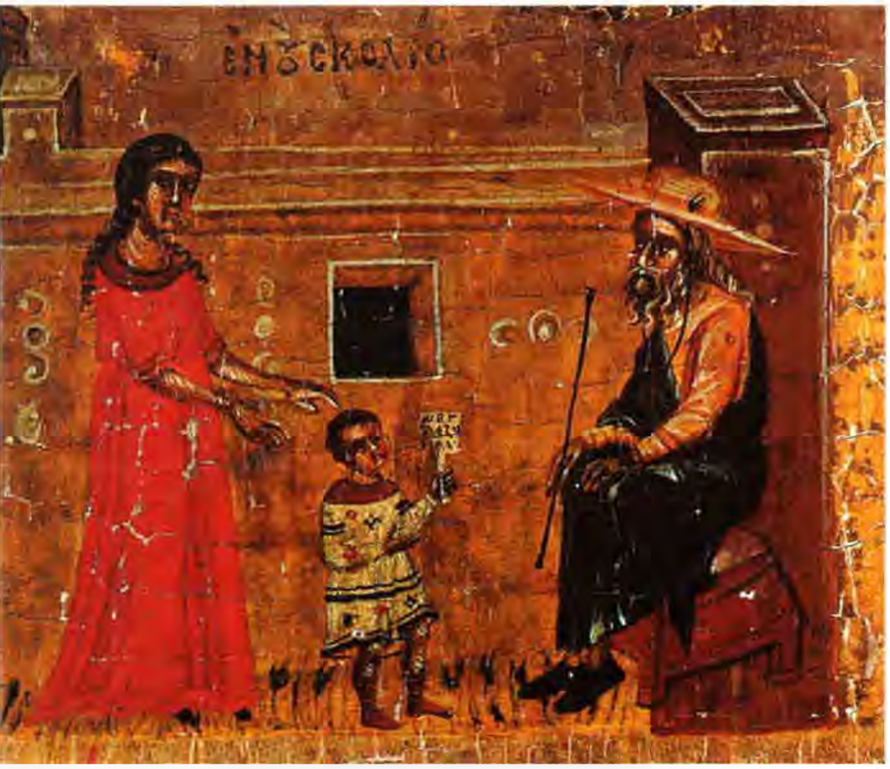


pire was highly interventionist in its treatment of merchants and other professionals, leaving little margin for individual promotion or personal profit. The main objectives of state intervention were to secure stablity, prevent illegal competition and guarantee smooth economic relations between the various professional sectors. The situation changed in the final centuries of Byantium, particularly at the time of the Palaiologoi (1261-1453), when the central authority was considerably weakened and not always in a position to impose its will as it had done at earlier periods. As a result state supervision of the professions and their guilds was relaxed in the Late Byzantine period.

A factor of great significance in this development was the granting of privileges to foreign merchants, who were subjects of the great maritime cities of Italy, particularly Venice and Genoa. In the 12th century, for military and diplomatic reasons, the Byzantine state granted complete exemption from customs duties to Venetian and Genoese merchants. These soon found themselves advantaged vis-a-vis the merchants, subjects of the empire, who were still obliged to pay the duty on their goods in all the ports of the empire. The efforts of Byzantine governments over the following years to limit the privileges enjoyed by western merchants were not crowned with success. The fact that the Fourth Crusade turned against Constantinople in 1204, and its consequence, the capture of the capital and the dismemberment of the Byzantine empire by the Crusaders, may be seen as part of the attempts by Westerners, above all the Venetians, to protect the trading privileges enjoyed by their subjects in the Byzantine territories. The recapture of Constantinople by the Palaiologoi in 1261 was attended by the ceding to Genoa and Venice of commercial privileges similar to those granted earlier. The weakened Byzantine state of the Palaiologan period, from 1261 to 1453, did not have the geographical extent, the political strength, or the economic means enjoyed by Byzantium in earlier times. Within the restricted borders of the steadily contracting empire, the practice of a profession and engagement in trade were seen by many of the Byzantine subjects as their only option, as land passed gradually into the hands of the enemy, the Serbs and the Ottoman Turks. Banking and trade, in particular, began to attract not only those who traditionally practised these professions but also many rich Byzantines whose wealth had hitherto been based on ownership of land.



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6. St Nicholas being taken to his teacher, holding his writing tablet. Detail from a 15th-century icon. Patmos, Monastery of St John the Theologian.

In the final years of the empire, then, bankers and merchants were drawn not only from amongst the middle classes, to which all professionals had once belonged: many of them now came from the upper classes of the powerful and wealthy. Those who formed loan companies or engaged in the transportation of merchandise at this period did not work on their own account, but were normally dependent on Venetian or Genoese bankers and merchants, with whom they frequently formed partnerships (*kompanies* or *syntrophies*), usually for a limited period. Their commercial activities were normally confined to the Aegean and the Black Sea, and they traded mainly grain, oil and other food stuffs; large-scale, long-distance trade invariably remained in the hands of the Italian merchants. However, their activities formed the basis for the survival of other professionals in the Byzantine capital, such as *tavoullarioi*, *taverniarides*, *raphtades*, *1. Jerusalem. Detail of an icon from the Platytera Monastery, Corfu, 1500 (phot. I. Iliadis).*

2. Priene (350 BC). Partial reconstruction of the town with the insulae of houses created by the regular Hippodamean system.

3. Thessaloniki. Layout of an urban house to ancient Greek specifications, 12th century. Schematic reconstruction.

through an appropriately designed courtyard, good view, etc.) all coincide very closely with the specifications for and actual examples of not only ancient Greek residences, but also those created by the folk architecture that succeeded the Byzantine tradition[3] (Fig. 3).

We now turn to an examination, alongside the literary sources, of the archaeological evidence for the Byzantine settlement and residence, still viewed in comparison with those of ancient times, of which they represent a continuation and development. Here we shall identify the transformation referred to above, which, at first sight, lies in a lack of geometric clarity in the urban tissue (grid) that gives the impression of randomness or confusion. This transformation, seen as a departure from the rational division of the urban space into identical *insulae* (building blocks), manifested itself as early as the 4th century AD in so-called 'Hippodamean' towns, and was associated with a new social and religious force, Christianity. It represented a deep line of cleavage brought about by this new and socially subversive force in institutions, structures, ways of life, and organisation of an anthropocentric character; this had found expression in town-planning through the geometrical regularity of ancient Greece, to which was subsequently added the Roman emphasis on axial development.

This design framework that had been stable for centuries was delivered a fatal blow and went into gradual decline when the new model for life and action provided by Christianity penetrated the towns and evolved into a new vehicle of authority, the Church, which enjoyed the same power as the secular authorities. The ecclesiastical and political-military authority,

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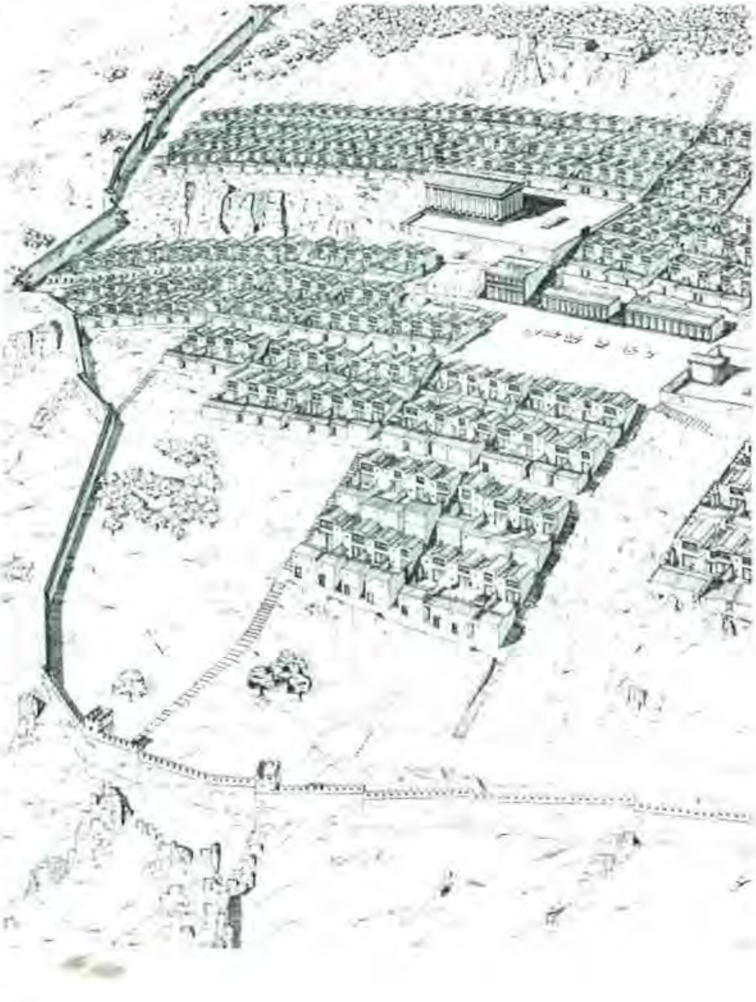

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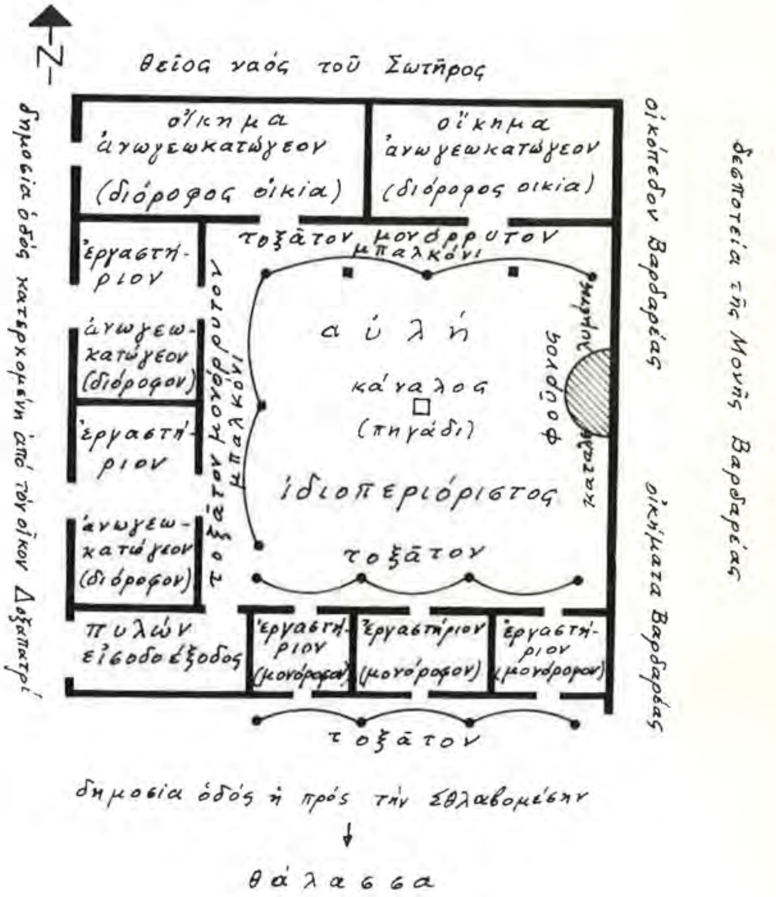
Ν
θεῖος ναός τοῦ Σωτῆρος
οἴκημα ἀνωγεωκατώγεον (διόροφος οἰκία)
οἴκημα ἀνωγεωκατώγεον (διόροφος οἰκία)
τοξᾶτον μονόρρυτον μπαλκόνι
ἐργαστήριον
ἀνωγεωκατώγεον (διόροφον)
ἐργαστήριον
ἀνωγεωκατώγεον (διόροφον)
τοξᾶτον μονόρρυτον μπαλκόνι
αὐλή
κάναλος (πηγάδι)
ἰδιοπεριόριστος
φοῦρνος
καταλυμένος
τοξᾶτον
πυλών εἴσοδο ἔξοδος
ἐργαστήριον (μονόροφον)
ἐργαστήριον (μονόροφον)
ἐργαστήριον (μονόροφον)
τοξᾶτον
δημοσία ὁδός κατερχομένη ἀπό τόν οἶκον Δεξαπατρί
οἰκόπεδον Βαρδαρέας
οἰκήματα Βαρδαρέας
δεσποτεία τῆς Μονῆς Βαρδαρέας
δημοσία ὁδός ἡ πρός τήν Σθλαβομένην
θάλασσα

headed by the bishop[1] and the military official respectively, were now the two institutions that exercised authority in every town and had the necessary means to impose their will, dogmatically or effectively. It was this new institutional regime that was now responsible for giving shape to the form and structure of the town, as a few examples will make clear. The transformation of the street-layout in particular was due to the almost absolute omnipotence of the ecclesiastical authority, which set its stamp on the creation of the now 'Christian' town.

The town-planning of the saints

The first beginnings in this direction may be located in the cradle of Christianity itself, Jerusalem. Until AD 326, the city of David, *Aelia Capitolina*, as it was called by Hadrian, was a town reconstructed by this emperor (AD 135) with a strict Roman design. Two intersecting main axes, the *cardo* (an avenue running north-south) and the *decumanus* (east-west), created a central hub with a monumental archway, while secondary streets were laid out parallel and perpendicular to the two main axes (Fig. 4). Hadrian's 'Romanisation' of Jerusalem went so far as to introduce a strictly geometrical street layout that was to be preserved until Constantine the Great's decision (AD 326) to begin the erection of the first Christian houses of worship here (Fig. 5).

The first of Constantine's monumental building complexes, still the crowning monument of Christianity, was the Church of the Resurrection. This lies directly alongside the *cardo maxima* mentioned above and forms the first example

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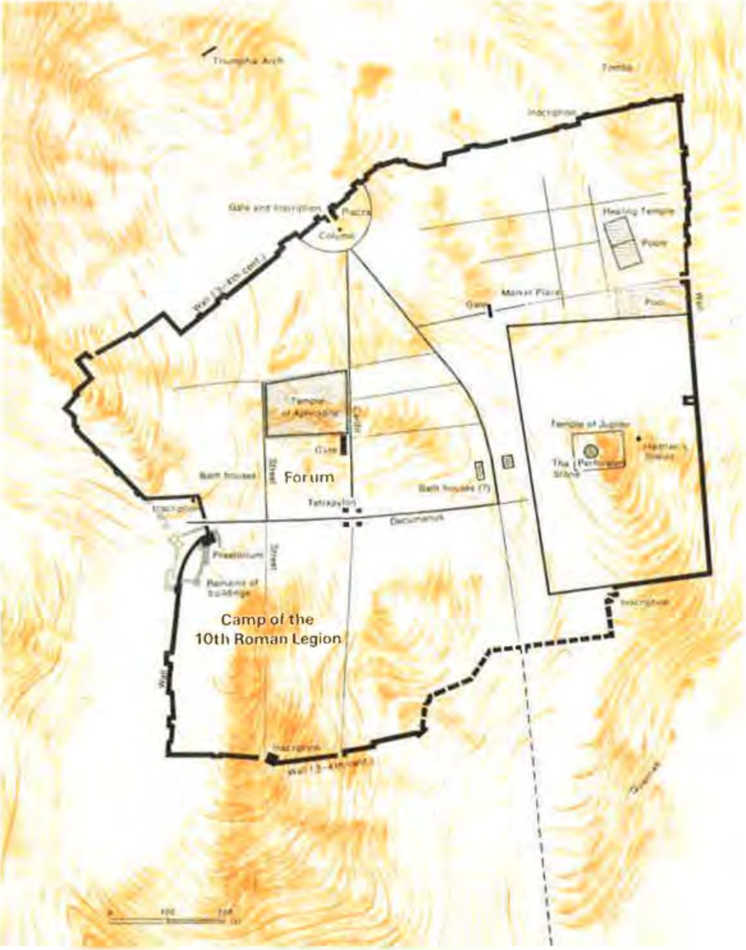
Triumphal Arch
Tombs
Inscription
Gate and Inscription
Piazza
Column
Healing Temple
Pools
Market Place
Gate
Pool
Wall
Temple of Aphrodite
Cardo
Gate
Temple of Jupiter
Hadrian's Statue
Bath houses
Street
Forum
Bath houses (?)
Tetrapylon
Decumanus
Inscription
Praetorium
Street
Remains of buildings
Inscription
Camp of the 10th Roman Legion
Wall
Inscription

4. Jerusalem/Aelia Capitolina. The new, regular town plan of Hadrian's city, AD 135.

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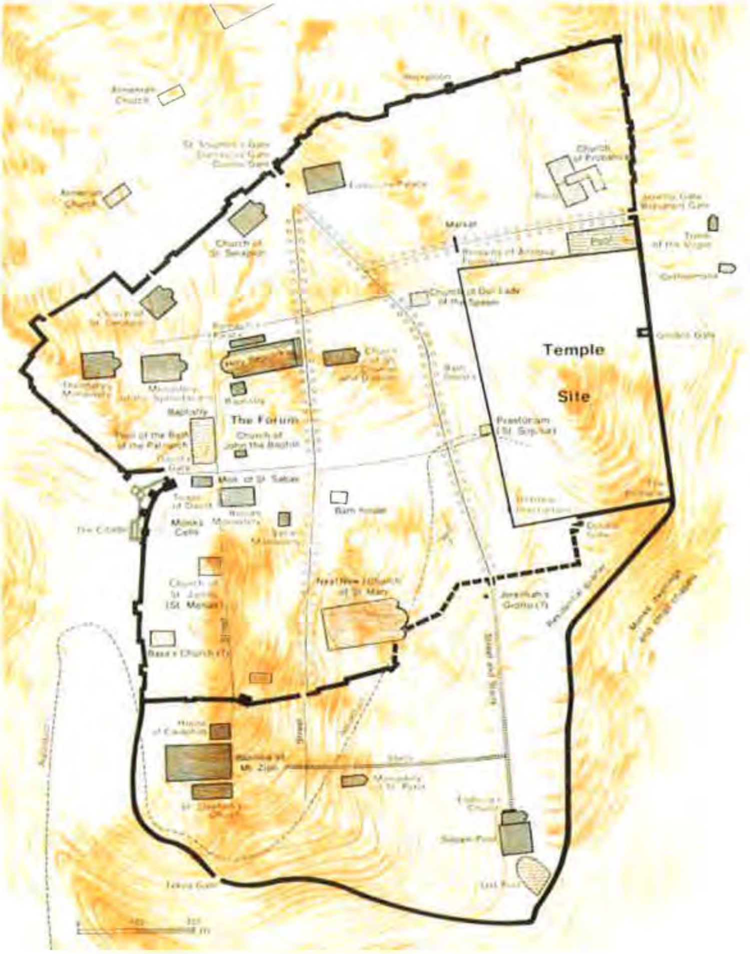
Armenian Church
Armenian Church
Church of St. Serapion
Church of St. Stephen
Market
Temple
Site
The Forum
Church of John the Baptist
Baptistry
Bath house
The Citadel
Monks' Cells
Church of St. John (St. Menas)
Street
Street and Stairs
Mt. Zion
Siloam Pool
Tekoa Gate
Gethsemane
Golden Gate
Double Gate
Jeremiah's Grotto (?)
Praetorium (St. Sophia)

5. Jerusalem, AD 330-638. The 'invasion' of Christian religious buildings.

6. Jerusalem according to the Madabâ Map, showing clearly the way in which the colonnade on the Cardo maxima was interrupted by the tracing of two large Christian complexes: a) that of the church of the Resurrection (in the middle of the avenue, towards the bottom),and b) that of the 'New' Church (at the end of the avenue, top right).

7. Jerusalem. Mosaic map of Madabâ, 6th century.

of an imperceptible, yet fateful subversion of the prevailing street system. In laying out this holy complex on the most important artery of Jersualem, which had lavish colonnades on both sides, the architect ignored the building line and, as is clear from the Madaba Map, placed the staircase outside it, breaching the monumental colonnade at this point. The same thing happened during the tracing of the complex of the 'New' Church built by Justinian (AD 540) at the south-east end of the same avenue (Figs. 6, 7). In order to stress their importance, both these building complexes encapsulated the new spirit of the Christian period in the manner in which they were incorporated into the existing urban design: both were 'arbitrary' structures, whose tracing invalidated the monumental colonnade. The regularity of the old system suffered even greater modification and deterioration through the 'invasion' of various parts of the town by a large number of other religious buildings. These were the churches which occupied vital sites and revealed a similar freedom

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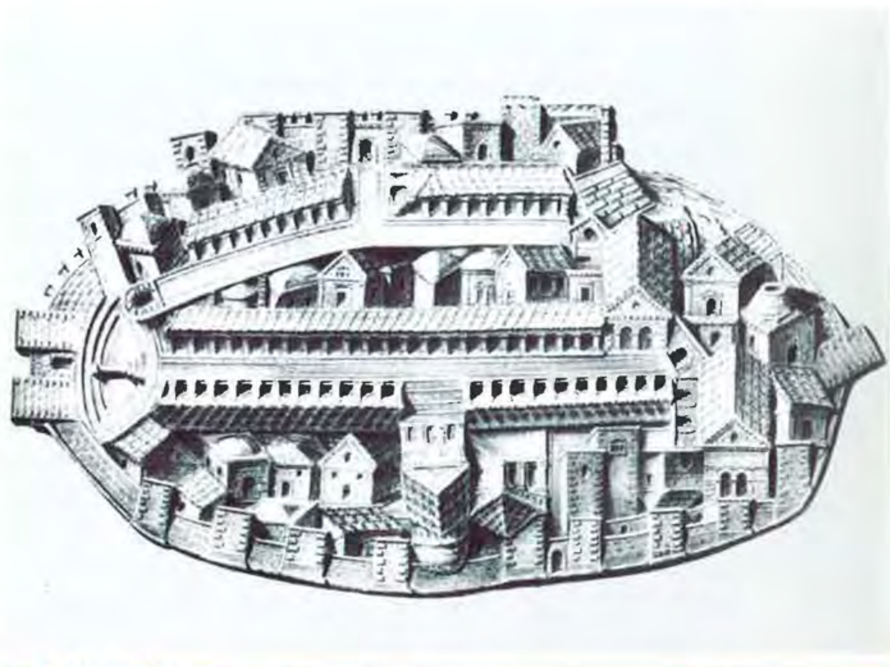

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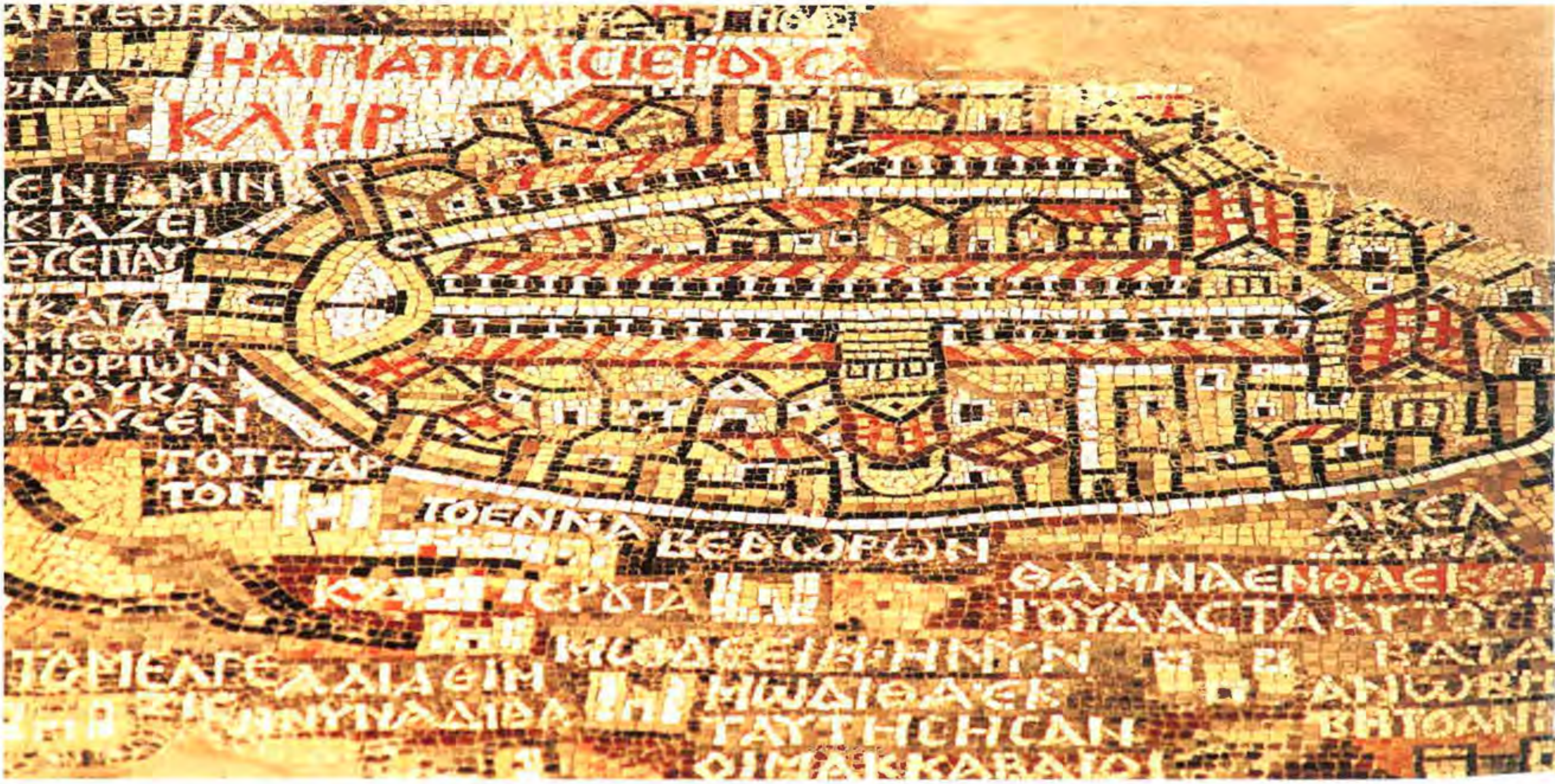

8. Mosaic depiction of Alexandria. Ayios Ioannis of Gerasa, Jordan.

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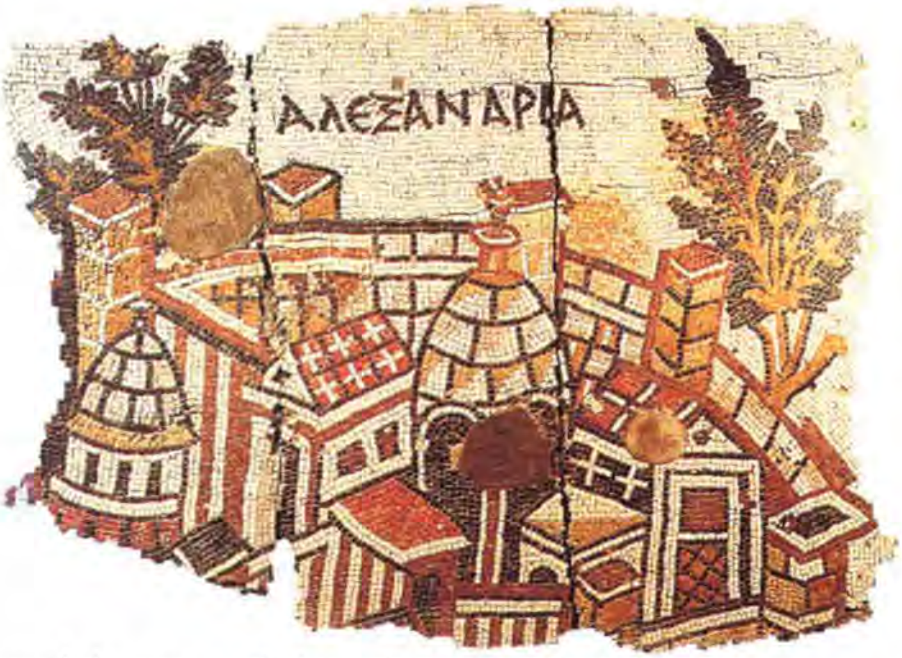

in their tracing, or ignored the need to be incorporated within a geometric grid and in this way radically modified the built character and public spaces of a pre-Christian town. The Forum of Aelia Capitolina, for example, continued to occupy the same site but was now surrounded by the complex of the Church of the Resurrection to the north, the monastery of Ayios Savvas to the south, the Spoudaion monastery and the Kolymvithra (Font) of the Patriarch to the west, while the Baptistery and the church of John the Baptist were built within the Forum itself. This gradually invalidated its function as an open public space used for commercial and political purposes.

In this way the town came to be stifled by the presence of Christian churches which spread in all directions and formed new reference points. More than a dozen churches have been identified that were grafted loosely and freely at this period on to the strict urban layout of Aelia Capitolina. It is thus easy to imagine the transformation – from pagan to Christian – of a town in which every event in the life and activity of Jesus, his disciples, and others who contributed to the new religion, became a reference point for buildings of a religious character[7].

Jersualem, of course, is not the only example of this kind of change, in which the wishes of the new religious leadership, the bishops, prevailed over all existing building arrangements and traditional organisational structures. A similar picture is provided by the depiction of Alexandria in a mosaic of the church of Ayios Ioannis at Gerasa, Jordan (fig. 8). This does not imply a lack of planning or the betrayal of centuries of building experience, as is evident from the physical and psychological factors mentioned earlier. There is, however, a different perception of the urban space, which assigns the three-dimensional architectural and urban-design elements to a new hierarchy and modifies the reliationship between them.

The cases of Thessaloniki, Philippi and many other towns in the Byzantine empire which enjoyed continuity of life from ancient to medieval times, are equally revealing and characteristic of this development.

Thessaloniki – a creation of the Hellenistic period that still had a clear, regular urban design in Roman times – experienced the same gradual transformation as Jerusalem (fig. 10). The two also resembled each other in being holy towns: Jerusalem was the 'Holy City' and Thessaloniki, the 'city protected by God' and 'beloved of Christ'. The urban tissue of the latter, too, was 'invaded' by Christian building complexes, beginning in the 4th century AD and continuing until its capture by the Turks in AD 1430. I note here, briefly, simply the numbers of churches and monasteries or monastery metochia known from the literary sources and the archaeological record: four churches were built in the 4th century, four in the 5th, three in the 6th, three churches in the 7th, one church in the 8th, seven churches in the 9th, four churches and one monastery in the 11th, three churches and four monasteries in the 13th, ten churches and twenty-nine monasteries and metochia in the 14th, and five churches and four monasteries in the 15th century. Over a period of about one thousand years, fifty large and small churches and forty-four monasteries and metochia are known to have been built within the fortified area of the town[8].

Although this large number is distributed over a long period of time, it is nonetheless true that the building activity it represents radically altered the rational grid of the earlier urban layout. Moreover, social-religious and economic-commercial activities found new homes, most of them moving to these new religious complexes. The institution of the parish came into being at an early date and the inhabitants gradually ceased to be citizens in the ancient Greek sense of the word. They now began to find collective social-religious expression as parishoners within the new spatial organisation and design, in which prominence was given to the saint through the neighbourhood church. This 'theocratic' concept of space thus penetrated the Christian urban complexes.

Thessaoniki furnishes possibly a clearer idea of the transformation of the public space of the Forum from the 5th century AD onwards into an area of cottage industries and workshops of various kinds. Even the stoas and Odeion lost their ancient functions and were converted into water cisterns and workshops, examples being the Cryptoporticus and the orchestra of the Odeion with its adjacent rooms. The large open space at the centre of the ancient town was thus occupied by new buildings that conformed with a changed concept of urban design, involving irregular streets. Descriptions in deeds of sale and purchase dating from this period, or descriptions of the rights enjoyed by monastic foundations in Thessaloniki[7], enable us to imagine the character of the new urban organisation: it is no longer one of right angles, visual retreats and symmetrical or parallel axes, but one of laxity and freedom in the layout and form of both buildings and unbuilt spaces in the urban design. At the same time, there was a definite building hierarchy, an escalation of volumes by storey and magnitude, and an alternation of built and vacant spaces that produced a picturesque variety (Fig. 9, 10).

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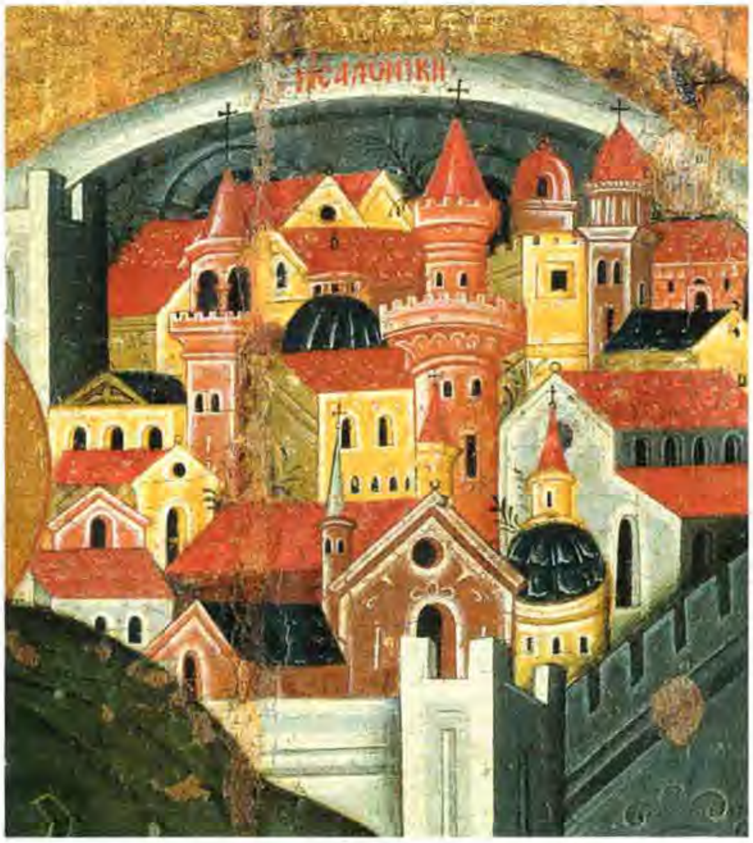

I close this representative sample with the town of Philippi, an important Christian community and the first on European soil, which had previously been an exemplary urban centre with a strict Roman town-plan. The part of the pre-Christian town excavated so far reveals a local design with a rectangular grid of primary and secondary streets and the familiar *insulae*. The Roman Forum, a symmetrical, monumental centre with an area measuring 100 × 50 m., served the needs of the town centre (temple, orator's rostrum, fountains, senate buildings, curia library, stoas, etc.), while the commercial market, with its palaestra and other buildings, was also laid out on a strictly geometrical grid. The main arteries, such as the Via Egnatia or Decumanus maximus, the 'commercial street' (the widest of all), and the third main street oriented at an oblique angle to these two, formed, along with the narrower side-streets, a continuous, rational urban design.

Within this pre-existing system the church complexes of basilicas A, B and Γ, the Octagon, and the imposing Bishop's Palace were gradually erected as an expression of the new undisputed wielders not only of religious authority, but also of responsibility for town-planning: that is, the bishops of the town.

As in the examples already cited, the siting of the church buildings, which were large in terms of both area and volume, is patently arbitrary: this may be seen, characteristically, in the interventions made in the area of the commercial market and the palaestra (to the south of the Forum), the larger part of which was sacrificed in order to construct basilica B and its annexes. In this case, the building lines contin-

9. Thessaloniki. Detail of an icon of St Demetrios, 16th century, Corfu.

10. Thessaloniki. Drawing of the Roman Agora.

11. Philippi. Drawing of part of the town.

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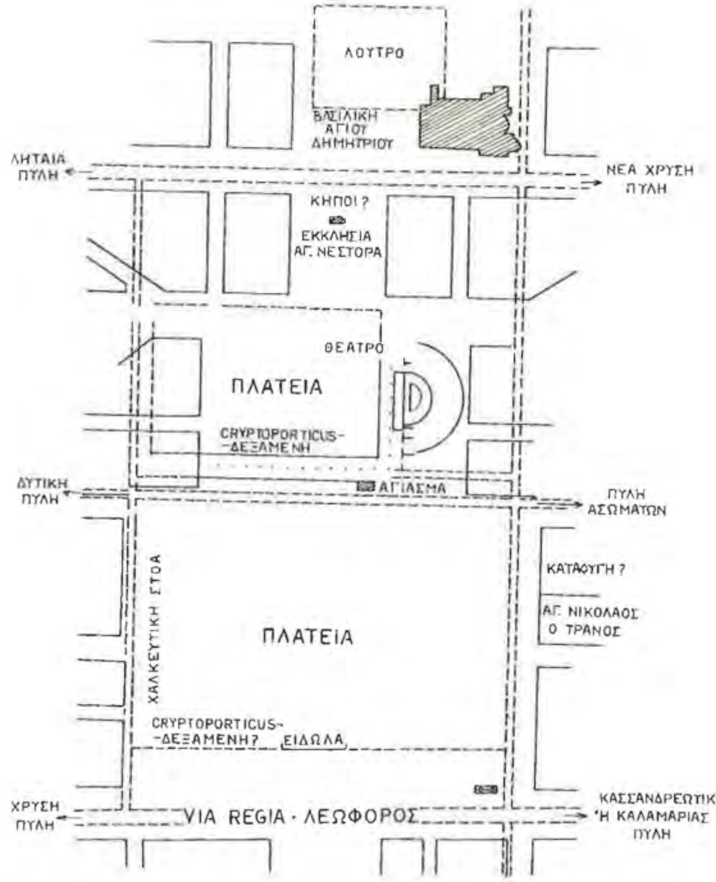
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CRYPTOPORTICUS-ΔΕΞΑΜΕΝΗ
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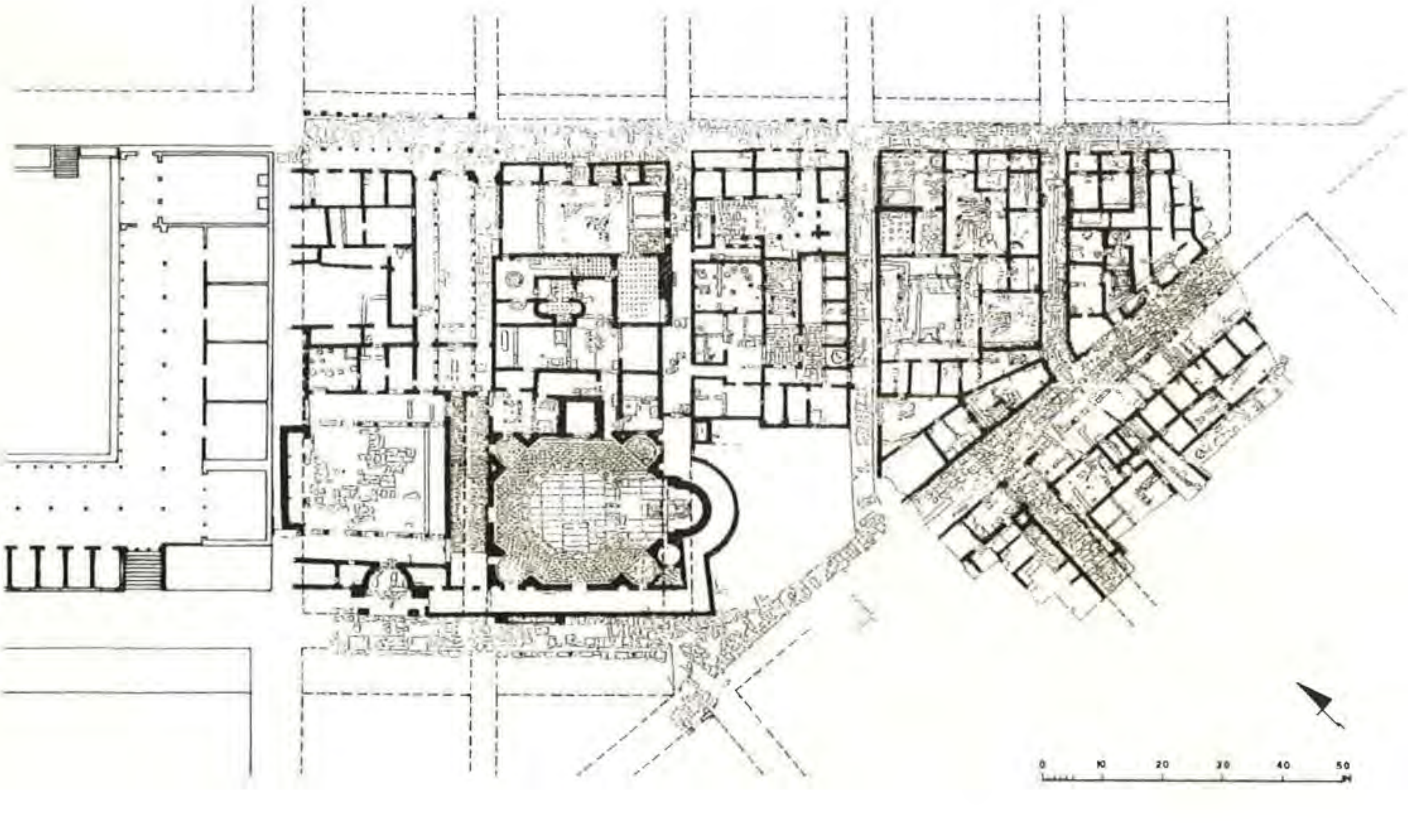
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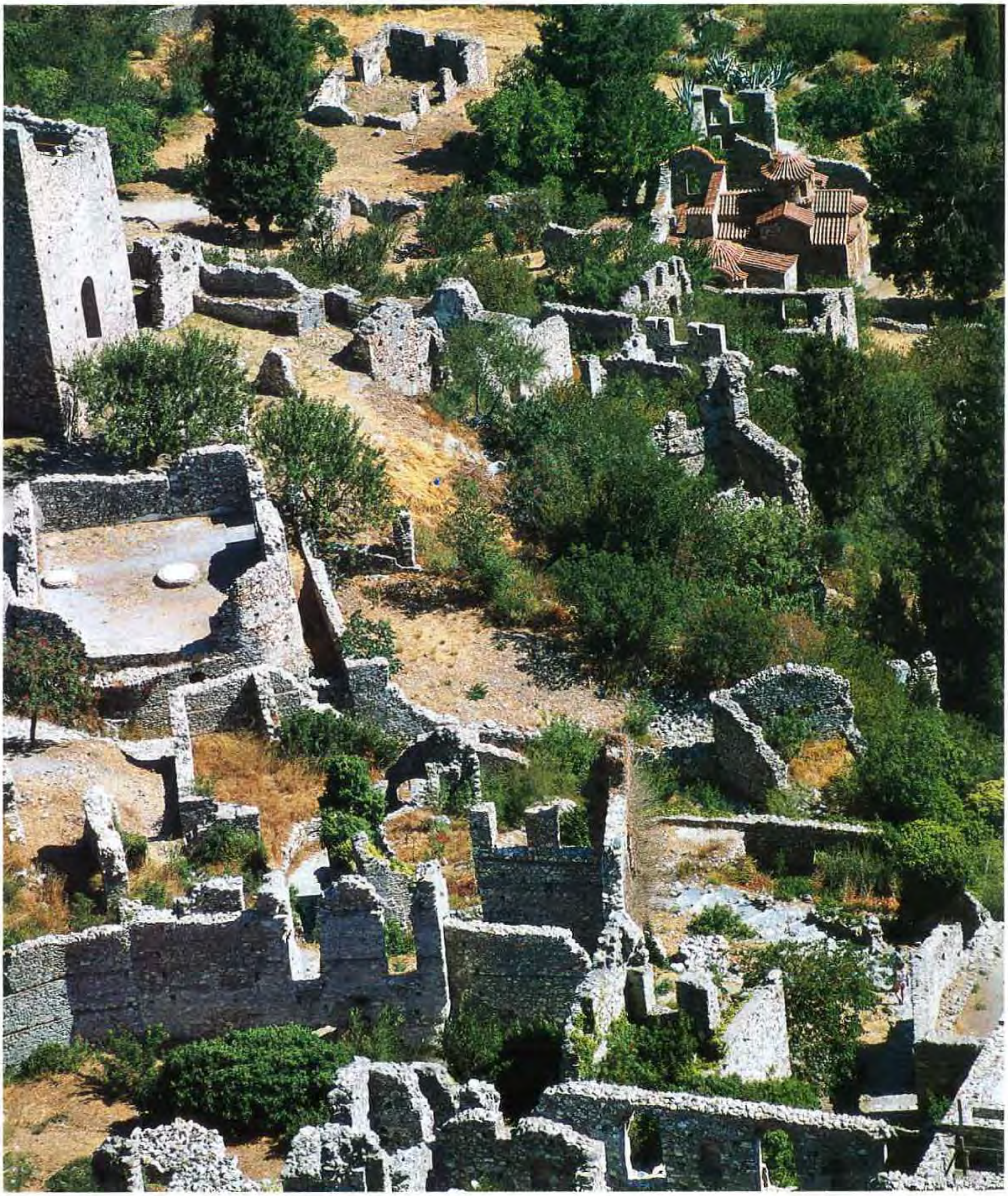

12. Mystras. View of the now deserted town, showing clearly the loose urban design.

ued to run parallel with the street system, but two minor streets were dispensed with to make room for basilica B, which covered not only these streets but also the commercial agora and the palaestra. A similar phenomenon can be seen on the east side of the Octagon, where there was no hesitation in building the sanctuary apse above side-street A, putting an end to its straight course and causing it to curve at this point. The same thing happened with the sanctuary apse of the Museum basilica, which was built on an existing side-street that was also abolished[8] (Fig. 11). Similar layouts and deviations from the parallel grid of the existing town plan, which generally reflect the spirit of the new Christian practice, may be seen at other points of basilicas A and Γ and of the Bishop's Palace.

Phenomena of this nature can easily be identified at Nea Anchialos (Christian Thebes), Demetrias, Thasos, Corinth and in the archaeological remains of many other Early Byzantine settlements[9], which provide confirmation for the nature of the interventions observed in the towns of Jerusalem, Thessaloniki and Philippi. Later towns built *de novo*, such as Mystras, also have an 'irregular', random character (Fig. 12, 13). The exponents of the godly zeal that inspired an unprecedented orgy of building in the Early Christian centuries, leading to the transformation of the ancient city into the medieval town described briefly above, were, of course, the bishops who, at the urging of the emperor, assumed responsibility for every important work of religious architecture. It is no coincidence that at this period the profession of architect declined in significance, while the importance of the builder increased. The latter were more prepared to carry out the orders of the founders. The moral and financial support offered by the emperors to the religious leaders gradually led to the abandonment of existing town and country planning principles, which were replaced by a new perception. At the same time, however, certain rules and building regulations were preserved and reaffirmed; these related to matters of fire-safety, wind-protection, hygiene, damp, and also the regulation of the right, already mentioned, to a view over the sea or the mountain – a regulation of a psychological nature that had not existed in ancient times. The Byzantines thus appear in some ways to have adopted an equally effective and in some cases a broader approach to town-planning than the ancient Greeks and Romans[10]. Why, then, did they abolish the regular street layout established for centuries, in order to create the impression of randomness or lack of planning?

As we have already seen in the examples discussed above, the general adoption of Christianity led to the introduction into social life of a strong sense of 'sacred' or 'holy' space, which now acquired very great importance and became the first priority in the built body of the town. The concept of the 'Epiphany' and that of the 'holy' ('divine') space is to be found in every religion. Now, however, this concept became 'transcendental' and was identified with the Paradise of the Old Testament – the residence of God, and also of Adam and Eve before the Fall. This Fall to earthly space gave rise to the separation of 'holy' and 'not holy' (profane) earthly space. In the earthly space, 'holy' or 'sacred' places were now created by the selective appearance in them of God. (For example, on Mount Sinai or in Palestine 'ἔνθα ἐπέβη ἢ κεκάθησεν ἢ ἐπέφανεν ἢ ἥψατο ἢ ὅλως ἐπεσκίασε ὁ Χριστός'.) Parts or fragments of the 'profane' space on Earth were set apart and sanctified by the Proceedings of the 7th Ecumenical Council.

This sanctification of parts of the 'profane', earthly space inside or outside settlements was next extended to places of Christian worship. The nature and boundaries of these places, as described in a recent article, were defined by specific provisions and regulations contained in the *Corpus of divine and holy canons*, especially in title B 'Περί ποιήσεως Εκκλησιών'. Christianity, too, therefore, had a concept of 'holy space' which was separate and distinguished from the rest of the 'profane' space, acquired inalienable, timeless, and absolute rights, and became the primary reference point in the urban space for every town-planning regulation or design. This religious factor must have had a catalytic effect on the body of existing settlement complexes in the Early Christian and Byzantine period, and also on the formation of new ones, as faith reached a series of climaxes and each bishop aspired, with godly zeal, to multiply the fragments of the 'holy' space within the 'profane' inside the borders of his jurisdiction. The authority granted to him was, moreover, both suf-

13. Mystras. The ruined town with the castle on the top of the hill and groups of buildings in the foreground.

13

ficient and imperative: 'πάντων τῶν ἐκκλησιαστικῶν πραγμάτων ὁ ἐπίσκοπος ἐχέτω τὴν φροντίδα καὶ διοικήτω αὐτὰ ὡς Θεοῦ ἐφορῶντος'[11]. In this way, the multiplication and designing of 'holy spaces' (churches, monasteries) was directed and defined from the 4th century onwards by an absolute, theocratic spirit that took no account of existing geometric formations and outlines and led inexorably to the disarticulation of the 'profane' parts of the urban space.

The planning of a town is a complex, multi-dimensional affair, both at the birth of the town and during its growth. In this short article we have touched upon the transformation of Byzantine settlement complexes seen only in the light of the religious phenomenon, which I believe had a catalytic effect on the creation of a different image, structure and form of town, though other forces and factors (social, economic, political, technical, etc.) should naturally not be ignored. More specifically, the object of our study has been the transformation noted that led from the rich experience of the rational plan (grid) of the Greco-Roman world to the irregular, or geometrically 'loose' organisation of medieval towns in general. The prevailing approach adopted so far to this loss of planning ability and the concomitant deterioration of the quality of Christian towns as built complexes loses sight, in my view, of the essence of the transformation, which seems to have been a change in world-view rather than an inability to provide a way of life of true quality. A more detailed analysis and study of town-planning regulations, *ekphraseis* of towns, and traditional building regulations and coordinates[12], for which there is no room here, may show that the demands of Byzantines with regard to quality of life and residence were possibly greater and more sophisticated than those of the ancient town-dweller. The difference between them resides in the reference points of the planning theories of the two eras: town-planning with reference mainly to man gave birth to the so-called 'Hippodamean' system in ancient times, while town-planning with reference to God as the first priority, led to the gradual distortion of this existing system in the Middle Ages. The evolution and choice of design *schemata* appear not to be linear, but exhibit a periodicity that does not proceed in a logical sequence.

NOTES

1. These scholars usually draw a distinction between the Early Christian or Early Byzantine phase and those that followed, and date the loss of urban-design ability to the latter. The truth is, however, that the transformation began earlier, with the invasion of the urban space (whether already existing or new) by Christian religious buildings. See the recent article on this (citing the existing bibliography) by Ch. Bouras (Bouras 1998, p. 89). For an opposed view, see Lavvas 2001, pp. 83ff.
2. Cf. the article by G.P. Lavvas (Lavvas 1989, pp. 14ff.), which sets out the wider concerns relating to the physical and psychological parameters of the ancient and Byzantine residence.
3. Cf. Oikonomides 1984, pp. 73ff., fig. 5, with a description of the contract. Also Lavvas 1991, pp. 316-317.
4. The literary sources refer to numerous bishops (Makarios of Jerusalem, Porphyrios of Gaza, Paulinos of Tyre, Eugenios of Laodiceia, Felix of Rome, Doumetios I and Doumetios II of Ravenna, Euphrasios of Parentium, and others), who emerged at this period as local leaders of their towns and played a leading role in the architectural as well as the religious domination of Christianity. See Orlandos 1954, pp. 80ff.
5. Dan Bahat 1990 and Dan Bahat, no date, are revealing for the evolution and transformation of the picture of town-planning in the case of Jerusalem.
6. See *Η Θεσσαλονίκη και τα μνημεία της* 1985.
7. Cf. Iviron II 1990, pp. 237ff.
8. See Kourkoutidou-Nikolaïdou 1995, p. 171, note 4.
9. See Lavvas 1980, *passim*.
10. Books and articles on Byzantine town-planning theory, rules and regulations have multiplied in recent years: Oraiopoulos 1998, Trioanos, Pitsakis 1998, and Tourptsolgou-Stephanidou 1998. These make clear the survival in institutional form of the experience acquired by antiquity with regard to the physical factors affecting residences and urban life.
11. Cf. Oikonomou 1997, pp. 25ff.
12. See note 10.

GEORGIOS P. LAVVAS
Professor of Art History, Athens University

1. Streets of Antioch. Mosaic floor of a 6th-century house, showing various neighbourhoods, workshops, public buildings and characteristic scenes of town life.

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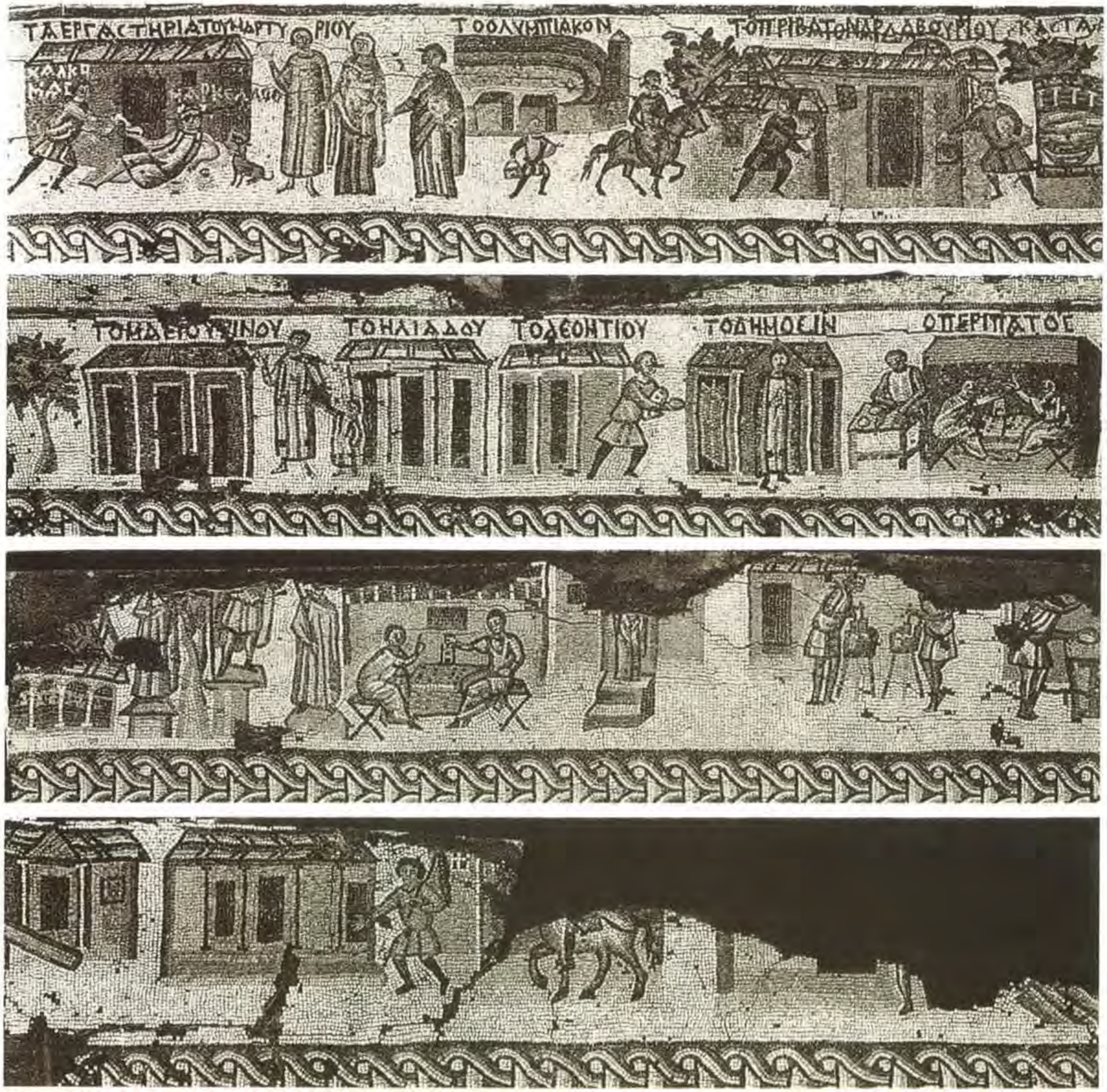
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PROFESSIONS AND PROFESSIONALS IN BYZANTIUM

In the Byzantine empire, as in all other medieval states, exploitation of the land was the main source of income. The inhabitants derived their most stable income and the state collected most of its taxes from farming. However, the geographical position and extent of the Byzantine empire and the existence of a stable currency system for many centuries helped to create a more developed urban economy than in other medieval states. A substantial contribution was made here by the notable urban centres that continued to exist in various areas of the empire throughout the entire Byzantine period: important towns preserving the ancient Greek, Hellenistic and Roman traditions never ceased to exist in the eastern Mediterranean.

In addition to Constantinople, whose size, fortifications, wealth and luxury were legendary amongst the peoples of western and northern Europe, many more small and large towns of importance emerged as administrative or commercial centres. In the early centuries, cities like Alexandria or Antioch (Theoupolis) rivalled the capital in their wealth, activity and lustre. During the Middle Byzantine period the urban centres contracted in size and their populations shrank. However, towns such as Thessaloniki, Dyrrachium, Adrianople, Amorion, Smyrna, and Trebizond, experienced considerable growth. Smaller towns in Asia Minor and the Balkans also survived in this period as castle-towns, acting as military, communications, and commercial centres, and also as the provincial administrative capitals of the *themes*, then a new military and political institution. In the Late Byzantine period the fragmentation of the state led to decentralisation and the emergence of peripheral urban centres. Mystras, Arta, Ioannina, Veria, Kastoria, Thessaloniki, Serres, Didymoteicho, Adrianople, Sozopolis, Ainos, Nikaia, Herakleia, Sinope, and Trebizond are just a few of the towns that experienced growth at this period.

A large proportion of the inhabitants of the Byzantine towns were engaged in farming and cultivated land outside the fortifications. However, a significant number were employed in the urban economy. This category includes all those who practised various free-lance professions and those who engaged in art and commerce. The literary sources of the medieval period provide evidence for many professions, sometimes slightly differentiated from each other.

- *Saldamarioi* (grocers), *makellarioi* (butchers), *choiremporoi* (pig merchants), *ichthyoprates* (fishmongers), *kapeloi* (innkeepers), *artopoioi* and *mankipes* (bakers) were all involved in the preparation or distribution of food.
- *Oikodomoi* (builders), *ergolaboi* (contractors), *tektones* (architects), *lithourgoi* (stone-masons), *pelekanoi* (carpenters), *leptourgoi* (turners and woodcarvers), *marmarioi* or *marmararioi* (marble cutters), *gypsoplastes* (plaster decorators), *askothyrarioi* (door technicians) and *zographoi* (painters) formed a large group of workers who participated in a wide range of building enterprises.
- *Istourgoi, yphantai* (weavers), *poikiltai* (fancy weavers), *katartarioi* (silk weavers), *prandioprates* (merchants of imported silk fabric), *metaxoprates* (silk merchants), *serikarioi, vestioprates* (merchants of silk clothes), *othonioprates* (merchants of linen and cotton fabric), and *knapheis* (cloth dyers) all engaged in the production or distribution of textiles.
- *Lorotomoi* (tanners), *chalkeis* or *chalkomatades* (copper smiths), *kerameis*, *chytroplastes* (ceramic makers and potters), *tsangarades* (shoemakers), *raphtades* (tailors) and *amaxades* (chariot makers) made or sold various goods essential to daily life, while *doryxooi* and *toxopoioi* specialised in producing spears and arrows.
- *Myrepsoi* (perfumers), *keroularioi* (wax chandlers) and *saponoprates* (soap makers) made and sold perfumes, candles and soap, while *alykarioi* (salt-workers) specialised in collecting salt from salt-flats.
- There were also *argyroprates* and *argyramoiboi* (jewelers), *katallaktes* and *trapezitai* (bankers) who were involved with coins, precious metals and precious stones, and, of course *didaskaloi* (teachers), *iatroi* (doctors), *taboullarioi* or *symbolaiographoi* (notaries) and *nomikoi* (lawyers), who offered their specialist services to the inhabitants of the towns and the surrounding villages.

This long list of professionals, which is by no means exhaustive of course, reveals the large number of professions cited in the Byzantine literary sources.

In the towns, all those who practised the same profession were organised in guilds, or 'systems', to use the Byzantine term. Through these organisations professionals sought to secure their privileges and profits, though at the same time, the highly interventionist state used the guilds as a means of controlling all the financial activities of the professionals. In

2. Travelling merchant. Miniature from a manuscript of the Sacred Parallels of John of Damascus, 800-840, Paris, Bibliothèque Nationale, cod. Par. Gr. 923, fol. 20v.

3. Builders at work. Miniature from an illuminated Psalter, 857-865, Paris, Bibliothèque Nationale, cod. Par. Gr. 20, fol. 4v.

the smaller provincial towns, professionals naturally enjoyed greater independence and flexibility of movement. Several of them, moreover, did not rely solely on their profession for their income, but were farmers at the same time.

Most of our evidence for the guild organisation of the Byzantine empire is derived from a legal text known as the *The Book of the Eparch*, composed at the beginning of the 10th century, at the time of Leo VI the Wise (886-912). In its surviving form, the *The Book of the Eparch* refers to only some of the guilds of Constantinople; its title has reference to the *eparch* of the city, the supreme governor of the capital, under whose jurisdiction the organisation of guilds fell. There are, however, some strong indications that there were many other guilds in Constantinople that are not included in the manuscripts of the *The Book of the Eparch* in the form preserved from the 14th and 16th centuries, and it is also evident that similar organisations were founded in the other large towns of the Byzantine empire.

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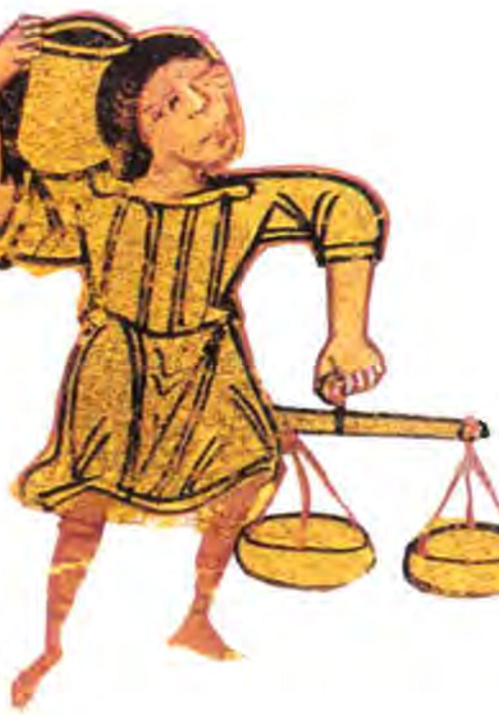

It is clear from the sources that the members of Byzantine guilds were organised in a strict internal hierarchy and elected the leader of the 'system' (who was called *primikerios*, *proestos*, *prostates*, or *exarchos*), though their choice had to be approved and ratified by the competent state officials. In addition to its full members, every guild included apprentices, paid labourers, servants, and even slaves. For new members to be admitted to any guild, references had to be obtained from outside it, either from retired members or from other citizens of good standing. In the case of some guilds, indeed, which were undoubtedly financially the most powerful, full membership was only granted after the payment of a fixed sum of money.

For its part, the state, through its officials, prescribed strictly and precisely the kinds of goods that each guild was allowed to manufacture, process or trade. In Constantinople, officials of the *eparch's* office supervised the supply and distribution of raw materials to the members of all guilds, banned the storage of goods so that they could be sold at times of short supply, and controlled the profit margins on all goods, especially foodstuffs. Weights, measures, and even scales, all had to bear the stamp of the eparch of the city, and specialist workers were always hired for a fixed period that could not exceed one month.

Contractors, too, with their teams of various kinds of builders and craftsmen, were not allowed to undertake another job before they finished the one in hand. They could, however, invoke the shortage of materials, in which case they were permitted to begin a second job, so that the guild was not unemployed. Craftsmen were responsible for the stability of a building erected by them for a period of ten years; if, during this period a building suffered damage that was not due to natural causes, the work-team was obliged to repair the structure at no further cost. State officials also determined the place in which any guild was allowed to keep its workshops or shops. The place might be a particular street (the perfumers, for example, or the money-dealers in Constantinople were required to have their workshops in the *Mesi Odos*, the main commercial street of the capital), or area of the city (as in the case of the fish-mongers). The minimum distance separating them from each other was fixed for

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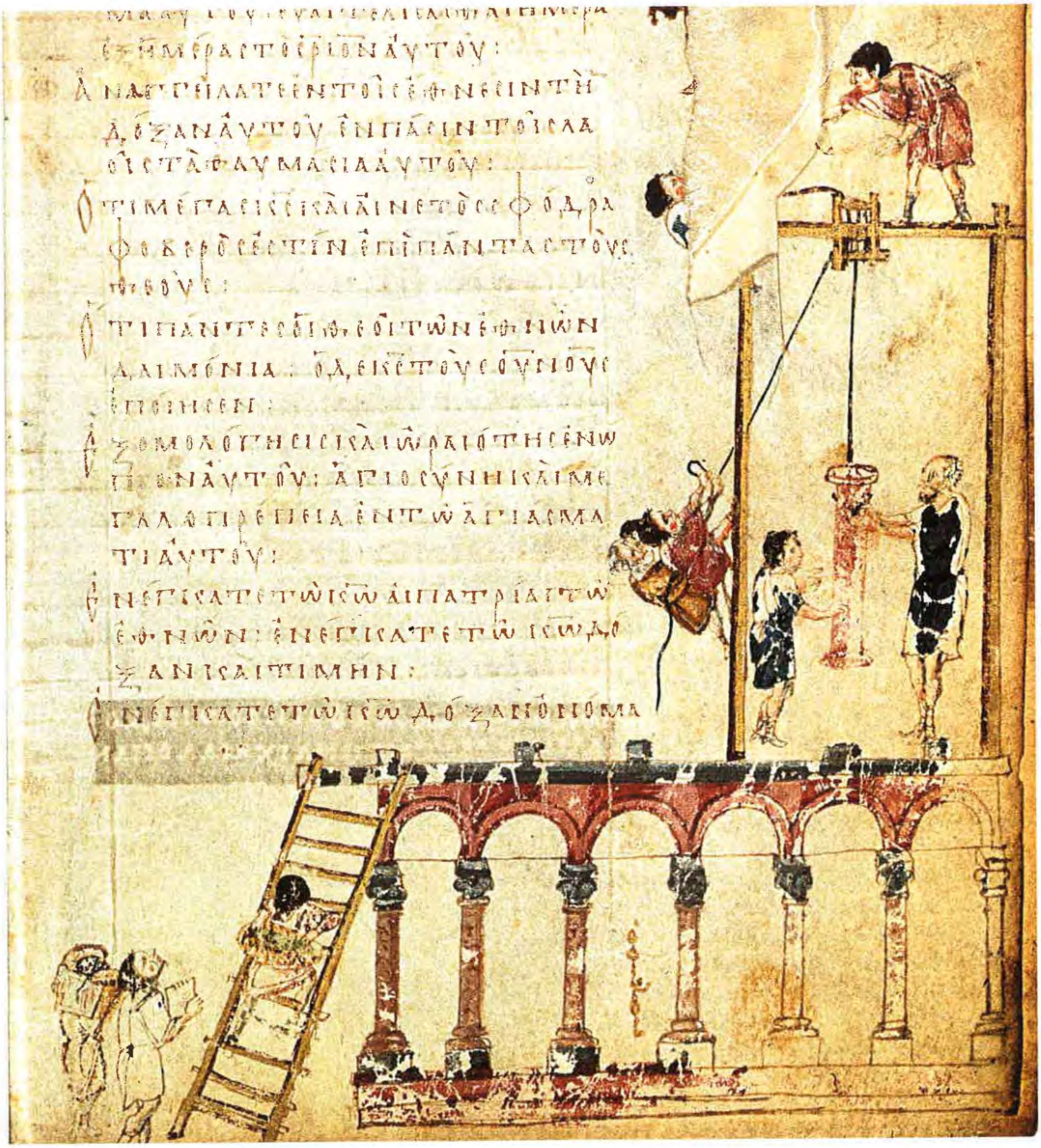

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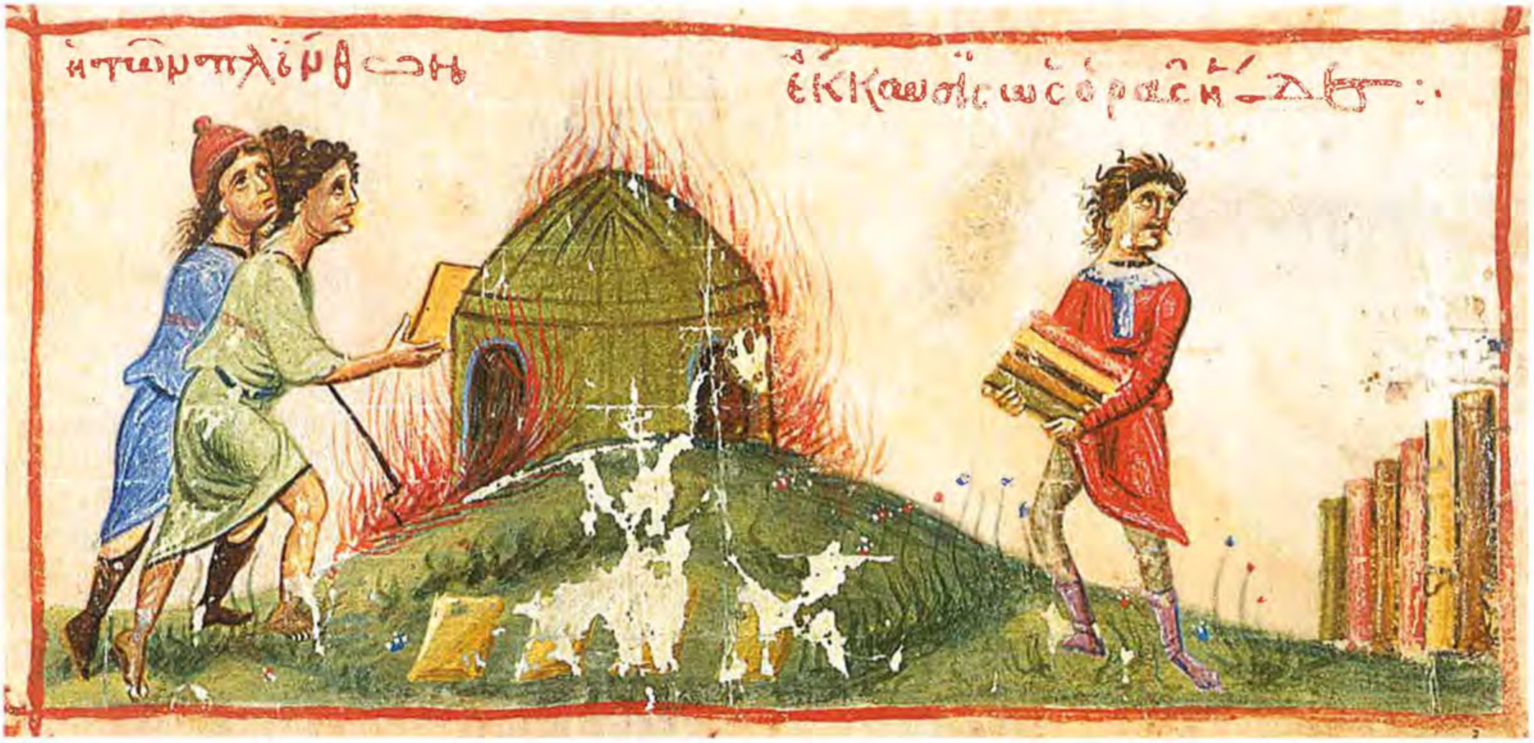
4. Brick-maker's kiln. Miniature from an illuminated 12th-century manuscript, Vatican, Biblioteca Apostolica Vaticana, cod. Vat. Gr. 746, fol. 61r.

5. Smithy. Wall-painting, Zemen Monastery, Bulgaria, 14th century.



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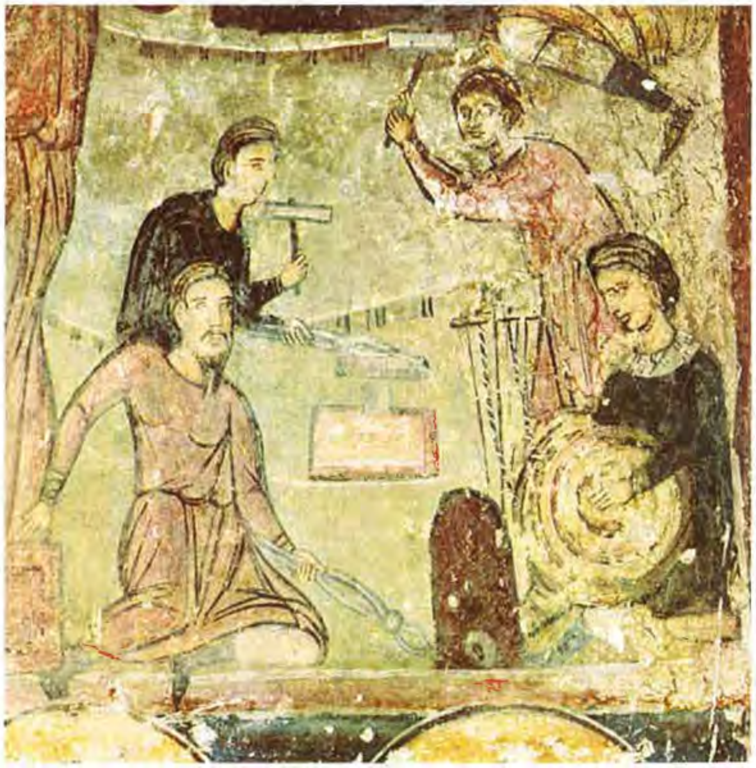
shops that made and produced certain goods, such as candles or soap, and special concern was shown for bakeries, which had to be on open sites and have no structures above them, since the ovens were a likely source of fire, the spread of which had to be prevented. Finally, the shops of the *saldamarioi*, the grocers of the time, had to be dispersed throughout the city, especially in public squares and at crossroads, so that the citizens could easily procure essential goods for their daily needs.

The Byzantine state was concerned to ensure that the above regulations were strictly observed and therefore imposed severe penalties on those who infringed them. These penalties ranged from fines and corporal punishment to confiscation of goods, expulsion of the guilty party from his guild, and banishment from his town. The death penalty is found on only one occasion in the relevant legislation, and was envisaged for the soap-seller who deliberately or inadvertently caused the death of another person through the poisonous waste produced by his work.

There can be no doubt, therefore, that during the Early and especially the Middle Byzantine period, the Byzantine em-



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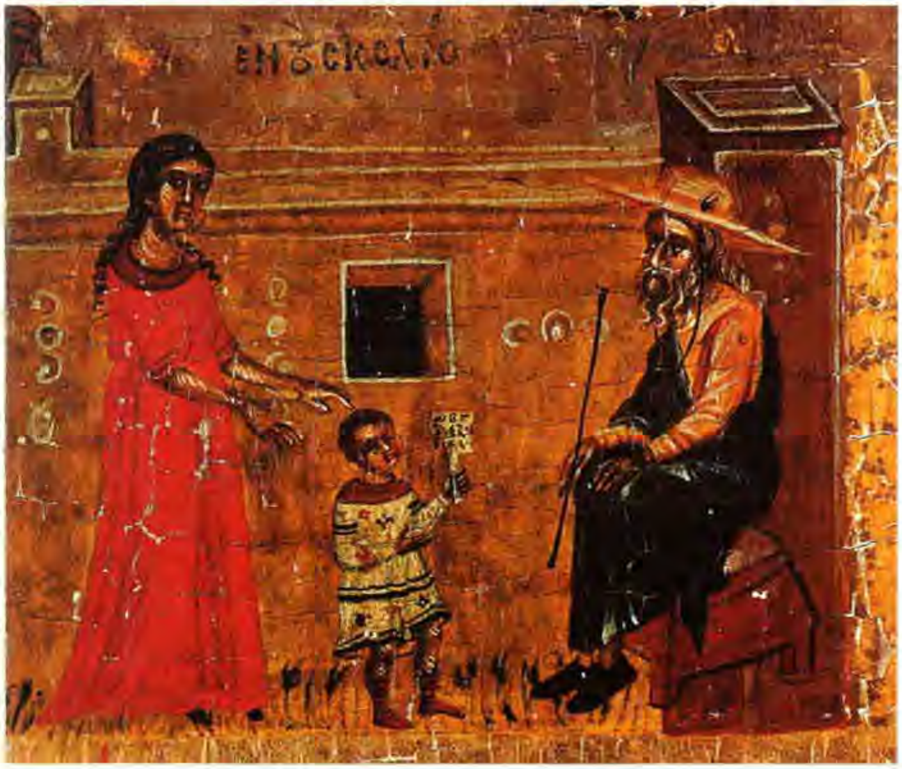

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6. St Nicholas being taken to his teacher, holding his writing tablet. Detail from a 15th-century icon. Patmos, Monastery of St John the Theologian.

pire was highly interventionist in its treatment of merchants and other professionals, leaving little margin for individual promotion or personal profit. The main objectives of state intervention were to secure stablity, prevent illegal competition and guarantee smooth economic relations between the various professional sectors. The situation changed in the final centuries of Byantium, particularly at the time of the Palaiologoi (1261-1453), when the central authority was considerably weakened and not always in a position to impose its will as it had done at earlier periods. As a result state supervision of the professions and their guilds was relaxed in the Late Byzantine period.

A factor of great significance in this development was the granting of privileges to foreign merchants, who were subjects of the great maritime cities of Italy, particularly Venice and Genoa. In the 12th century, for military and diplomatic reasons, the Byzantine state granted complete exemption from customs duties to Venetian and Genoese merchants. These soon found themselves advantaged vis-a-vis the merchants, subjects of the empire, who were still obliged to pay the duty on their goods in all the ports of the empire. The efforts of Byzantine governments over the following years to limit the privileges enjoyed by western merchants were not crowned with success. The fact that the Fourth Crusade turned against Constantinople in 1204, and its consequence, the capture of the capital and the dismemberment of the Byzantine empire by the Crusaders, may be seen as part of the attempts by Westerners, above all the Venetians, to protect the trading privileges enjoyed by their subjects in the Byzantine territories. The recapture of Constantinople by the Palaiologoi in 1261 was attended by the ceding to Genoa and Venice of commercial privileges similar to those granted earlier. The weakened Byzantine state of the Palaiologan period, from 1261 to 1453, did not have the geographical extent, the political strength, or the economic means enjoyed by Byzantium in earlier times. Within the restricted borders of the steadily contracting empire, the practice of a profession and engagement in trade were seen by many of the Byzantine subjects as their only option, as land passed gradually into the hands of the enemy, the Serbs and the Ottoman Turks. Banking and trade, in particular, began to attract not only those who traditionally practised these professions but also many rich Byzantines whose wealth had hitherto been based on ownership of land.

In the final years of the empire, then, bankers and merchants were drawn not only from amongst the middle classes, to which all professionals had once belonged: many of them now came from the upper classes of the powerful and wealthy. Those who formed loan companies or engaged in the transportation of merchandise at this period did not work on their own account, but were normally dependent on Venetian or Genoese bankers and merchants, with whom they frequently formed partnerships (*kompanies* or *syntrophies*), usually for a limited period. Their commercial activities were normally confined to the Aegean and the Black Sea, and they traded mainly grain, oil and other food stuffs; large-scale, long-distance trade invariably remained in the hands of the Italian merchants. However, their activities formed the basis for the survival of other professionals in the Byzantine capital, such as *tavoullarioi*, *taverniarides*, *raphtades*,

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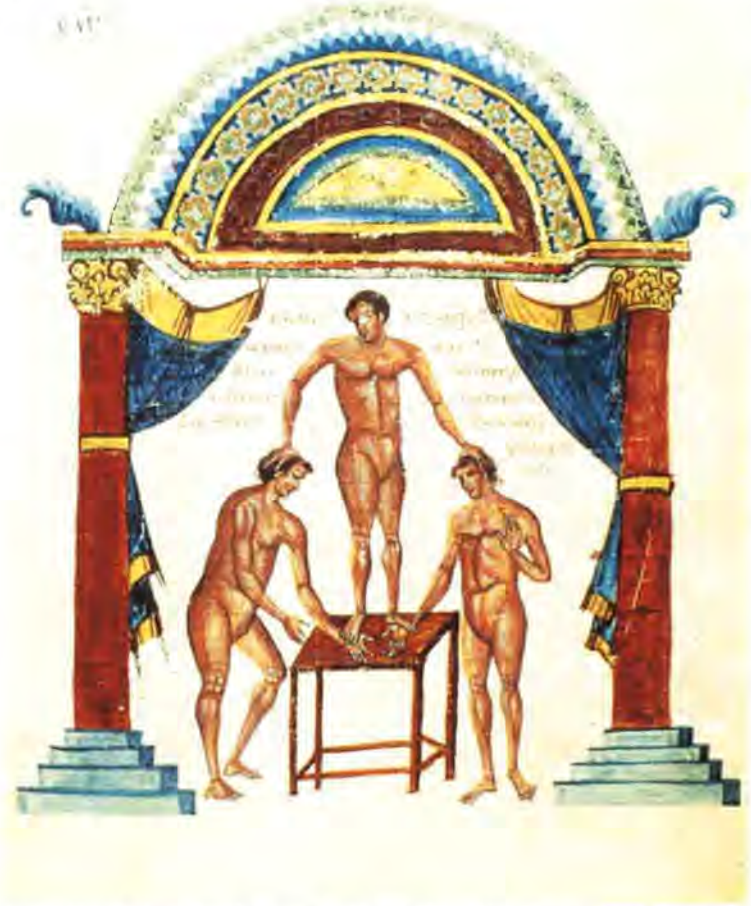

7. How to heal the wrist bones. Miniature from an illuminated manuscript of the Medical Anthology of Apollonios of Citium, 10th century, Florence, Laurentian Library, cod. Plut. LXXIV 7.

etc., until the final years before the fall of Constantinople. Very little evidence survives for the way in which professionals and merchants were taxed under the Byzantine empire. In the 4th and 5th century, all professionals were obliged to pay the *chrysargyron*, a general tax calculated on the basis of their property. Many succeeded in gaining exemption from this tax, however, and it was abolished by the emperor Anastasios (491-518) in the last years of the 5th century.

In the following centuries, too, taxes were imposed on sales and purchases, though it is not easy to define them with any precision. The duties exacted on goods in transit are much better known: these were paid on goods and people entering or leaving a town, port, or the borders of the empire. In the Early Byzantine period, the tariff paid in these cases was the *octava*, calculated on the quantity of merchandise and equal to one eighth of the value of the goods – a tax, that is, of 12.5%. This duty was retained in the Late Byzantine period, under the name *commercium*. In the middle of the 14th century, John VI Kantakouzenos (1347-1354) is known to have reduced greatly the duties payable by ships anchoring in the port of Constantinople, in an effort to compete with the Genoese residents of Galatas on the other side of the Golden Horn. This measure greatly facilitated trade in the port of the Byzantine capital during the last century of the empire.

There are thus grounds for asserting that merchants, craftsmen, and other professionals for a time constituted an active, vigorous section of Byzantine society. However, since their movements were restricted by a strong central authority and strict legislation, they were not competitive and rapidly succumbed to the pressure of Venetian and Genoese enterprises. Long before the end of the Byzantine empire their activities were considerably reduced. The last glimmerings of their endeavours were extinguished for ever in the face of the violent expansion of the Ottoman Turks in the 15th century.

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VASILIKI NERANTZI-VARMAZI
Professor of Byzantine History, Aristotle University of Thessaloniki

WAGES AND SALARIES

late 5th century	Daily wage of a craftsman = 3 *folleis*	*Life of Auxentios, PG* 114, col. 1378
6th-7th century	Daily wage of a builder = 5 *folleis*	Ioannis Moschos, *PG* 87, 3, col. 2998
505-507	Daily wage of a building worker with no animal = 4 *keratia*	*Patlagean,* p. 388, no 3
505-507	Daily wage of a building worker with animal = 8 *keratia*	*Patlagean,* p. 388, no 4
ca. 570	Daily wage of a stone-mason = about 12 *folleis.*	*Daniel of Sketis, ROC* 5, p. 256
Late 6th century	Daily wage of a quarryman = about 12 *folleis*	*Life of Evlogios the Quarryman, BHG* 618, p. 256.
7th century	Doctor's fee for a treatment = 8 or 12 *follies*, depending on the case	*Patlagean,* p. 389, no 16
709	Monthly wage of a shipbuilder = 2 *solidi*	*P. Lond.* IV, 1910
709	Monthly wage of a carpenter = 1 1/3 *solidi*	*P. Lond.* IV, 1910
709	Monthly wage of a caulker = 1 ½ *solidi*	*P. Lond.* IV, 1910
949	Monthly wage of a tourmarches = 30 *solidi*	*De Cerem.,* Bonn, 662
949	Montly wage of a komes tes kortes = 20 *solidi*	*De Cerem.*, Bonn, 662
949	Monthly wage of a droungarios = 20 *solidi*	*De Cerem.*, Bonn, 662
949	Monthly wage of a soldier = 3 *solidi*	*De Cerem.*, Bonn, 662
949	Monthly wage of a sailor = 3 *solidi*	*De Cerem.*, Bonn, 662
1259	Monthly wage of a soldier stationed on the frontier in Asia Minor = 40 *hyperpyra*	Oikonomides 1981
1281	Annual income of a doctor at Pera = 40 *hyperpyra*	Bratianu 1927, no. 31
1286	Monthly wage of an archer in Crete = 120 *hyperpyra*	Borsari 1963, p. 58
1301	Monthly wage of a mercenary Catalan horseman = 288 *hyperyra*	Vogel 1968, no. 32
1348	Annual income of a builder = 50 to 65 *hyperpyra*	Thirier, *Regestes*, no 209
1352	Annual income of a builder in Crete = 100 *hyperpyra*	Thiriet, *Assemblées*, no 589
1362	Annual income of a doctor in Crete = 250 *hypepyra*	Thiriet, *Assemblées*, no 689
1404	Monthly wage of an archer in Crete = 144 *hyperyra*	Thirier, *Regestes*, no 1166
1425	Annual income of a doctor in Thessaloniki = from 144 to 192 *hyperpyra*	Thiriet, *Assemblées*, no 1283
1425	Annual income of a carpenter in Thessaloniki = from 144 to 192 *hyperpyra*	Thiriet, *Assemblées*, nio. 1283
1425	Monthly wage of a soldier in Thessaloniki = 9 *hyperpyra*	Thirier, *Regestes*, no 1995

Source of information: Morrisson 1989, pp. 239-260. Cheynet et al. 1991, pp. 339-374

Selection and compilation of table: Yorka Nikolaou

Bibliography: Antoniadis-Bibicou 1972, pp. 215-246. Irmscher 1983, σ. 23-29

1. Depiction of a man sowing. Miniature from an illuminated manuscript of Barlaam and Josaphat, 12th-13th century, Mount Athos, Iviron Monastery, cod. 463, fol. 20r.

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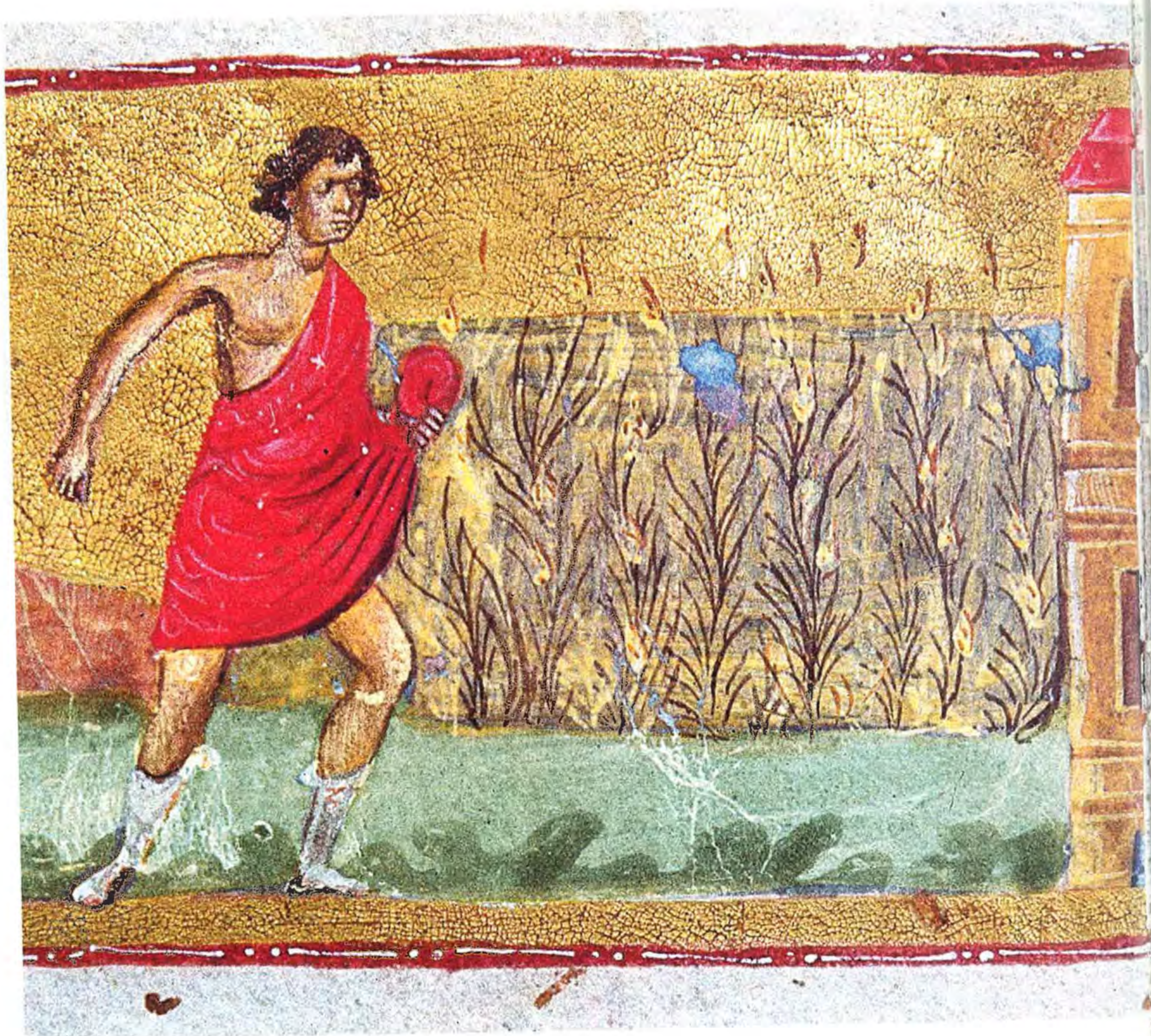

AGRARIAN LIFE AND ECONOMY

As in most pre-capitalist societies, so in Byzantium, the basis of the economy and of social organisation was to be found in the countryside[1]. The larger part of the population lived in the countryside and was engaged in agrarian work. Even during periods when the growth of towns was at its height, the overwhelming majority of the population was rural. Although it is impossible to calculate the proportion of rural to urban population, there are grounds for asserting that in the 12th century, a period at which the towns were flourishing, 75 percent of domestic production came from the agrarian economy[2]. This was consequently also the source of the largest part of the surplus and the economic basis of the state organisation. Leo VI the Wise wrote characteristically in his *Taktika*: 'Δύο... ταῦτά μοι δοκοῦσιν ἐπιτηδεύματα λίαν ἀναγκαῖα πρὸς ἔθνους σύστασιν καὶ διαμονήν, γεωργικὴ μὲν τρέφουσα καὶ αὔξουσα τοὺς στρατιώτας, στρατιωτικὴ δὲ ἐκδικοῦσα καὶ περιφυλάττουσα τοὺς γεωργούς, αἱ δὲ ἄλλαι ἐπιτηδεύσεις δεύτεραι τούτων ἐμοὶ καταφαίνονται'[3].

The agrarian economy naturally played an important role in the more general economic development of the Byzantine empire. It may be claimed, in an oversimplification, that on the agrarian production and productivity depended not only the size of the surplus but also the ability of part of the population to engage in other activities, whether administrative, commercial, artistic or scholarly in nature. Thus, the recovery of the Byzantine economy after the disasters of the late 6th and the 7th century began in the countryside. And since human labour was a far more important factor in agrarian production than it is today, the expansion of the agrarian economy presupposes and goes hand in hand with the reversal of the negative demographic trends resulting from the great plague epidemic that broke out in 541-542 and recurred at intervals until 747. The centuries of Byzantine strength, from the 9th to the 12th century, were based on its sound agrarian production. Correspondingly, the demographic decline of the 14th century was one of the reasons for the more general economic recession. The most dynamic sectors of the economy were undoubtedly manufacturing and trade, despite their relatively small size, but the basis of production was provided by farming and animal husbandry.

During the thousand years of Byzantine history, many major changes took place in the countryside: to the landscape, to settlements, and to social and economic organisation. The history of these changes cannot be traced here. What follows holds good mainly of the period from the 10th to the middle of the 14th century, unless specific reference is made to other points of time.

The most important crops were cereals (wheat, barley, oats, etc.), vines and olives, and pulses. Almost every rural household grew vegetables and, as is evident from the documentary sources of the late period, owned one, and occasionally several fruit-trees of different varieties. The countryside also provided silk, cotton (in Crete and the Peloponnese) and flax. From the forests, the peasants collected not only wood and herbs, but also kermes, which was used in dyeing textiles, and acorns, used in tanning. Animal husbandry was widely practised, as was fishing in areas near the coast, rivers or lakes. Bee-keeping was also a common agrarian activity.

A general observation valid for all periods is that in most of the territories that made up the Byzantine empire (though with some exceptions, such as Egypt), agrarian production was based on the principles of polyculture and polyactivity. The former means that most areas (and, correspondingly, most cultivators) produced not just one crop but many: grains, olive-oil in regions relatively close to the sea, or butter in other regions, vines, and vegetables. Some form of animal husbandry is everywhere to be found. Naturally, the large flocks and herds of the interior of Asia Minor are very different from the single pig, ox or donkey, three goats and a few hens that might be owned by a peasant. There was, that is to say, specialisation in various products. It may be assumed, for example, that everyone made cheese. However, it was the Vlach and Cretan cheeses that were well-known and exported. The wines of Chios were greatly in demand, as were the salted meat and sausages of Paphlagonia, the eels of lake Kopais, and the silk of the Morea and, later, of Andros.

There was thus undoubtedly some degree of specialisation: this was in any case imposed by differences of terrain and climate. Nevertheless, polyculture continued to be the basic

2. Scene of ploughing. Miniature from an illuminated masuscript Octateuch, 13th century, Mount Athos, Vatopedi Monastery, cod. 602, fol. 384r.

form of production. In the Mediterranean provinces of the empire, the 'Mediterranean triptych' of bread, wine and oil predominated.

Polyactivity was also a characteristic phenomenon in Byzantium and the Mediterranean lands in general. In addition to their basic farming and stock-breeding activities, peasants supplemented their income, by fishing, for example, or by working as smiths or in craft industries producing pottery or textiles. Craft-industrial activities in the countryside seem to have increased from the 12th century onwards.

Polyculture had repercussions both on agrarian work and on the life of peasants and the household economy. With regard to agrarian work, the coexistence of different crops enabled peasants to make a rational use of their time, since the cultivation cycles of grains, vines and olives, for example, were different. Peasants worked on the various crops for most months of the year and had to labour intensively in spring and the beginning of summer, when the cycles of the different crops, and also of pastoral activities, coincided[1]. The products of polyculture and polyactivity enabled peasants to move freely between two forms of consumption. They allowed them to aspire to self-sufficiency through self-consumption, but they also enabled, and indeed to some extent obliged rural households to go beyond self-consumption and make their surplus available on the market. This was the result of the production of basic commodities in quantities greater than those required by the household, or of investment in goods that were eminently marketable, such as all the crops that supplied craft-industries (e.g. flax, silk). Wine is a good example. In 14th-century Macedonia, virtually every household had a large or small vineyard. The value of land planted with vines was very high, and wine was an eminently marketable product.

The access enjoyed by peasants to the market differed from

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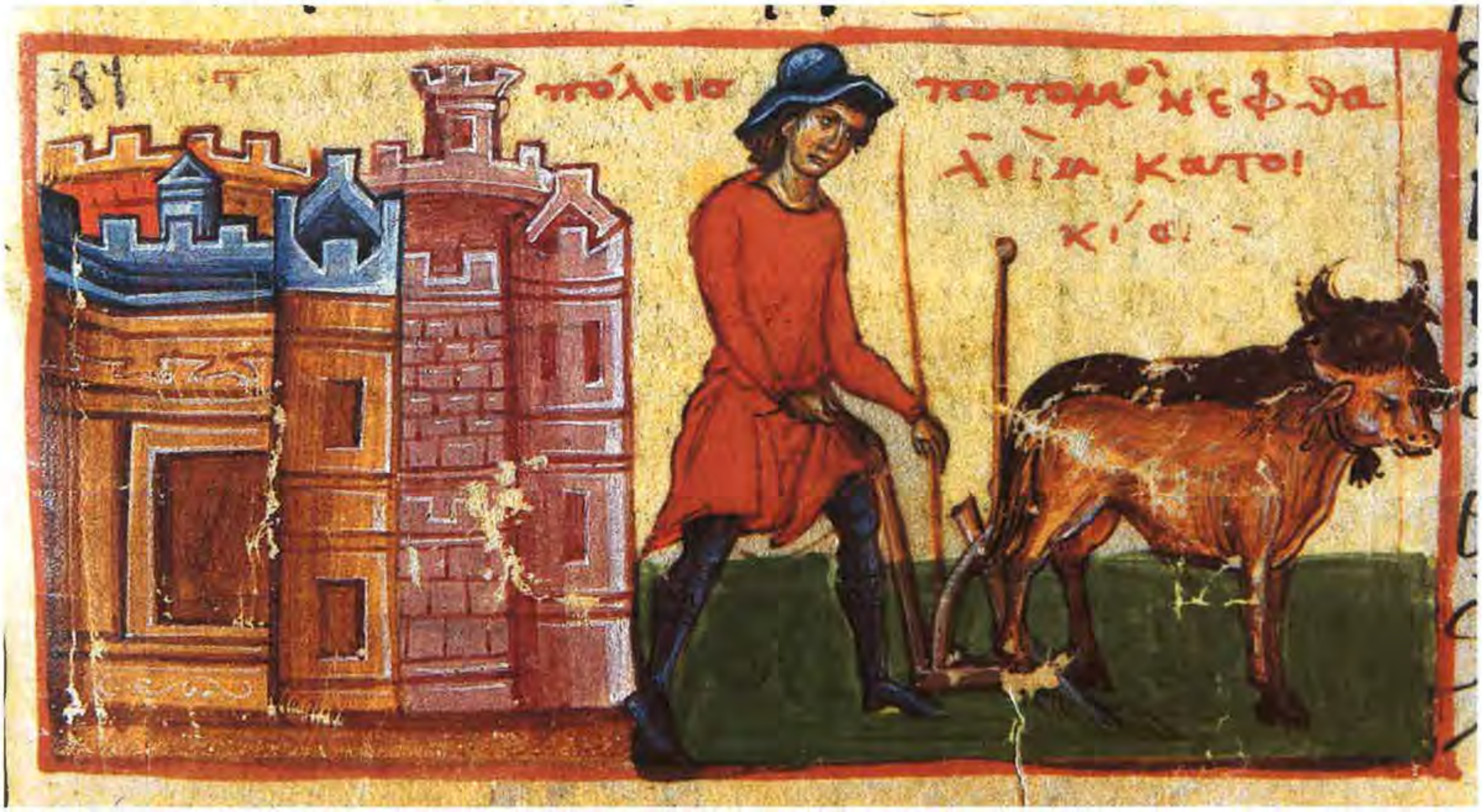

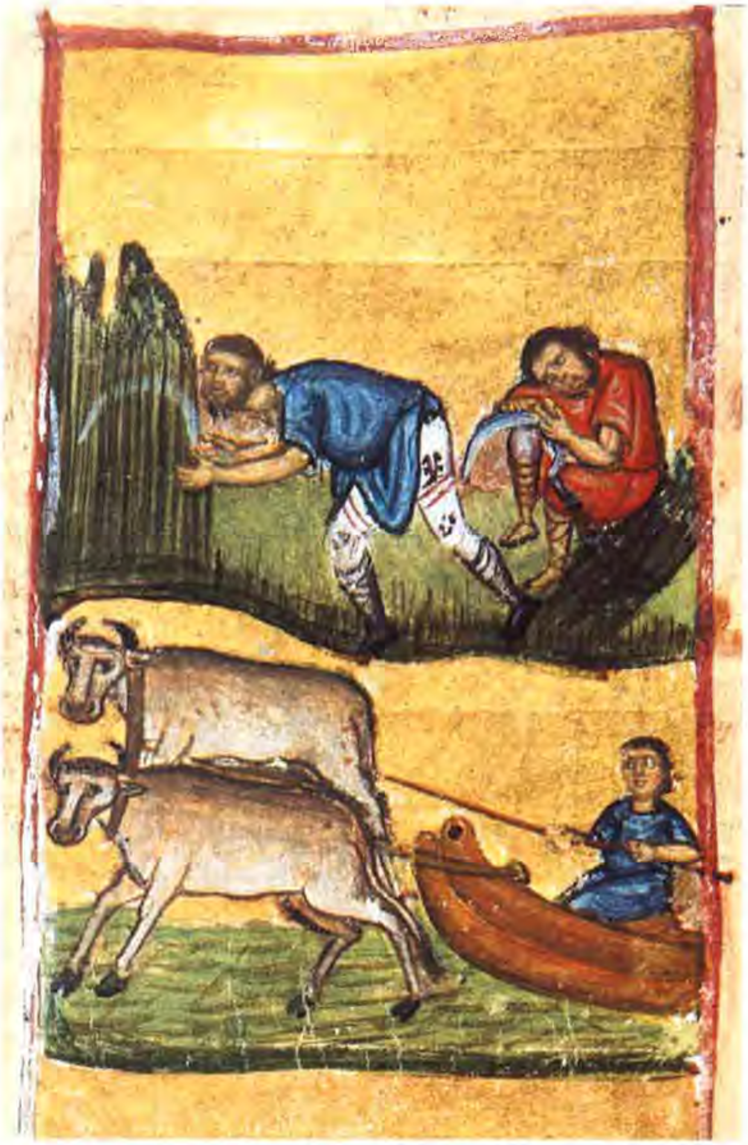

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3. Rural occupations. Miniature from an illuminated manuscript Menologion, 11th-12th century, Mount Athos, Esphigmenou Monastery, cod. 14, fol. 386v.

period to period and according to the circumstances. As soon as the state began to exact basic taxes in money, not in kind, as happened from the late 8th century onwards, peasants were obliged to sell part of their produce on the market. Quite independently of this fiscal development, in the 6th century, the Middle Byzantine period and the Late Byzantine period, peasants attended town markets and church fairs, the numbers and frequency of which increased during the 10th century. With regard to the products of craft industries, some areas are known in the 13th and 14th centuries to have been famous for the overcoats and caps produced by the country dwellers.

The agrarian economy of the Byzantine empire, like that of the medieval west, was labour-intensive in terms of both of human beings and of the animals, mainly oxen, used to draw the ploughs. Farming tools were mainly simple and traditional, and are found with few major changes from the time of Hesiod to the 19th century. They appear to have done their job well. Some historians attach much significance to the fact that there was no great technological revolution in Byzantium, like the one that led in western Europe to the heavy plough, a development that increased the output of grain. The light plough familiar to Hesiod was still used in the Byzantine empire. While suitable for the light Mediterranean soils, this is inadequate for the heavy soil of north Europe; however, farming was just as productive in the Byzantine empire as it was in the West, and the agrarian economy was able to support a diversified economic growth from the 9th century onwards.

It should be borne in mind, of course, that the Byzantine agrarian economy was vulnerable to hazards that arose from nature or from human agency. This is in any case generally true of all pre-capitalist agrarian economies. Locusts or the weather – rain, drought, hail, snow – could reduce or destroy the output of a region, frequently with disproportionately damaging repercussions. In any case, peasants and their produce were always at the mercy of adverse weather conditions, which could often be long-lasting or recur at frequent intervals. In modern Greece, for example, grain has a very low yield two years out of every seventeen[5]. When the weather was particularly bad, and especially when difficult years followed one after the other, the fragile agrarian economy might be profoundly affected. The bad winter of 927-928, for example, caused a tragic famine, which in turn led to the mass sale of rural land by peasants to large landowners – the long-term social consequences of a natural disaster.

The other great enemy of the peasant and his economy was war. Destruction of the enemy's productive capacity was a strategic weapon used by invaders, both those who attacked the Byzantine empire and the Byzantine armies that carried out operations on foreign territory. Military campaigns were accompanied by the burning of crops, trees and vines. Animals were slaughtered by the army or carried off as part of the booty. Country dwellers sought refuge in mountain areas, in hideouts that became almost permanent features in areas where raids were a regular event. When they could not hide, they were taken prisoners-of-war and were carried off by the enemy to his own country. The calendar of military operations is similar to the calendar of farm work: both activities were intensive at the same seasons – spring, summer, and autumn. Consequently, raids not only destroyed produce and productive capacity, but also prevented the peasants from carrying out their work, which had an adverse effect on the crops of the following year. Extensive and repeated military raids might have long-term negative demographic and economic consequences: this can be seen in Thrace, with the annual invasions by the czar Symeon from 893-927, and again in the second half of the 14th century[6]. It is hardly surprising, therefore, that periods of peace were also periods of relative prosperity in the countryside, while the consequences of warfare ranged from unpleasant to catastrophic, from the loss of one year's crops to the denuding of the countryside.

The social environment of country dwellers was defined by the village and the family. In its basic and most common form, the Byzantine village was a settlement of small farmers, irrespective of whether the inhabitants were landowners who paid taxes to the state, or tenants who paid rent and part of their tax to religious or secular landowners. In the Middle and Late Byzantine periods, the majority of villages consisted of a settlement with the houses built close to each other, while the farms lay outside the inhabited area but still within the bounds of the village viewed as an economic unit. In other cases, farmhouses are to be found scattered apart and surrounded by their farms. Some villages, like Gomatou in Macedonia in the 14th century, had a fortified enclosure wall inside which some of the peasants, at least, maintained a house.

Little is known of the peasants' houses, possibly partly on account of the cheap materials of which they were built: wood, wattle-and-daub, or bricks[7]. They had small rooms, certainly a courtyard, and a garden in which vegetables were grown. It is equally certain, though not explicitly attested, that a few hens will have been kept in the courtyard, and possibly also a pig. The courtyard was probably also the location of the underground silos, resembling shallow wells, in which the peasants stored or hid their grain[8].

The family functioned not only as a unit involved in reproduction and the socialisation of children, but also as a productive and protective unit. In the periods for which the sources allow us to adopt a quantitative approach, that is, in Macedonia in the first half of the 14th century, it can be seen that the solid kernel of the village consisted of households that were stable over time and bound to each other by ties of kinship. This will certainly also have been the composition of villages in other periods and other regions, at least when we are dealing with settlements of some antiquity. In its most usual form, the household consisted of a married couple and their children – that is, a nuclear family. The family was often more extended than this, however, and included members of the previous generation, that is, the parents of at least one of the married couple. More rarely, cases are found of two or more couples living together. Although the nuclear structure of the household was the most common, those who had fallen on hard times found refuge with their relatives: widows and widowers went to live with their sons, brothers-in-law or brothers; orphans turned to their brothers and sisters or uncles and aunts; unmarried girls, the most vulnerable human beings in the village, went to live with their married relatives. The family, then, offered a form of protection, though we should not forget those cases in which relatives chose to exploit the

4. Bucolic scene. Miniature from an illuminated manuscript of the 12th century, Mount Athos, Panteleimon Monastery, cod. 6, fol. 37v.

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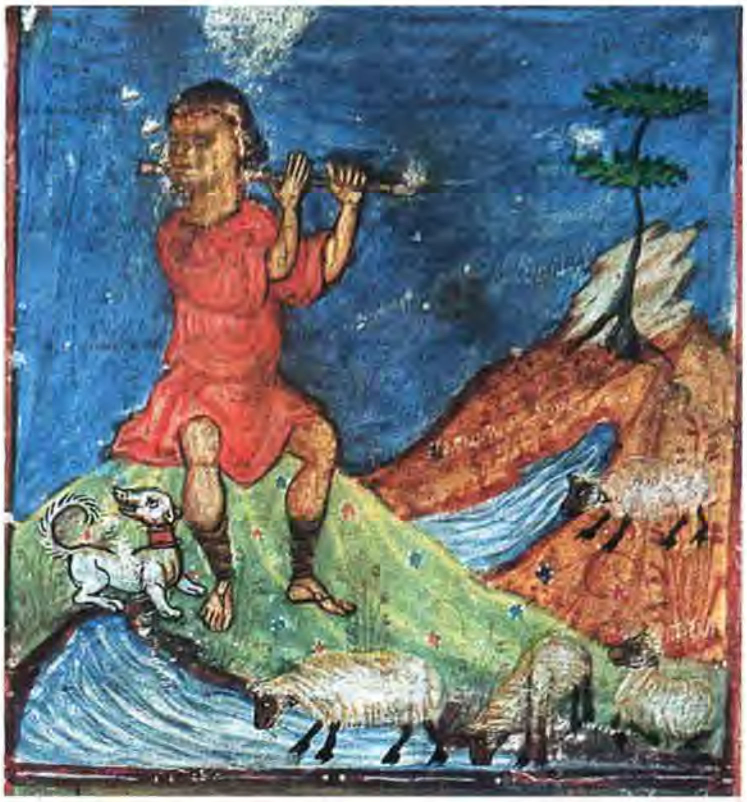

orphans entrusted to their care[9]. The importance of the family in the life and psychology of peasants is attested also by the fact that the modern Greek custom of giving children the names of relatives, mainly of grandfathers and grandmothers, though also of other relatives, seems to go back to the Byzantine period. This practice is known amongst the ruling class of Byzantium at least from the 11th century, and is also found amongst the rural population.

Village women are usually left out of historians' accounts of agrarian society. Women, however, were not dumb, passive spectators of the events played out in the Byzantine countryside. First, the peasant woman, like her cousins in the town, owned her own property, usually a dowry, though she presumably did not manage this property. The man was usually the head of the household. When he lived with his wife's family, however, or came from a poorer family than hers, things were different. The man lived in his wife's family house, and the children might take the wife's family name, which she herself also kept. Widows were owners of their property, which they managed, and were often heads of households, even households that included men; this implies that women shouldered the tax obligations of the household[10].

Unfortunately, the sources do not allow us to form a clear picture of women's participation in productive tasks and farm work, since they laboured under the burden of a double ideological taboo: that women with dowries should not have to work, and that a woman should in any case not work far away from home or from inhabited areas, where various dangers lurked. This general attitude must have applied also to women of the countryside, and accounts for the silence of the sources with regard to women's involvement with farm work. Testimonia to this are found now and then: Vlach women, dressed as men, grazed sheep even on Mount Athos, and brought milk, cheeses, wool and bread to the monks, which was the source of great scandal; and the women of Aitoloakarnania reaped corn and gathered grapes, because there were not enough work-hands, according to John Apokaukos[11]. The same author narrates an episode that brings to life our picture of the Byzantine countryside. The place is the area of Arta and the time the

5. Adam and Eve harvesting together. Ivory plaque from a casket, 10th or 11th century, New York, Metropolitan Museum.

6. Eve and Adam in the smithy. Detail from an ivory casket of the late 10th-early 11th century, The Cleveland Museum of Art.

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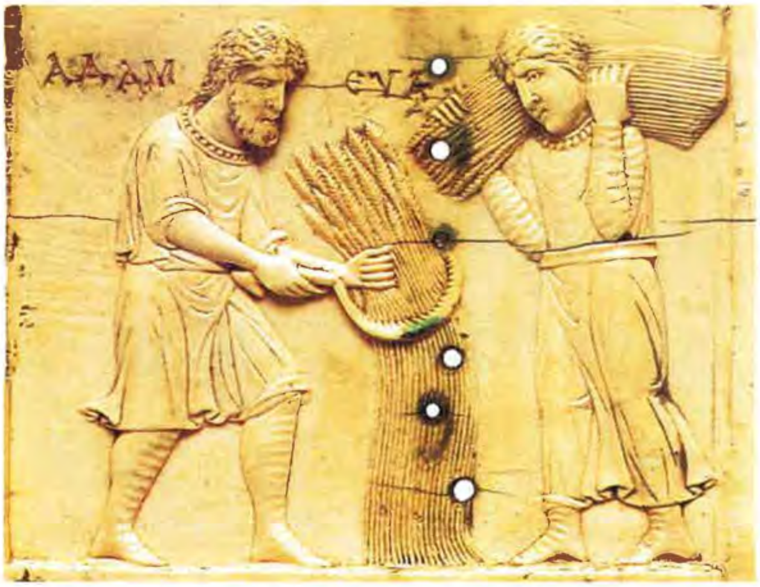

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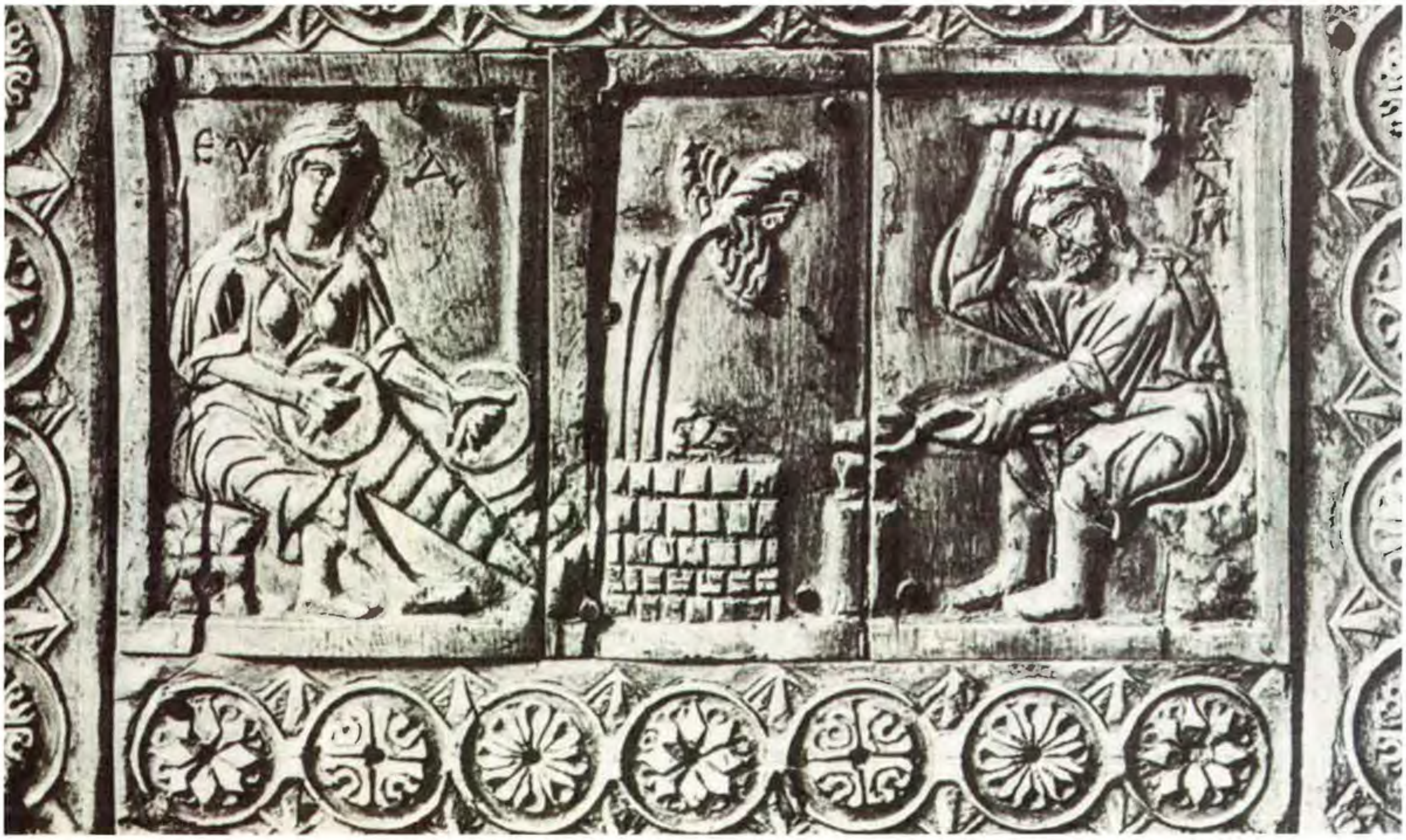


early 13th century. Men and women gather grapes in neighbouring vineyards that belong to two different owners. The women move to and from the vines, carrying the grapes. We can imagine the singing and teasing, the mid-morning break for food, certainly accompanied by wine. The overseer of one of the vineyards begins to harass the women working in the other: he jumps on them as they go to and fro, touches them, and refuses to desist, despite the urgings of the other overseer. Finally, the two men come to blows and the flirtatious overseer is killed. A Byzantine moralist would have drawn the conclusion that women should not work alongside men, because that put temptation in their way.

All the sources, including works of art, such as depictions of Adam and Eve on ivory boxes, allow us to form some conclusions on this issue. Women probably did not plough or sow, although this cannot be totally ruled out in exceptional circumstances or in the case of very poor families. By contrast, women did take part in reaping, gathering grapes, and probably also in other farm work, since in any society only a very few, privileged members enjoy the economic ease required to apply its ideological models. The garden next to the home was undoubtedly the woman's responsibility. Women, that is, worked in the tasks with the highest yield, in the garden and the vineyards.

Women wove the clothes worn by the family and, not rarely in my view, textiles for sale on the market. Whether they participated in other craft-industrial activities is unknown, and the interesting representation of Eve helping Adam in the smithy is not evidence enough that women engaged in this kind of work[12].

In any event, the most important contribution made by Byzantine peasant women was the reproduction of the empire's manpower. Demographic factors required women to bear many children in order to see some of them survive, grow to maturity and bear children in their turn.

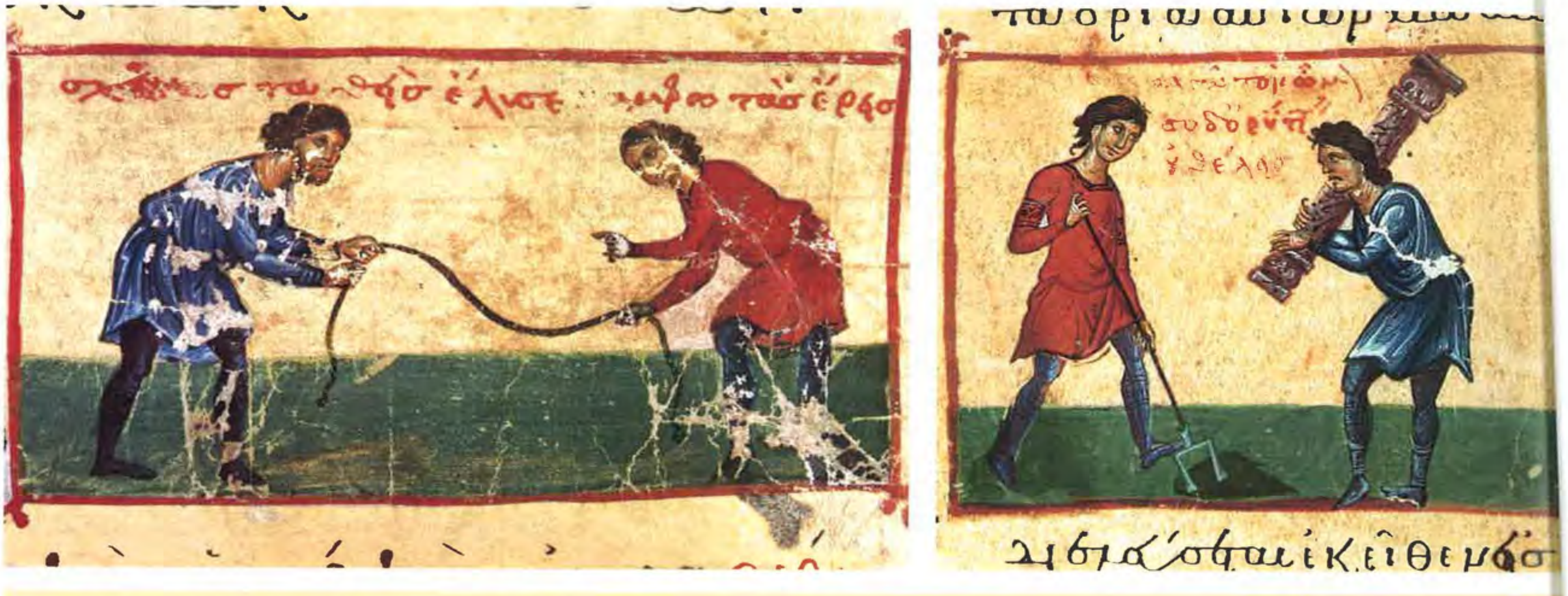
The period to which reference has mainly been made in this article is one of general demographic growth and economic prosperity in the Byzantine empire. Prosperity rooted in and supported on the agrarian population, men and women, the people of daily toil.

NOTES

1. Of the many studies of the agrarian economy and society, the following may be noted: Kaplan 1992. Lefort 1982. Lefort 1985, pp. 195-234. Harvey 1989. Bryer 1986, pp. 45-80. Laiou-Thomadakis 1977. Cf. also the articles by A.A. Bryer, J. Lefort, and A. Laiou in the *Economic History of Byzantium* (in press). The evidence collected by Ph. Koukoules, vol. 5, 1952, pp. 245ff., is still useful.
2. A. Laiou, in *Economic History of Byzantium*.
3. Varí 1922, Constitutio XI.11, p. 36-37.
4. For a review of the agrarian calendar, see Laiou 1999, pp. 67-77.
5. Hopkins 1983, p. 91. D. Rathbone, in Hopkins 1983, p. 46.
6. Laiou 1999.
7. Mojsilović-Popović, *ODB*, 'Houses'. Kaplan 1992, pp. 115ff.
8. Kaplan 1992, pp. 60, 124-125.
9. See, e.g., Laiou 1992, pp. 157ff.
10. See Laiou-Thomadakis 1977, chapters III and IV.
11. Petridès 1909, pp. 17-18.
12. Goldschmidt – Weitzmann 1930, no. 67.

ANGELIKI LAIOU
Member of the Academy of Athens
Professor of Byzantine History, Harvard University

1, 2. Marking out the land. Miniatures from an illuminated manuscript Octateuch, 13th century, Mount Athos, Vatopedi Monastery, cod. 602, fol. 383r and fol. 384r.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VALUES OF AGRICULTURAL LAND

Reign of Michael IV (1034-1041)	First class land: 1 *modius** = 1 *solidus*	Schilbach 1970, p. 59
	Second class land: 2 *modii* = 1 *solidus*	Schilbach 1970, p. 59
	Third class land: 3 *modii* = 1 *solidus*	Schilbach 1970, p. 59
	Good quality vineyard: 1 *modius* = 40 *solidi*	Schilbach 1970, p. 66
	Moderate quality vineyard 1 *modius* = 7 *solidi*	Schilbach 1970, p. 66
1225	Agricultural land at Smyrna: 4 *modii* = 4 *hyperpyra*	*MM* IV, p. 191
1250	Agricultural land at Smyrna: 2 *modii* = 1 ½ *hyperpyra*	*MM* IV, p. 205
1290	Agricultural land at Ierissos: 3 *modii* = 10 *hyperpyra*	*Lavra* II, no. 88
1250	Vineyard at Smyrna: 1 *modius* = 7 ½ *hyperpyra*	*MM* IV, p. 201
1324	Vineyard at Zagora: 1 *modius* = 1 *hyperpyron*	*Chilandar*, no 107

* 1 *modius* = ca. 1000 m^2

Source of information: Cheynet et al. 1991, pp. 339-374 Selection and compilation of table: Yorka Nikolaou

PURCHASE PRICES OF ANIMALS

4th-5th century	1 ass = 3 *solidi*	Johnson–West, *BE*, 1949, p. 213
6th century	1 camel = 20 solidi	Johnson–West, *BE*, 1949, p. 212
Late 7th-early 8th century	1 lamb = about ½ *solidus*	Ostrogorsky 1932, pp. 332-333
Late 7th-early 8th century	1 pig = 1/3 or 2/3 *solidus*	Ostrogorsky 1932, p. 332
5th-7th century	1 horse = 3 *solidi*	Ostrogorsky 1932, pp. 329-330
Reign of Constantine VII (945-959)	1 yoke of oxen = 6 *solidi*	*De Cerem.*, Bonn, 695
First half of 11th century	1 mare = 4 *solidi*	Schilbach 1970, p. 60
1155/1156	1 cow = 1 *solidus*	*Kinnamos*, Bonn, 154
Late 12th century	1 yoke of oxen = 7 *hyperpyra*	*Iviron* II, p. 9
1321	1 ox = 4 *hyperpyra*	*Zographou*, no 19
1289	1 war horse= 72 *hyperpyra*	Thiriet, *Assemblées*, I, p. 58

PURCHASE PRICES OF GRAIN

541	1 *modius*** = 1/40 *solidus*	*Maspero, P. Cairo*, 67320
Late 6th century	1 *modius* = ½ *solidus*	Ioannis Moschos, *PG* 87, 3, col. 2941
From 674-681	15 *modii* = 1 *solidus*	Nessana papyri 1958, no. 64, p. 189: no 69, p. 192; no. 69, p. 200
Reign of Constantine V (766/767)	60 *modii* = 1 *solidus*	Nikiphoros, De Boor, 76
Reign of Basil I (867-886)	12 *modii* = 1 *solidus*	Kedrenos-Skylitzis, Bonn, 277-278
Reign of Basil I (867-886)	2 *modii* = 1 *solidus*	Kedrenos-Skylitzis, Bonn, 277-278
ca. 960 (a period of scarcity of grain)	4 *modii* = 1 *solidus*	Symeon Magistros, *Life of Romanos*, Bonn, chap. 3, p. 759
Reign of Nikiphoros II (ca. 963)	15 *modii* = 1 *solidus*	Kedrenos-Skylitzis, Bonn, 277-278
1034-1079/80	18 *modii* = 1 *solidus* and 12 *modii* = 1 *solidus*	Attaleiates, Bonn, 202-205, 473-474
1077/1078	1 *modius* = 3 *solidi*	Attaleiates, Bonn, 258
ca. 1160	1 *modius* = 1 *billon trachy*	*Iviron* II, p. 10
1213	2 *modii* = 1 *hyperpyron*	*MM* VI, p. 157
1390	1 *modius* = over 20 *hyperpyra*	Doukas, ed. Grecu, p. 85

** 1 *modius* = about 17 litres

*** 1 *nomisma* = gold coin, solidus

Source of information: Morrisson 1989, pp. 239-260, Cheynet et al. 1991, pp. 339-374 Selection and compilation of table: Yorka Nikolaou

1. View of the castle of Rentina (model: K. Leimonas).

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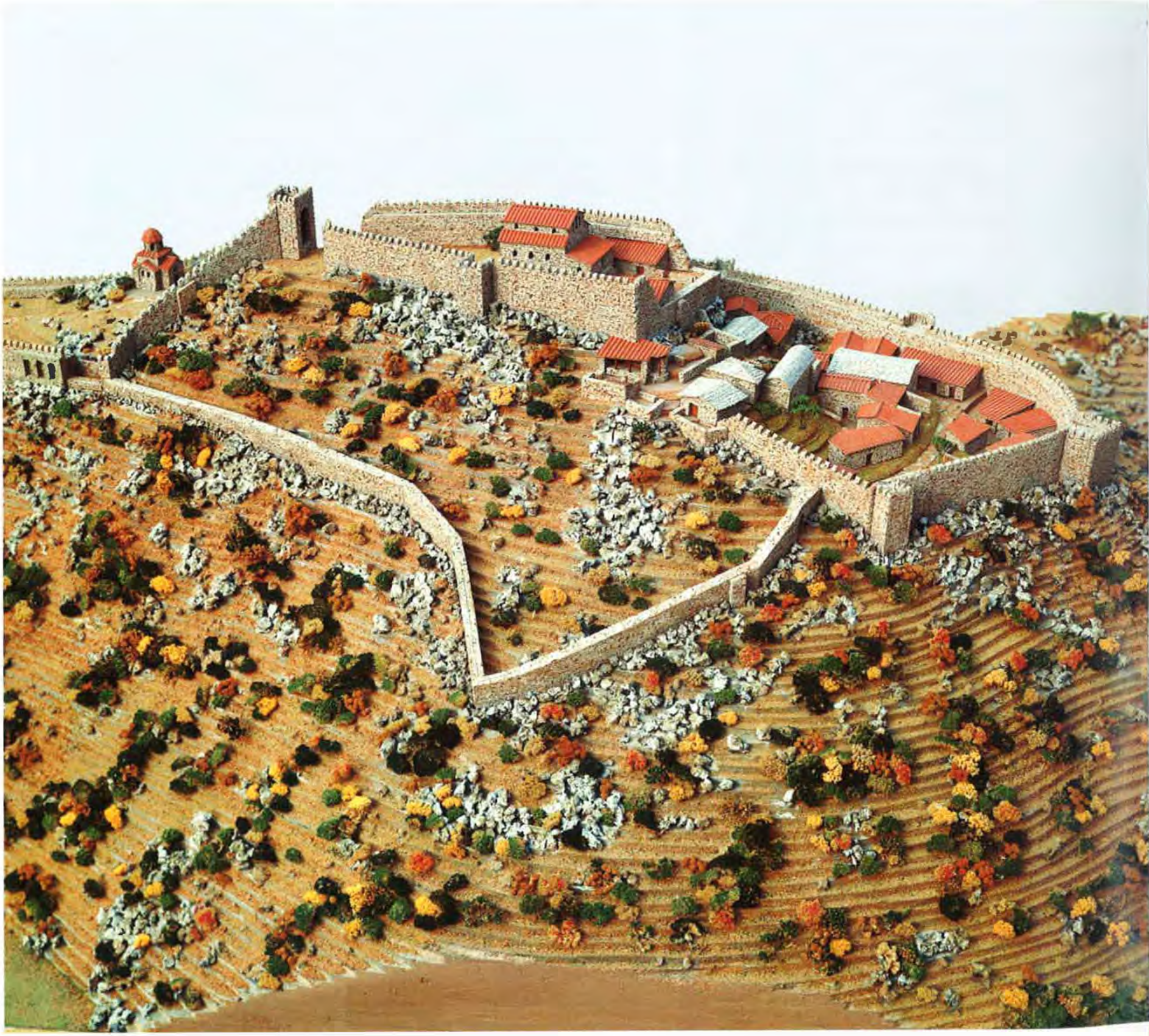


TOWN AND COUNTRY LIFE

Byzantine culture marked the continuation of the civilisation of Late Antiquity in the spheres of education, administration and art, and exercised an influence on many of the countries around the Mediterranean and in the Balkans and eastern Europe, while being itself exposed to many influences over the centuries. In particular, it was pervaded by the spirit of Christianity, which transformed the ancient Greek spirit into the spiritual expression of a profound religiosity. Strongly stamped by Christianity in every manifestation of its intellectual and artistic creativity, Byzantium produced works of high quality art that are masterpieces of the world's cultural heritage, amongst them architectural monuments, mural mosaics, wall-paintings and icons of holy figures.

Alongside the intellectual and religious aspirations that influenced art, however, a different aspect of culture, everyday life, flowed on virtually unchanged, with its daily problems and mundane work, in the marketplace and in workshops, in mansion houses and the homes of ordinary people, in the countryside and at sea. Special events in people's lives, such as marriage, the formation of a family and the raising of children, and the social occasions that accompanied them, church festivals and recreation, journeys made for trade or pilgrimage purposes, burial customs, which reflect Byzantine beliefs about life after death – all these convey the atmosphere of the period and provide a sense of its culture. These aspects of life and civilisation usually remain in the margins of the interest of the general public and the major international exhibitions, which are attracted by the masterpieces of Byzantine art usually associated with religious life.

The articulated exhibition 'Byzantine Hours – Works and Days in Byzantium' mounted by the Hellenic Ministry of Culture is designed to cast some light on various aspects of the public and private life of the Byzantines, though naturally not all these aspects can be dealt with comprehensively in a single exhibition. In the White Tower of Thessaloniki, a defence work that is the city's 'trademark', the exhibition designed by the Museum of Byzantine Culture presents scenes from the life of Byzantines in the privacy of their homes, in the bustling marketplace and streets of the towns, in the countryside, the focus of the agrarian production and economy, and also on the seas, which were criss-crossed by boats on voyages undertaken for reasons of trade or pilgrimage.

The exhibition occupies all five storeys of the Tower and includes five major units:

'Town and country life' is the theme of the first two storeys, 'Home life' of the next two, and 'Cemeteries, Burials and Burial Practices' that of the final level of the exhibition.

Commenting, by way of introduction, on the title of the exhibition, a large sundial marks the flow of time and man's anguished efforts to arrest inevitable decay and capture the fleeting.

The town, a residential centre fortified to provide its inhabitants with protection and security, was the shell in which economic and commercial activities evolved and were organised, in which workshops operated to produce goods essential to life, in which the most dynamic sectors of the urban economy – trade and the processing of raw materials to make useful goods –were developed to a higher economic level than self-sufficiency and self-consumption. The town was the arena in which different professions came into contact with each other, in which currency circulated and in which goods were distributed. All these activities were taking place in town, the centre of economic life, even for those who lived in the countryside and were employed in agrarian work, since it was in the town that they satisfied their needs, buying and selling and exchanging goods. Economic activity, commercial exchanges, workshops and craft industries were all centred on the town marketplace, an example of which is represented in the exhibition by the model of the marketplace of Early Christian Philippi.

Metalworkers, silver- and goldsmiths, shoe-makers and cobblers, glaziers and stonemasons, masons and joiners, potters and painters, builders, contractors, and doctors, are all named in funerary inscriptions, with their professional capacity standing in place of a surname; frequently, too, they are depicted at work on gravestones, together with the tools of their trade. Professionals were organised in guilds which came under state control. Reference to the salary of a professional, or to the market value of the product manufactured or distributed by him provides us with a comparative means of assessing the living standards of the period. In the exhibition, functional items, tools and the objects made by various professions illustrate the different professional activities that took place in the commercial centre of the towns.

In the adjacent rooms, the reconstruction model of a Byzantine fortress in Macedonia (the castle of Rentina) forms a centre-piece around which is constructed a picture of country life, with farm work, stock-breeding and hunting. In the Middle Byzantine period castle-towns emerged as the new military and administrative centres, and as nodes in the communications network on which the distribution of goods was also centred. Later, decentralisation and the loosening of central authority was conducive to the development of urban centres on the periphery of the Byzantine empire.

Tools used in the cultivation of the earth, mattocks and ploughshares, hoes, sickles and pruning hooks, many of which are still in use today, millstones and clay beehives, sheep bells and shears, spurs and horseshoes – all these transport us to a country life pulsating with intense productive labour, since the larger part of the local produce came from the agrarian economy, by which other sectors such as trade and craft industries were supported.

Just as the daily life of the Byzantines was stamped by their belief in God and the saints, so the daily flow of time was defined by the cyclical repetition of devotional practices and religious feasts. Although farm work followed the cycle of each crop and the tasks of stock-breeding, such as the movement of flocks from the plain to the mountains, its rhythms went hand in hand with and were determined by the major religious feasts that regulated the life of country dwellers, and the end of every period of intensive farm work was marked by a church festival. These festivals, which were integral to religious and economic life and a reason of short and long-distance travel, formed another aspect of the life of ordinary people and provided opportunities for recreation.

Life and work on trading ships, fishing, sea-travel, and the world of the sea, are brought to life before the eyes of visitors to the exhibition by depictions of harbours and boats, the *ex votos* and amulets of sailors, and small icons of St Nicholas, their patron saint. The major contribution made by the sea and its influence on the creation of culture in the Mediterranean lands are also reflected in simple, functional objects used by sailors and fishermen, nautical pitchers and portable clocks, vessels in which wine was transported in ship's holds, fishermen's hooks and needles to sew their nets, as well as by the marine motifs of fish and dolphins used on marble closure slabs and in mosaic and inlaid decoration.

The journeys made by Christian believers, sometimes by land and sometimes by sea, to the great centres of religious pilgrimage were the second most important reason for long-distance travel in Byzantine society, after trade.

'Water routes' are documented in the exhibition by evidence relating to the watersupplies of towns, to aqueducts and public fountains and to the related professions of *hydragogos* and *architect of water*, who was responsible for hydraulic projects. Public baths are represented by the model of a bathhouse at Philippi. These structures not only served the needs of public hygiene, but were also places for recreation, social intercourse and entertainment, and were accordingly condemned by the Church.

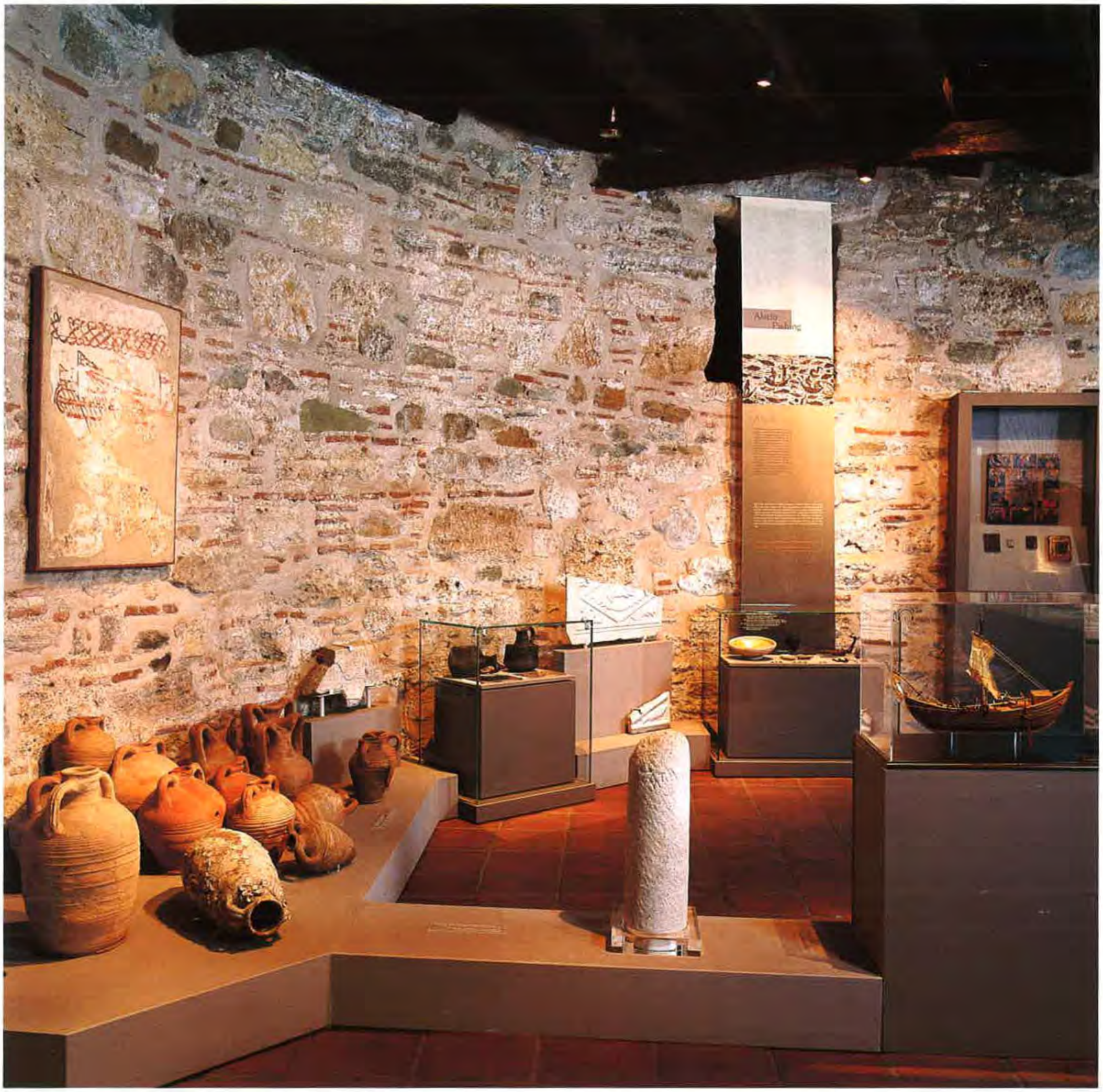
In this natural and built environment, in this organised society, Byzantines followed the flow of time creating and enjoying the privacy of their family life in their home, whether it be mansion or farm house.

EUTYCHIA KOURKOUTIDOU-NIKOLAÏDOU

Honorary director of the Museum of Byzantine Culture

2. *View of the exhibition unit: 'Town and Country Life'.*

2



Professional activities in the town

The builder Elpidios, the marble-worker Andreas, the wood-carver Iliodoros, the 'salgamarios' (grocer and seller of pickled foods) Onesimos, the 'krambitas' (green-grocer) Ioannis, the cutler Isidoros, the banker Georgios and others were immortalised along with their professional capacity on their inscribed gravestones, thus providing us with valuable evidence for the professional activities of their time.

Professionals whose work was associated with the art of building or with commercial exchanges, specialists such as doctors, and craftsmen-manufacturers like potters, glaziers, shoe-makers, goldsmiths and cutlers, all contributed to the variety of professional life in the urban environment.

Travelling hawkers and farmers who came from the countryside to sell their products form another group of professionals in Byzantine towns.

Excavations have brought to light the tools used by various professionals, such as builders, wood-carvers, or goldsmiths, and also the highly specialised instruments used by physicians. Depictions in manuscript illuminations, wall-paintings, sculptures, and so on, taken together with evidence drawn from the literary sources, help us to interpret these tools and indicate how they were used.

The waste and rejects of pottery and glass workshops constitute another important source of information relating to professionals of this category, and at the same time providing evidence for the technical expertise and equipment of their workshops.

D. PAPANIKOLA-BAKIRTZI

BUILDER

1 Marble inscription of the *oikodomos* (builder) Elpidios

5th-6th century

Height 32.5 cm., width 25.5 cm., letter height 1.7-2.7 cm.

Provenance: Athens, Kerameikos

Athens, Epigraphic Museum, inv. no. EM 9896

The stele, of pentelic marble, is broken at the bottom and right side. Above the text of the inscription is a cross framed by two ivy leaves, executed in low relief:

Κυμητήρι-
ον Ἐρπιδί-
ου οἰκοδό-
μου.

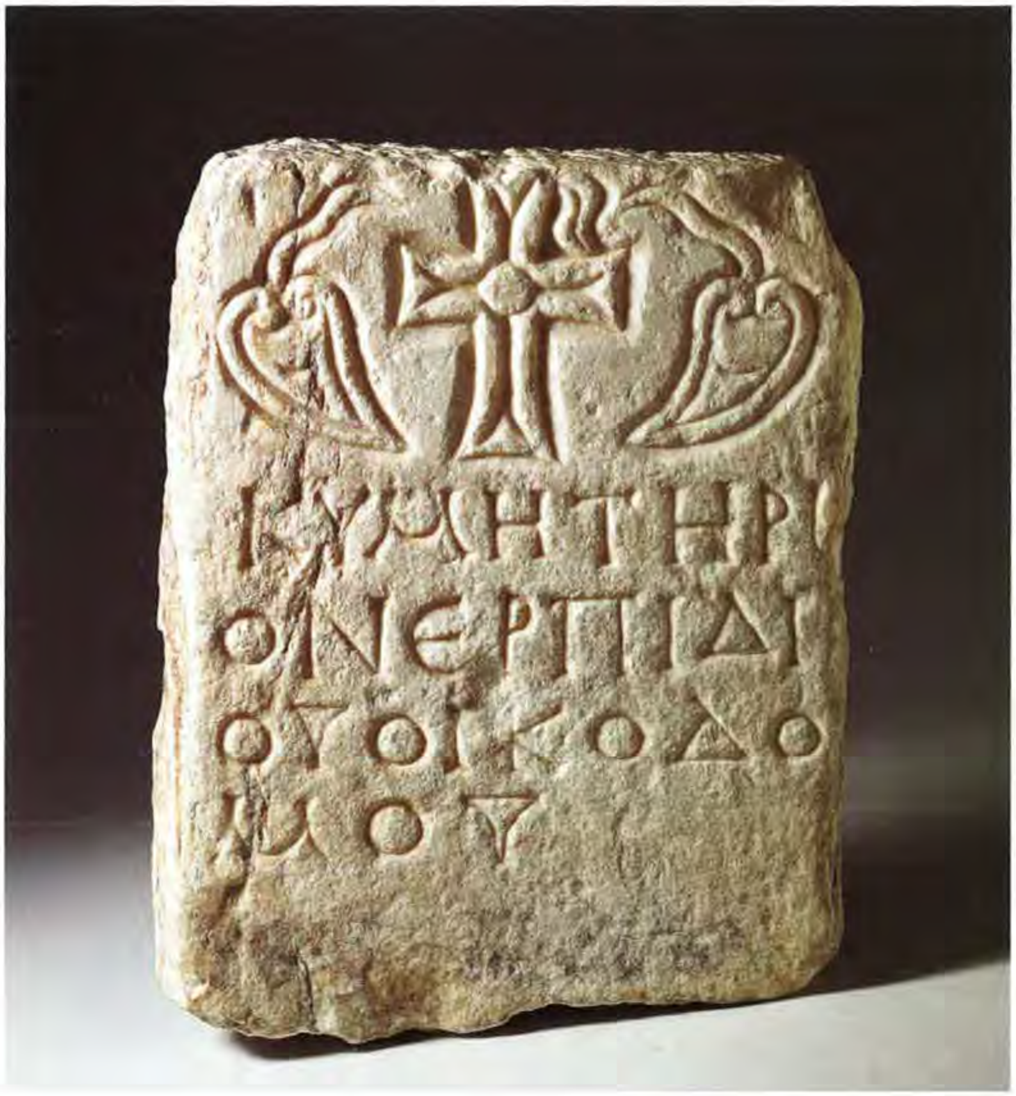
Lines 2/3: *Ἐρπιδίου* for *Ἐλπιδίου* (rhotacism).

In addition to EM 9896, another funerary inscription EM 9890+9891 from Athens referring to a builder is preserved with a similarly simple formulation. Evidence for jobs carried out by builders is provided by inscriptions found outside Attica. Builders evidently undertook large or small building projects depending on their experience and skill; reference to the names of builders in founder's inscriptions is an indication of the importance of their contribution to the work.

An inscription from Sardes in Lydia dating from AD 459 refers to a guild of builders (*δημοσία τάξις οἰκοδόμων*), which swore an oath (*ὁμολογία καὶ ἐξο[μο]σία*) before the appointed archon of the town, in which the obligations of the builders, and also those of the contractors and employers, are set out. It may be noted, for example, that the prescriptions (*προγεγραμμένα*) of this declaration envisage that in the event of the craftsman builder suffering illness, the employer should 'tolerate' his absence for twenty days, this tolerance being referred as *ἀνεξικακία* (Mentzou 1975, p. 174, no. 593).

Publications: *IG* III 3466. Sironen 1997, no. 66. Kritikakou 1990, pp. 379-386

Z.K.-M.


1

2Iron trowel

Early Christian period

Total length 24.5 cm., width 7.3 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6519

The trowel is triangular with an integral shaft to which a wooden handle was attached. The bending at the top of the front edge is due to later distortion. A similar tool in the National Museum of Belgrade comes from the excavation of an Early Christian basilica (see Orlandos 1953, p. 337, fig. 7, with extensive bibliography and relevant illustrations). Both the form and the name of the tool have remained the same to the present day.

Publications: unpublished

CH.KOL.

3Copper-alloy plumb-bob

6th-7th century

Height 5.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

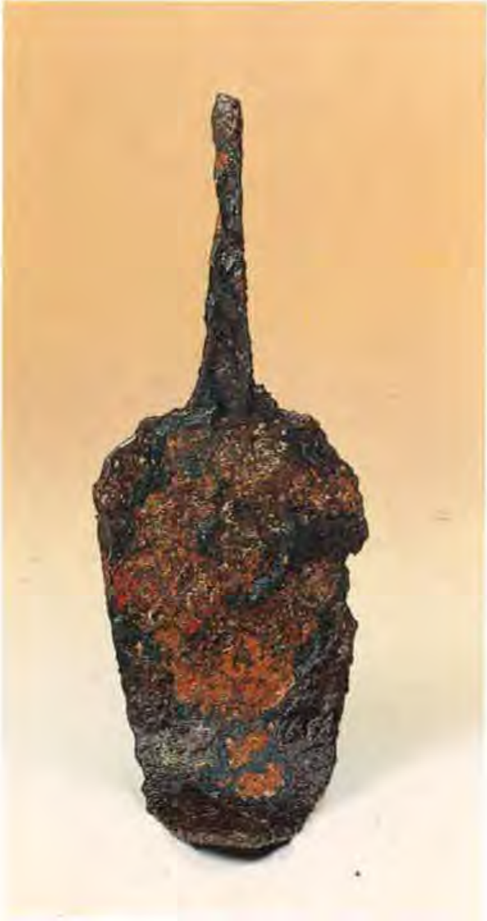
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/213

Weight in the shape of a truncated cone with a small cylindrical protrusion, by which it was attached to the end of a thread. This tool is still used by craftsmen such as builders to check that their structures are truly vertical. It was known to ancient Greek craftsmen by the names *stathme*, *kathetos* or *kateuthynteria*, and it was believed that this measuring device was invented by Daidalos. Similar plumb-bobs are depicted in several grave reliefs of Roman date (Orlandos 1959-1960, vol. 2, p. 142-144).

Publications: unpublished

E.M.

2



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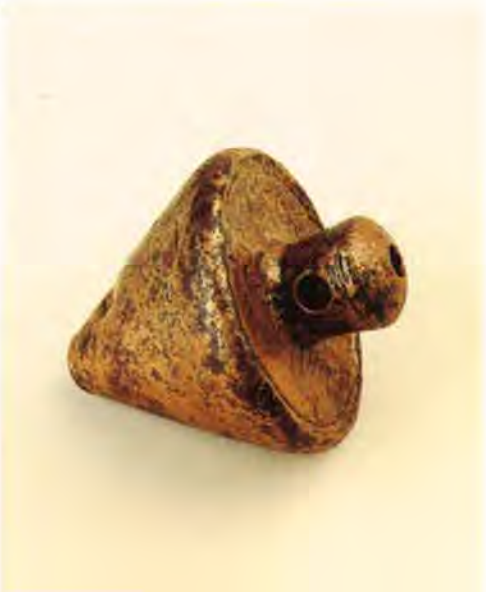


MARBLE-WORKER

4 Inscription of the *marmaras* (marble-worker) Andreas

Between the years 435 and 451

Height 107 cm., width 110 cm., thickness 15-30 cm.

Provenance: Olympia

Olympia, Archaeological Museum, inv. no. OL v 657

> *+Κ(ύρι)ε Ἰ(ησο)ῦ Χ(ριστ)ὲ βοήθι τῷ δ-*
> *ούλῳ σου Ἀνδρέα τῷ*
> *ἀναγνώστῃ+*
> *καὶ μαρμαραρίῳ+*

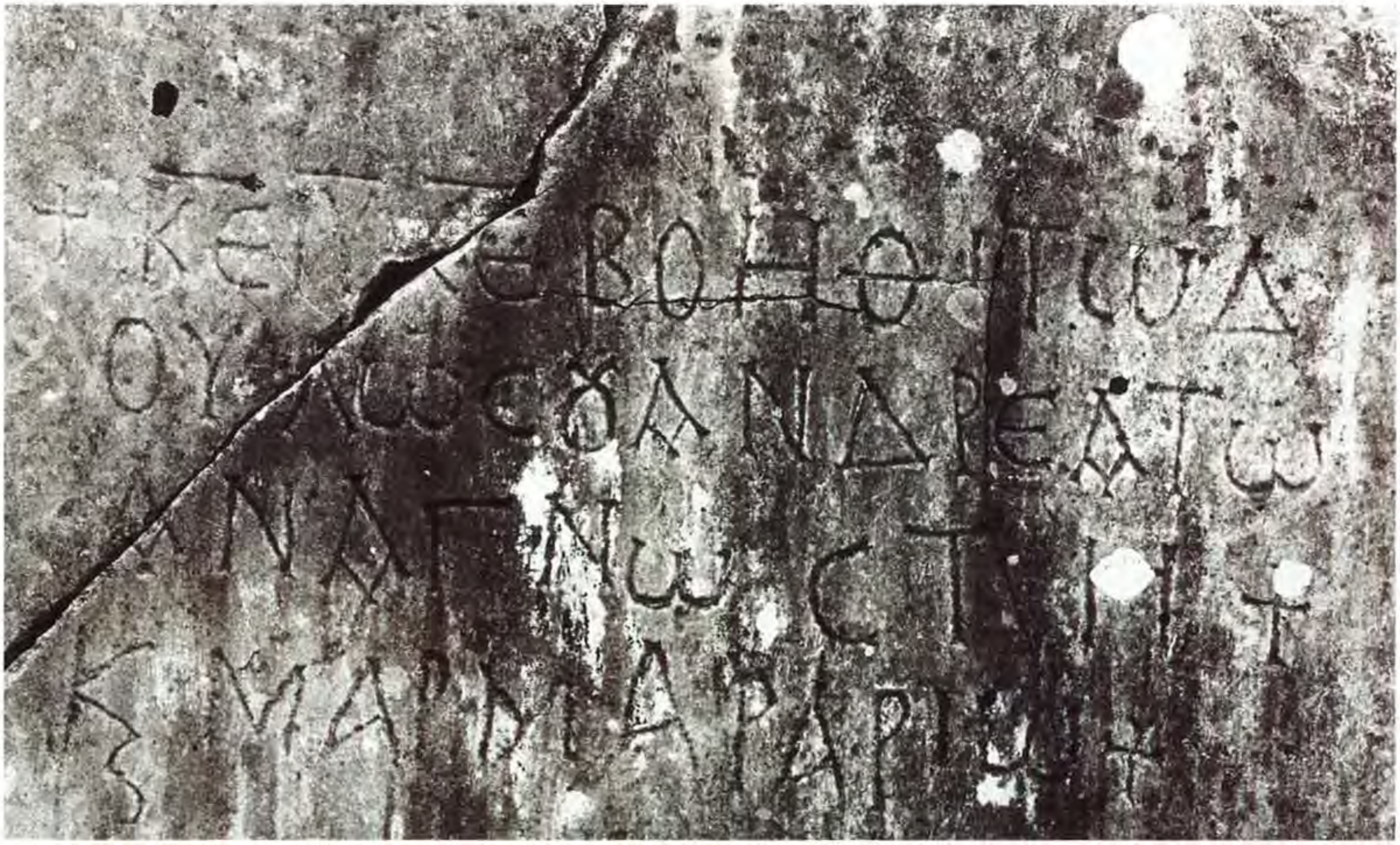
(Lord Jesus Christ help thy servant
Andreas the reader
and marble worker)

Found during the excavations by the German Archaeological Institute. The inscription mentions the name of the reader Andreas who, as a marble-worker, made the floor of the church. The votive inscription was inserted in the paved floor of the three-aisled Early Christian basilica at Olympia, which was created by converting the workshop of Pheidias. The foundation of the basilica is attributed to the Christian rural community that lived in the area after the decline of the ancient sanctuary. The Early Christian basilica at Olympia was a spacious church measuring 32.21×14.52 m., built by the Christians of the settlement with their own labour and finances, using material taken from nearby ancient structures. The inhabitants of Early Byzantine Olympia worked on their farms or vineyards, in workshops or on building sites, like the reader and marble-worker Andreas. Marble-workers cut and polished marble and large blocks of stone, working together with stonemasons and quarrymen. The duty of the 'reader', a lower-ranking member of the clergy in Early Christian times, was to read and expound the holy scripture during the divine liturgy. It was always an honorary ecclesiastical office.

Publications: Guarducci 1978, IV, p. 333, no. 5. Dittenberger–Purgold 1986, col. 673-674, no. 657. Moutzali 1994, pp. 260-278, note 26, pl. 5

A.G.M.

4



5 Inscription referring to a craftsman or the donor of a sculpture

5th-6th century

Height 15 cm., width 32 cm., thickness 12 cm., letter height 3.5 cm.

Provenance: Thessaloniki, Sculpture Collection of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΣ 783

Part of a marble closure slab with decoration of lozenges inscribed in rectangular borders (Pallas 1987-1988, vol. I, pp. 98-114), a popular motif in Early Christian art also found in 5th-6th century closure slabs from the church of Ayia Sophia (Mentzos 1981, p. 219, see also Theocharidou 1994, p. 144, note 471). Since the back is curved, it may be supposed to come from the breastwork of a pulpit. Part of a carved inscription can be made out at the top, of which can be read:
...]αριων ἐποίησ[εν... (...]arion made [me]).
In ancient times the verb 'made' in this context referred to the craftsman or artist who created a work. In the Early Christian period, however, it was also used with reference to the donor, who provided the finance for the piece (Asimakopoulou-Atzaka 1987, pp. 89-98). The fragmentary nature of the inscription makes it impossible to tell whether in this case the sculptor or the donor of the piece is intended.

Publications: unpublished

A.T.

6 Iron chisel

13th century

Length 28 cm., width 1.8 cm., thickness 1.8 cm.

Provenance: Byzantine fort at Rendina

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 338/73

Chisel of square cross-section. The end that was struck is flat and slightly flattened, while the other is chamfered.

Publications: unpublished

N.M.

7 Iron hammer

Late Byzantine period

Lenght 22 cm., width 3 cm., thickness 1-2 cm.

Provenance: Byzantine fort at Rendina

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 338/71

The iron head of [illegible]e hammer is preserved. It is th[illegible]er in the middle, where a square hole has been cut to insert the wooden haft, and both ends are pointed.

Publications: unpublished

N.M.

8 Unfinished column capital

Second half of the 5th-first half of the 6th century

Height 13.5 cm., diameter 17.5 cm., abacus 26.5x25x3 cm.

Provenance: Thessaloniki, excavation of a church at Saint Dimitrios Street

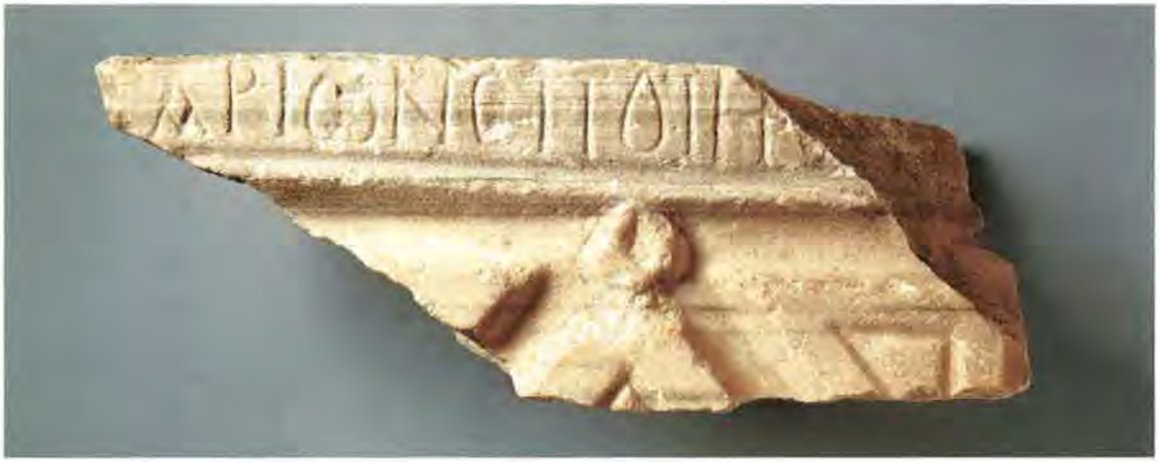
Thesssaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3169/14

Small unfinished marble column capital, probably intended for a ciborium or altar. The sculptor has rendered the basic elements of the capital, the basket and abacus, but has not gone on to carve the main decorative motifs or to cut the round hole by which it was set on the colonnette. In its final form, the capital would have received decoration similar to that of capital ΑΓ 971 (cat no. 19).

Publication: Makropoulou 1999, vol. 2, p. 713

D.M.

5



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7

9Column capital of a templon or ciborium

6th century

Height 16 cm., diameter 17 cm.

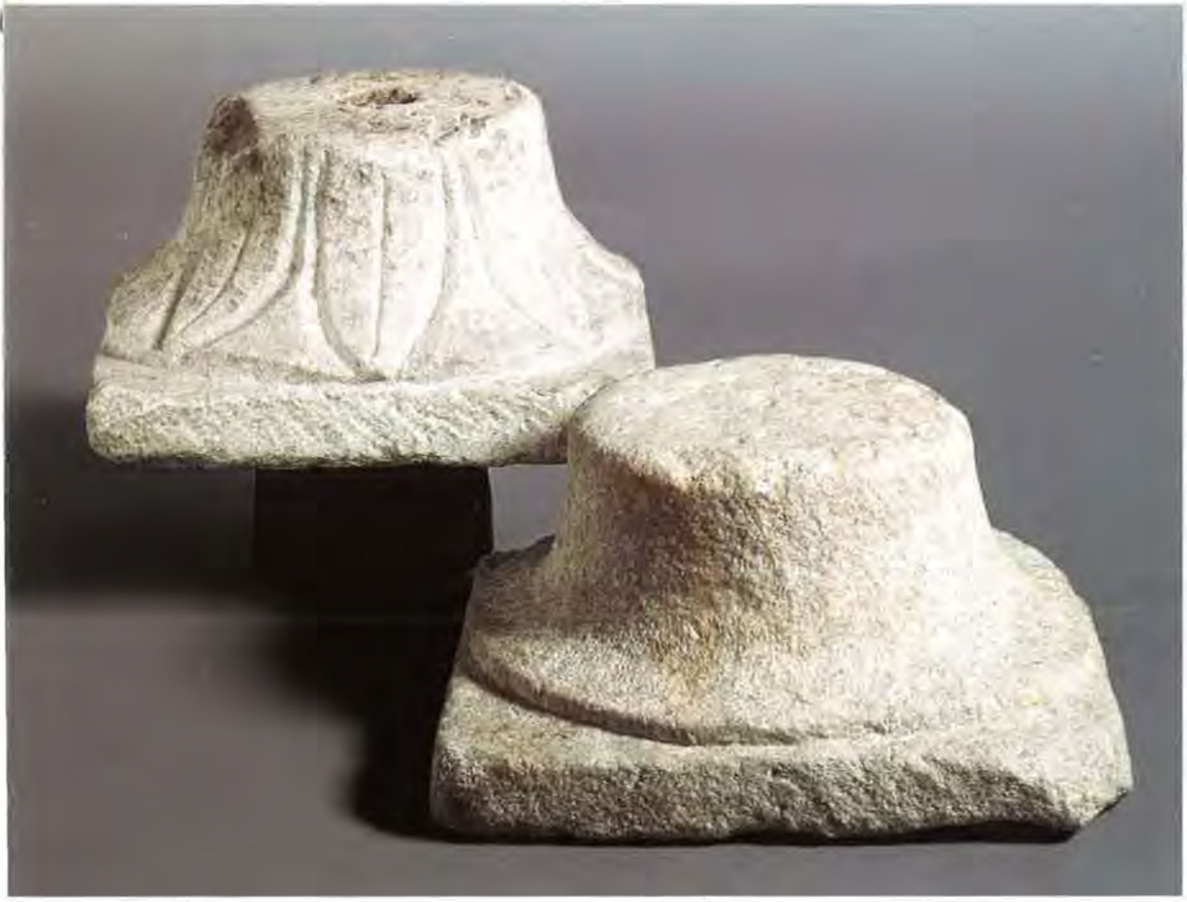
Provenance: Thessaloniki, excavation at 18 Menelaou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 971

This piece belongs to a group of small capitals from a templon or ciborium that have austere decoration of stylised leaves. The basket consists of eight lanceolate leaves rendered in a combination of low relief and engraving. It is crowned by a plain, low abacus. The sculptor has completed the final stage of his working of the capital. The leaves of the basket have been given volume and deeply incised lines are used to emphasise their outlines and central rib. He has also cut the round tenon to set the capital on the column. Capital ΑΓ 3169/14 (cat. no. 8) was apparently intended to receive similar decoration.

Publications: unpublished

E.M.



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8

10Column base bearing the marks of the sculptor's tools

5th-7th century

Height 19 cm., diameter 29 cm., length of plinth 40 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 1501

Small marble column base, a simplified version of the ancient Ionic base. It consists of a low, square plinth, a spiral with a quadrant profile, and a plain taenia in place of the scotia. On the surface on which the column was seated can be seen the groove into which lead was poured and the round hole, bearing traces of melted lead, by which it was connected. The rough surface of the sculpture, on which the tiny grooves left by the sculptor's toothed chisel can be seen, at first sight gives the impression that the piece is unfinished. Similar marks left by the marble-worker's tool, though exhibiting remarkable regularity in direction and size, are also to be found in other architectural sculptures of Early Christian date. The view has even been advanced that these are not unfinished pieces, but that it was a deliberate technique, known also in sculptures of the Byzantine capital. By intentionally leaving the face of the sculpture rough, the sculptor is able to exploit the resulting chiaroscuro to achieve a particular aesthetic effect (Pallas 1987-1988, p. 498).

The evidence for the tools used in marble-working is scant and derives mainly from depictions of them in reliefs (Orlandos 1959-1960, p. 132-138, fig.72-80, *Θησαυροί της Αρμενίας* 1998, - p. 188, fig. 4, p. 77) or in manuscript miniatures (Orlandos 1955, pp. 335-336). Generally speaking, tools may be divided into those used by quarrymen, stone-masons and sculptors. For the final treatment of the sculptural surface, hammered tools were used, such as points and chisels. These are struck by a hammer and leave a light, precise mark on the sculpture, just like the ones that can be seen on the column base. These marks differ according to the kind and size of the tool struck, and also according to the angle and strength of strike (Rockwell 1990, pp. 209-210). With regard to the shape of these tools, it is generally considered that they were not very different from the modern counterparts, though there was probably a wider variety of sizes and the tools were better from a metallurgical and functional point of view (Korres 1994, pp. 76-77).

Publications: unpublished

A.T.

WOOD-CARVER

11 Marble inscription of the *leptourgos* (wood-carver) Heliodoros

5th-6th century

Height 42 cm., width 32 cm., thickness 3.8 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BE 272

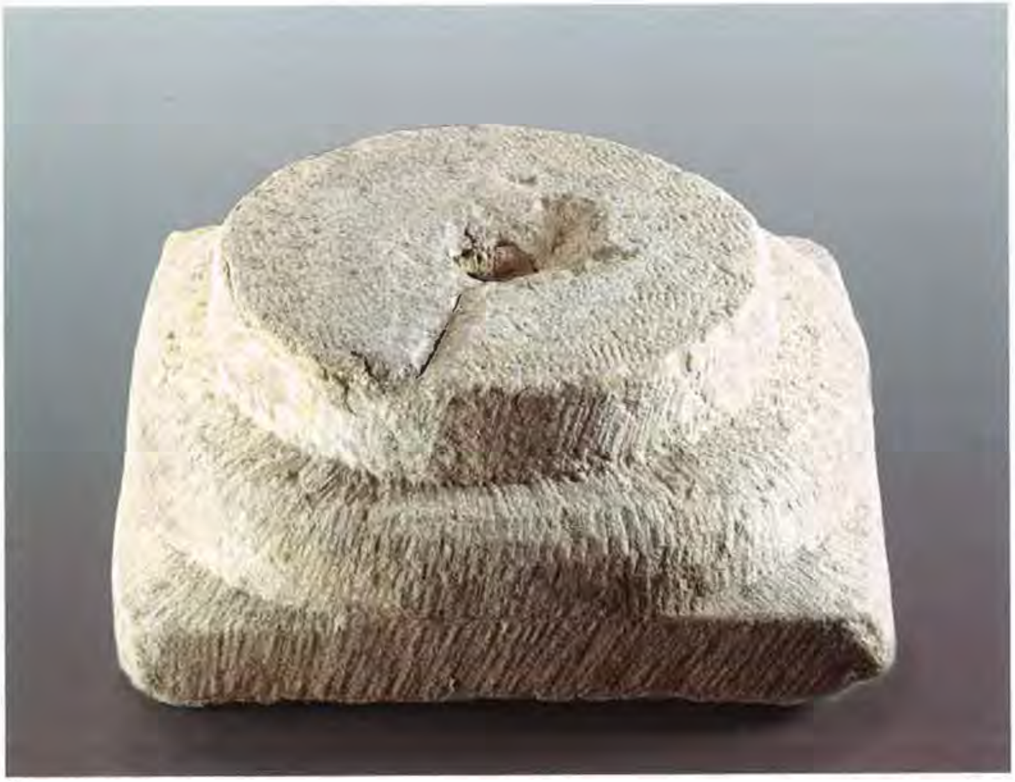
Part of a marble slab. Three lines of an inscription are preserved from the top right of the slab:

[+Μημό]ριον Ἡλιοδώ-
[ρου λε]πτουργοῦ
[κα]ὶ Ἄννας+

The tomb is that of the wood-carver Heliodoros and Anna. The profession of wood-carver is mentioned in Diocletian's price edict (AD 301), which informs us that the *tekton* and *leptourgos* (both terms are used in the edict to mean carpenter and wood-carver) are paid fifty denarii per day (Atzaka 1977, p. 21). This implies that the two craftsmen carried out different work but enjoyed the same status.
Evidence for the profession of carpenter and wood-carver, and depictions of the tools they used, such as the saw, drill, adze, plane, mallet and chisel, are to be found in an interesting representation on the base of a glass drinking-cup from Rome, dating from the 4th century, and also in miniatures in Byzantine manuscripts (Orlandos 1955, pp. 329-334, fig. 1-6).

Publications: Tsigaridas – Loverdou-Tsigarida 1979, no. 43. Feissel 1983, p. 156

A.T.



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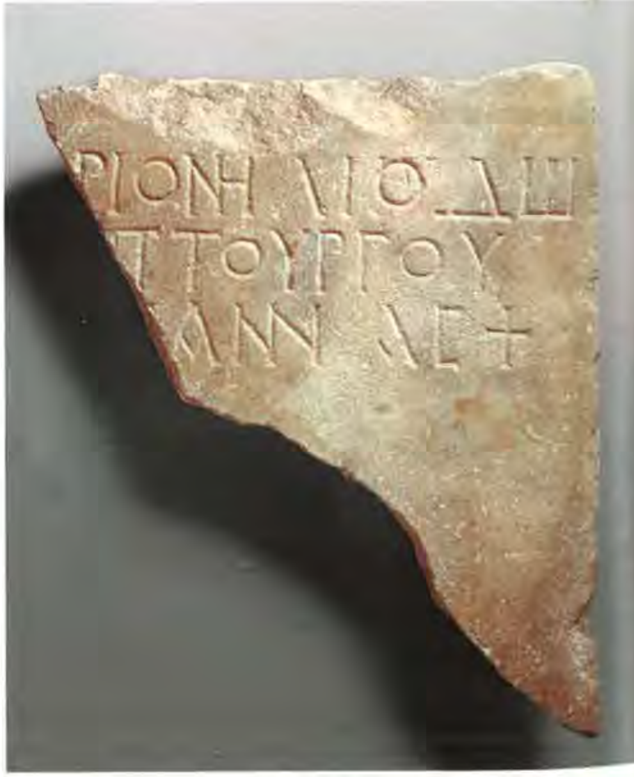


11

12 Iron brace and bit

6th-7th century

Length 33.1 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/663

Drill with a long shaft of square cross-section. One end has a flat, four-sided blade and the other terminates in a kind of flat spatula.

Publications: unpublished

E.M.

13 Iron adze-hammer

6th-7th century

Length 21.5 cm., width of blade 4.7 cm., diameter 2.7 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/222

Carpenter's tool: an adze-hammer. Composite tool consisting of a hammer ending in a curved striking surface and an adze-blade. 5.8 cm. from the hammer there is an oval hole with triangular projections to support the attached wooden handle (for a similar tool, see Manning 1989, 18/B17).

Publications: unpublished

E.M.

14 Iron mattock

6th-7th century

Length 22.3 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/721

Mattock with a curved body of square cross-section with a circular hole pierced through it to receive the wooden handle. One end of the mattock has a flat blade and the other a point.

Publications: unpublished

E.M.

15 Bone bow-drill (?)

First half of the 14th century

Length 37 cm., greatest width 2.8 cm.

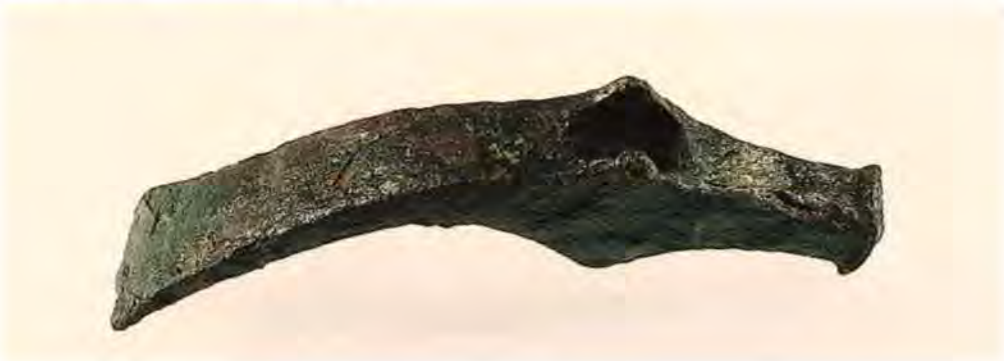
Provenance: Tower at Psalida Nikiti, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1909

Made from a piece of the rib of a bovine. The ends of the bone have been partly notched around the edge to receive the rope by which the drill was rotated. It was conceivably a bow used to play a string instrument, though it seems too short for this purpose.

Publication: Papaggelos 2000, p. 170

I.A.P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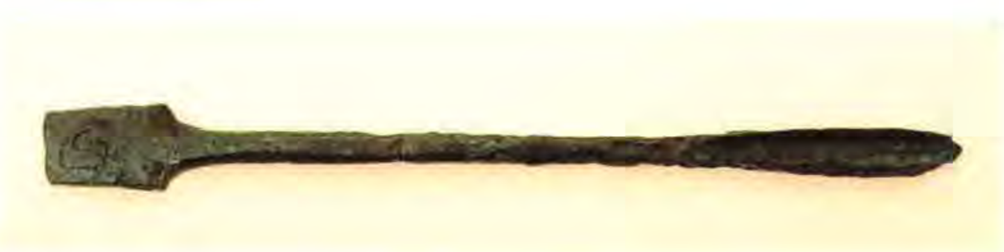
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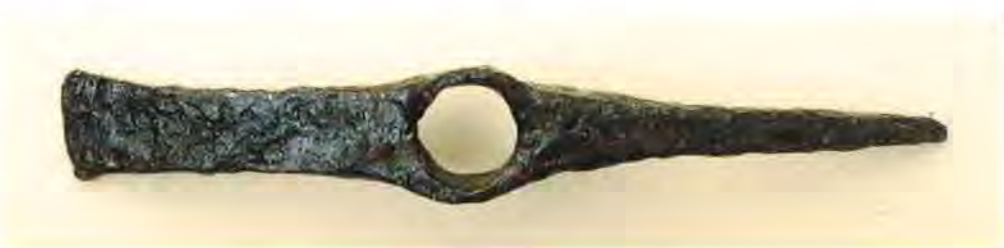
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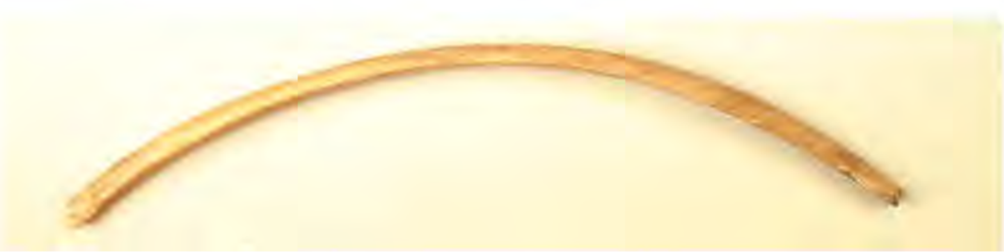
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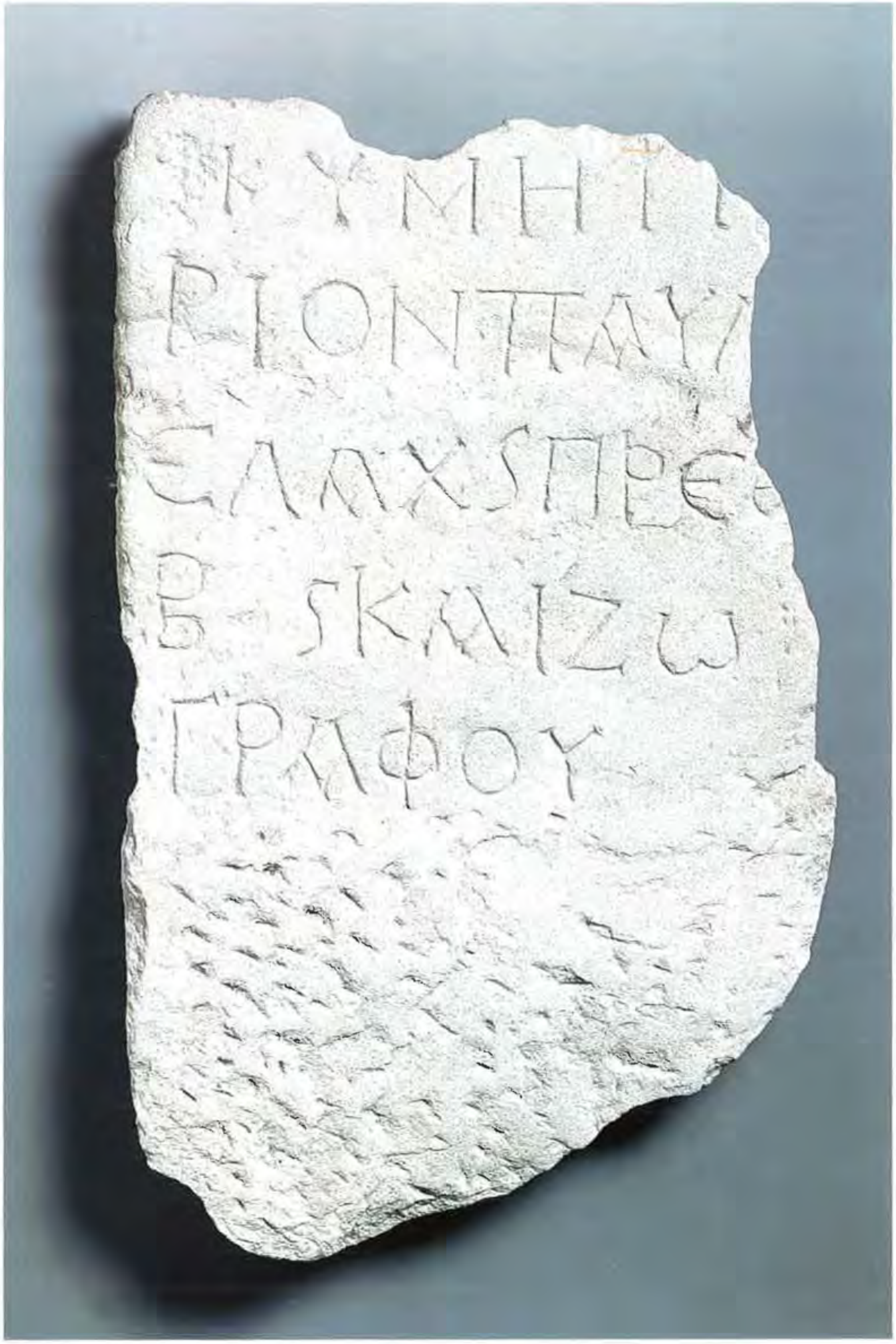


16 Marble inscription of the *zografos* (painter) Pavlos

5th-6th century

Preserved dimensions 77×45×3 cm.

Provenance: Paradeisos, Prefecture of Kavala (ancient and Byzantine Topeiros)

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. AΓK 1296

Marble grave stele broken on three sides, with the inscription:

[+] Κυμητή-
ριον Παύ[λου]
ἐλαχ(ί)σ(του) πρεσ-
β(υτέρου) καὶ ζω-
5 *γράφου.*

The inscription occupies the upper part of the stele, which was smoothed, whereas the lower part was roughly dressed with a coarse point, to give a better grip in the ground. The reference to the profession of 'painter' is notable, particularly in the case of a priest, since we know that in the early centuries of Christianity, painters were not accepted as catechumens. Later, of course, they did begin to become accepted by the Christian community, as they painted icons and portraits, and decorated the houses of the wealthy and Christian churches with wall-paintings.

Publications: Bakalakis 1937, p. 22, no. 6, Meimaris–Bakirtzis 1994, pp. 30-31, no. 22, pl. VI

N.Z.

BANKER

17 Marble inscription of the *trapezites* (banker) Georgios

5th-6th century

Height 9.5 cm., width 14 cm., thickness 2.2 cm. letter height 1.7-2.4 cm.

Provenance: East of Lechaion

Corinth, Archaeological Museum, inv. no. 951

Part of an inscribed gravestone reassembled from three fragments. A small part of five lines of the inscription survives:

[Κοιμ]ητήριον
[διαφ]έρον Γε-
[ωργί]ῳ τρα-
[πεζί]τῃ τὸ ἐ-
5 *[πίκλη]ν Κόδρυ-*
- - - - - - - -

The tomb was that of Georgios, who was known to society by the surname *Κόδρυ*... From the 3rd century, Christians began to replace the Roman cognomen with the 'baptismal' name and also the surname, usually introduced by the phrase *ἐπίκλην* or *τοὐπίκλην* (Antourakis 1991, p. 66). Georgios was a banker – that is he had a table (bank) at a central location in the market where he exchanged currency, thereby facilitating commercial exchanges. The profession of banker provides confirmation for the commercial character of Corinth.

Publications: Kent 1966, p. 196, no. 640, pl. 52. Commentary on the inscription in Feissel 1985, p. 364, no. 47

K.S.–A.T.

18 Copper-alloy balance for weighing coins

Byzantine or Post-Byzantine period

Length 7.2 cm.

Provenance: Ancient Corinth

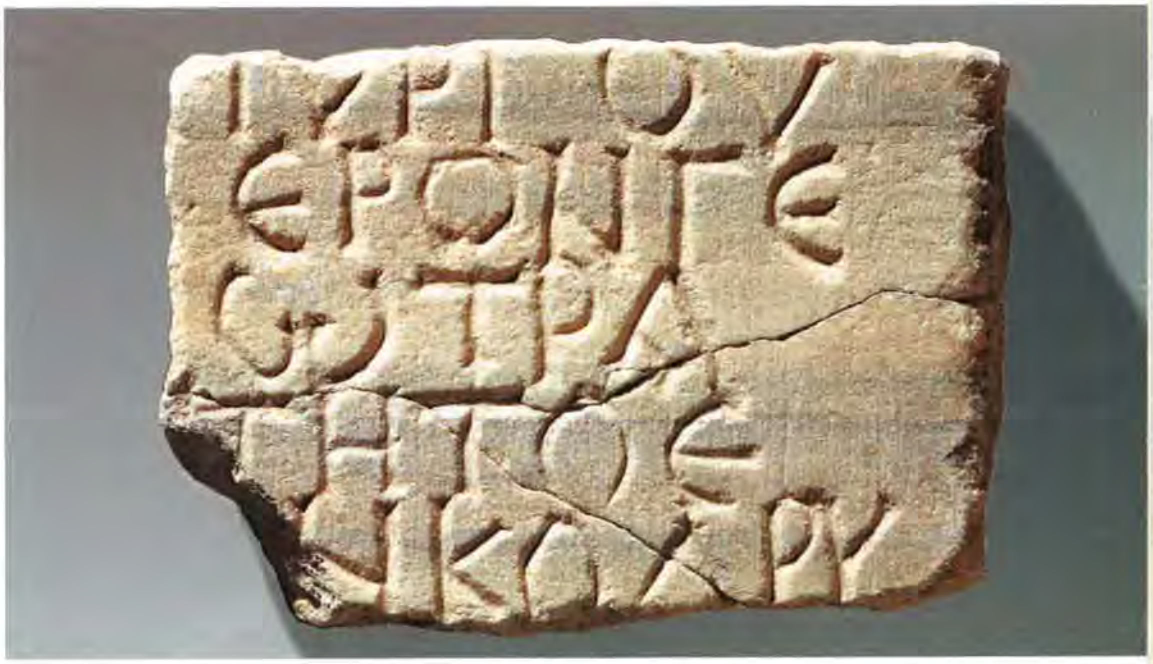
Corinth, Archaeological Museum, inv. no. 1466 (3310)

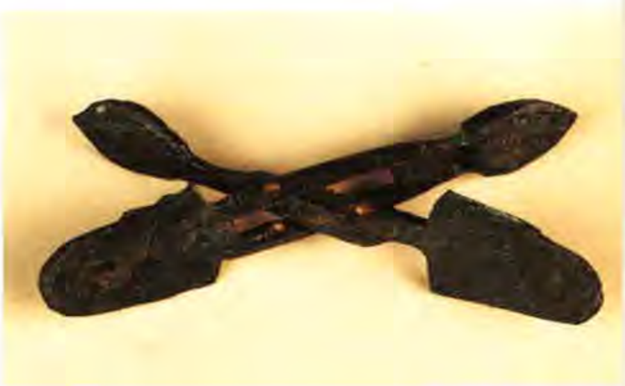
The balance takes the form of two bronze arms placed crosswise and fastened with a flat-headed iron rivet at the centre. One end is leaf-shaped and the other spade-shaped. Traces of filing can be detected over the entire surface. The implement was a balance for weighing coins and tiny quantities of gold. Balances of this type were used by holding them so that one arm remained vertical. The items to be weighed were placed at the two ends of the horizontal arm, which remained free. Both arms could be placed horizontally or vertically. Cavities were cut on one side only of the spade-shaped ends, two on one and three on the other, in which coins could be placed in different positions depending on their weight and size; each position created a different moment, since the distance from the fulcrum differed according to the cavity in which they were placed. Although the two spade-shaped surfaces are of the same shape and size, the cavities were cut in different positions in each, demonstrating that this balance was used to weigh at least five different types of coin. The coins to be weighed were probably placed in the cavities on the spade-shaped surfaces. Similar balances from the Vatopedi and Zographou Monasteries, dating from the 19th century and made of wood and bronze, were displayed in the exhibition *Treasures of Mount Athos*, Thessaloniki 1997.

Publications: Davidson 1952, p. 194, no. 1446, pl. 88

I.M. – K.S.

17





18

MERCHANTS AND RETAILERS

19 Marble inscription of the *pragmateute* (merchant) Eusebios

5th century

Height: 107 cm., width 50 cm., thickness 7 cm., letter height 2-4 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, inv. no. E 300

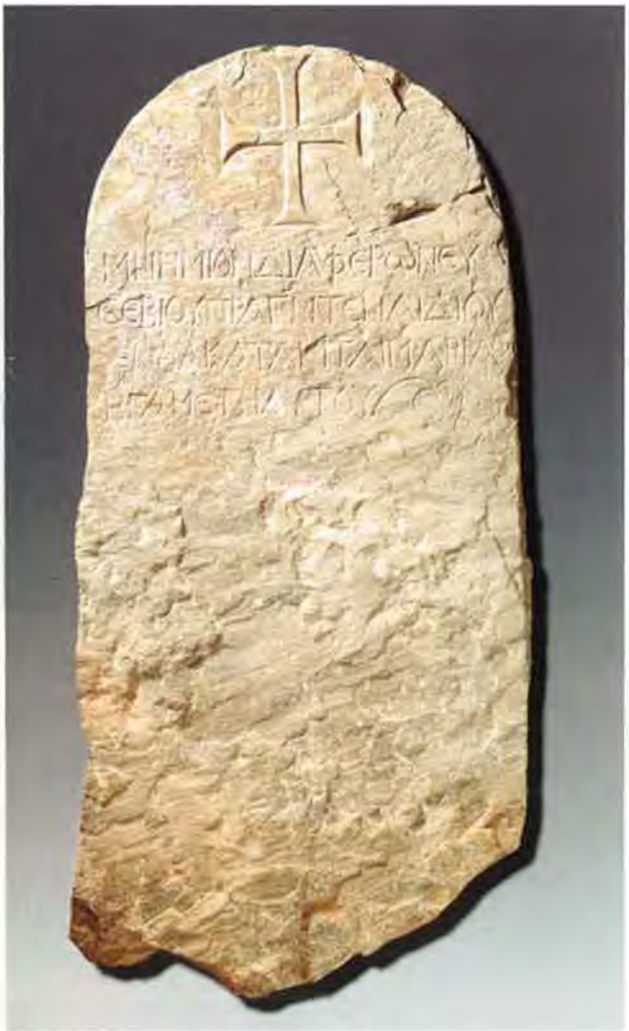
Grave stele with an arched top. The bottom right corner of the slab is broken. The beginning and end of the inscription are embellished by a relief cross and an engraved ivy leaf:

Μνημῖον + διαφέρων Εὐ-
σεβίου πραγμ(ατευτοῦ) Τενεδίου.
ἔνθα κατάκιται Μαρία
ἡ γαμετὴ αὐτοῦ.

Eusebios was a *pragmateutes* – that is, he practised the profession of merchant – and came from Tenedos. The term *emporos* in its general sense is not commonly found in inscriptions. In its place, we find the word *pragmateutes* or *pragmateuomenos*, which refers to those engaged in commerce. This is a general term referring to any profession that involved commercial exchanges (Koukoules 1951, vol. B1, p. 243). In texts of the Byzantine period, the term *pragmateutes* is used instead of *emporos*. It has no connection with the *pragmateutai* of the Roman period, who were normally slaves or freedmen, and carried out the duties of foreman or steward. An inscription from North Syria also refers to a *pragmateutes* as a civil servant. According to the hagiological texts the profession of *pragmateutes* was a profitable one. The main characteristic of those who practised it was that they visited towns and villages to sell their wares (Mentzou 1975, pp. 103-105).

Publication: Dina 1992, p. 452, pl. 98α

A.D.



19

20 Inscription of the *salgamarios* Onesimos

5th-6th century

Height 86 cm., width 47.5 cm., thickness 3 cm., letter height 2.5-5.5 cm.

Provenance: N. Anchialos, Magnesia

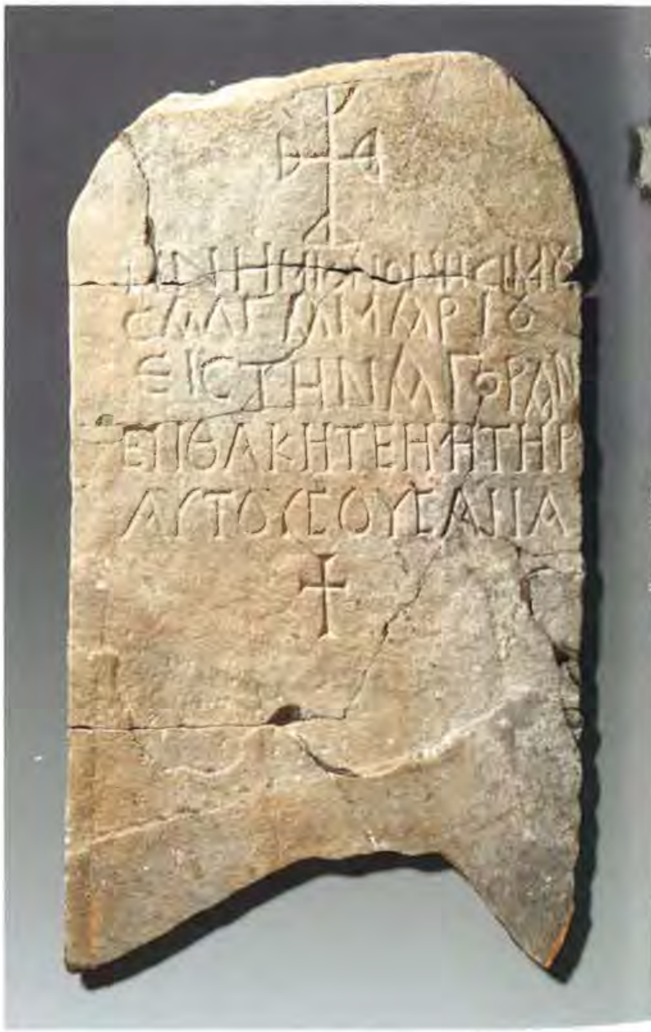
N. Anchialos, inv. no. E 295

Schist grave stele reassembled from 24 pieces.

The beginning and end of the inscription are embellished with a Latin cross with flaring arms:

+
Μνημῖον Ὀνησίμου
σαλγαμαρίου
εἰς τὴν ἀγοράν.
ἔνθα κῖτε ἡ μήτηρ
αὐτοῦ Σουσάνα.
+

The *salgamarios* or *saldamarios* has been identified with the *pantopoles* (grocer).



20

The forms *pantopoles* and *saldamarios* are found together long before the composition of the *Eparchikon Biblion* in the 10th century. In the thirteenth chapter of this work we learn that the *saldamarios* or *sardamarios* sold cucumbers, turnips and cabbages preserved in salt (*salgamina*). Later, however, *saldamarioi* sold a variety of foodstuffs such as meat and fish, cured meats, cheese, honey, olive oil, pulses, butter, and also tar, hemp, flax, plaster, nails, etc. (Koukoules 1951, vol. B1, p. 211. Mentzou 1975, pp. 144-145). The inscriptions from Corinth mentioning *salgamarioi* also date from the 5th-6th century (Kent 1966, p. 179-180, no. 551). A related profession was that of the *karsanarioi*, who sold exclusively meal made from vetch (a kind of animal fodder).

Publication: Dina 1992, p. 452, pl. 97 β,γ

A.D.

21 Marble inscription of the *salgamarios* and *kyrtas* Andreas

5th-6th century

Height 23.5 cm., width 47 cm., thickness 3-4 cm., letter height 1-3.4 cm.

Provenance: Lerna, Argolis

Corinth, Archaeological Museum, inv. no. 1135

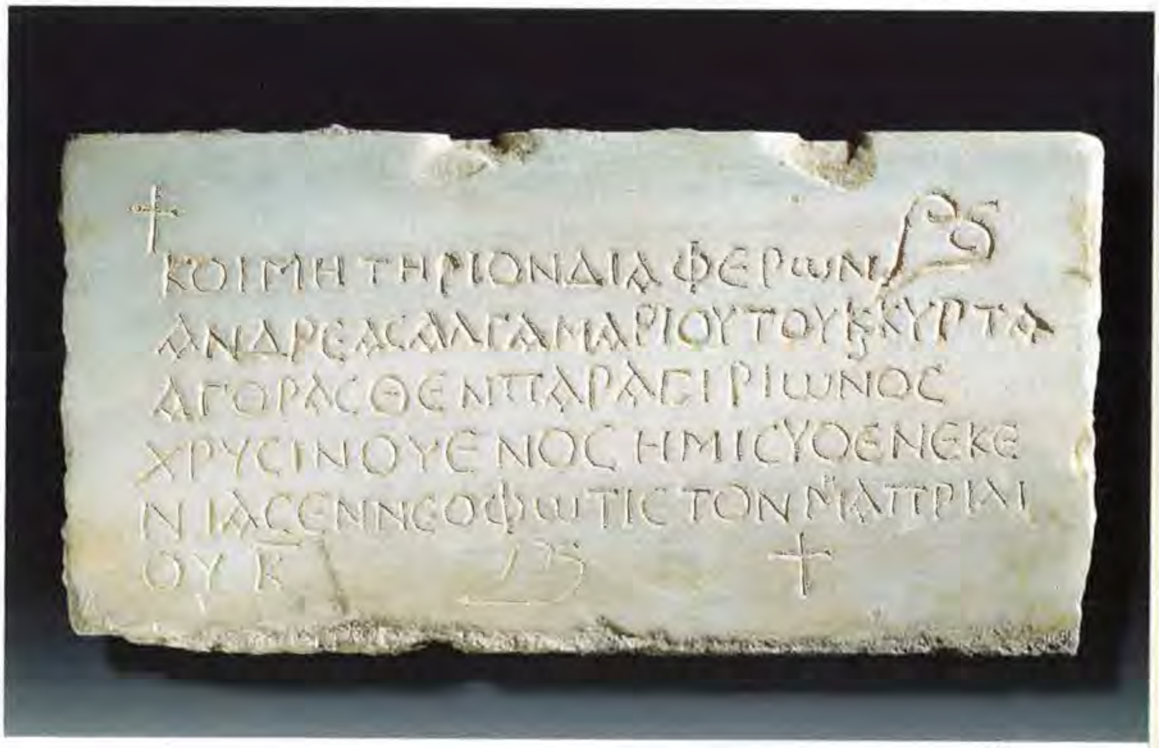
Gravestone with a six-line inscription. The beginning and end of the text are embellished with two engraved ivy leaves:

+
Κοιμητήριον διαφέρων
Ἀνδρέα σαλγαμαρίου τοῦ κ(αὶ) κυρτᾶ
ἀγορασθὲν παρὰ Γηρῶνος
χρυσίνου ἑνὸς ἥμισυ ὃ ἐνεκε-
νίασεν νεοφώτιστον μη(νὸς) Ἀπριλί-
ου κ̄ +

The occupant of the grave, Andreas, practised two professions. He was a *salgamarios*, deriving from the Latin *salgamarius*, who sold pickles or preserves – that is, vegetables and fruit preserved in salt (Liddell and Scott, Suppl., q.v.). Over the centuries *salgamarioi* became *pantopolai* (grocers). They acquired the right to sell other basic items, such as cured or smoked meat and fish, cheese, olive oil, butter, pulses, and also tar, plaster, nails etc. Their guild is mentioned in the 10th century in the *Book of the Eparch* of Leo VI the Wise (Koukoules 1951, vol. B1, p. 211). *Salgamarioi* are also to be found in inscriptions from Nea Anchialos (cat. no. 20) and Rome (Feissel 1985, p. 362, no. 36). Andreas was also a *kyrtas* – that is, he fished using a special wicker basket with a narrow neck, called a *kyrte* (Liddel and Scott, q.v.), in which he caught mainly crabs and murex (*Ταξίδια στις βυζαντινές θάλασσες* 1997, pp. 71-72).

Publications: Kent 1966, pp. 179-180, no. 551, pl. 47. Commentary in Feissel 1985, p. 363, no. 36.

K.S. – A.T.


ΚΟΙΜΗΤΗΡΙΟΝ ΔΙΑΦΕΡΩΝ
ΑΝΔΡΕΑ ΣΑΛΓΑΜΑΡΙΟΥ ΤΟΥ Κ ΚΥΡΤΑ
ΑΓΟΡΑΣΘΕΝ ΠΑΡΑ ΓΙΡΙΩΝΟΣ
ΧΡΥΣΙΝΟΥ ΕΝΟΣ ΗΜΙΣΥ Ο ΕΝΕΚΕ
ΝΙΑΣΕΝ ΝΕΟΦΩΤΙΣΤΟΝ ΜΑΠΡΙΛΙ
ΟΥ Κ

21

22 Marble inscription of the *krambitas* (green grocer) Ioannis

5th-6th century

Height 27 cm., width 36 cm., thickness 5.2 cm., letter height 3.5-5 cm.

Provenance: Near Lerna, Argolis

Corinth, Archaeological Museum, inv. no. 1038

Part of a gravestone with a three-line relief inscription:

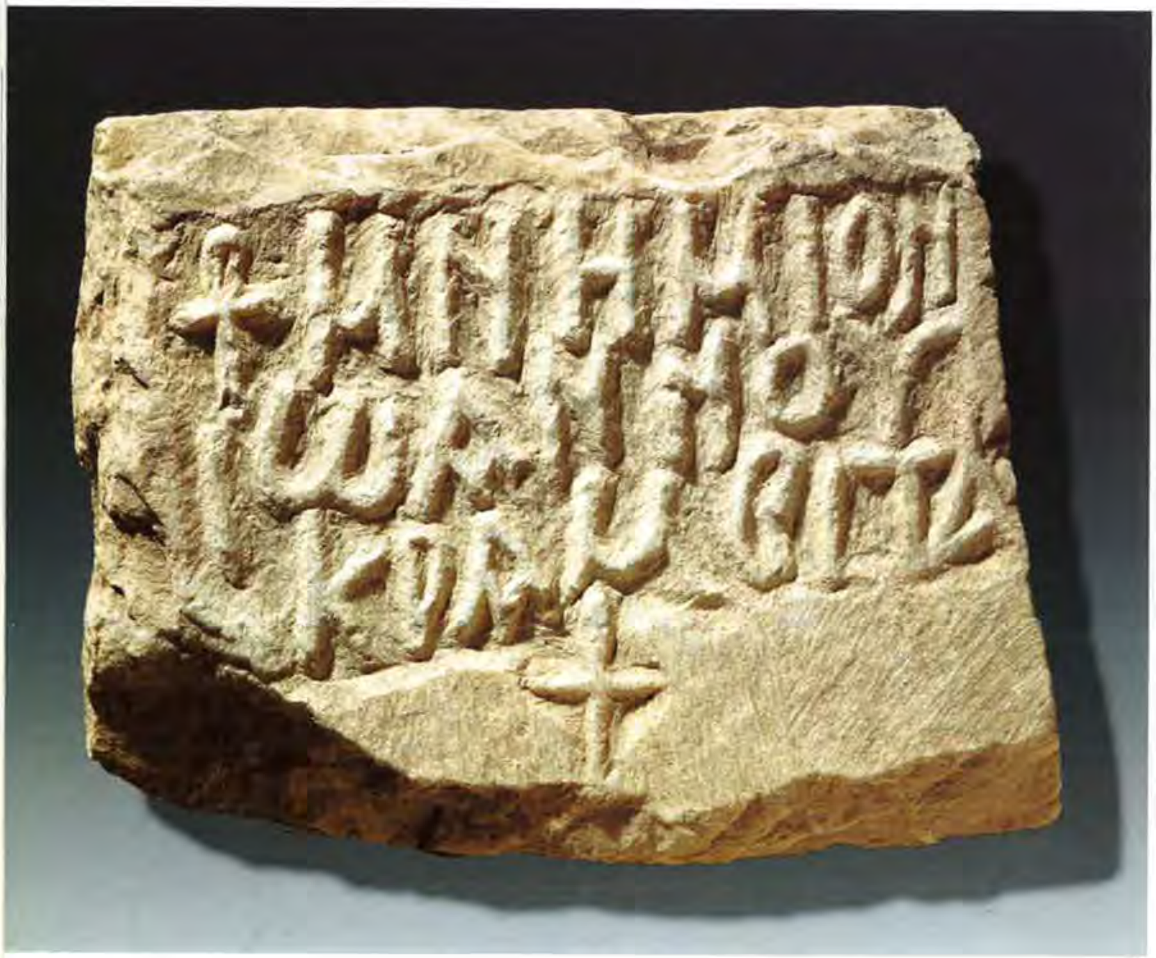
+Μνημῖον
Ἰωάννου
κραμβιτᾶ
+

Ioannis practised the profession of *krambitas* – that is, he was a greengrocer. The term derives from the word *krambe*, meaning cabbage (Kriaras 1982, vol. VIII, pp. 364-365). In ancient times the expression 'by the *krambe*!' was used as a form of oath to avoid swearing on sacred names (Liddell and Scott, q.v.). Cabbage, as a cheap foodstuff, occupied an important place in the diet of the poorer class. Wealthy people did not eat it often, since it was regarded as a food for eating during periods of fasting; it was used to give flavour to food rather than as dish in its own right (Harvey 1997, p. 280). We learn from the *Porikologos*, a satirical 12th-century play, that the Byzantines ate cabbage, lettuce, spinach, radishes, beetroot, cauliflower, artichokes, etc. (Motsias 1998, p. 81). Housewives preserved it in salt or vinegar to make sure they had enough for winter.

The profession is recorded as *kranbitas* in an Early Christian inscription from Nea Anchialos (Sotiriou 1929, pp. 151-152, no. 6), and as *lachanas* in a 5th-century inscription from Thrace (Meimaris – Bakirtzis 1994, pp. 22-23).

Publications: Kent 1966, pp. 182-183, no. 563, pl. 46. Commentary of the inscription in Feissel 1985, p. 366, no. 67

K.S. – A.T.



22

23 Copper-alloy steelyard with a counterweight in the form of Athena

5th century

Length of rod 111 cm., weight of rod (with the two suspension elements) 4150 gr., height of counterweight 23.2 cm., length of hook 26 cm., width of hook 8 cm., thickness of hook 1.5 cm.

Provenance: unknown

4th Ephorate of Byzantine Antiquities, Kos Museum, inv. no. M 73

Large steelyard, both ends of which have finials in the form of animal protomes: the head of a lioness at one end (the right, as held by the salesman), where the object to be weighed was hung, and that of an indeterminate animal (panther?) at the other end. Both heads were made separately from the rod and then attached to it. The rod itself consists of a short section, 19.5 cm. long, at one end and a longer section measuring 73.5 cm. at the other; the two are rotated relative to each other at an angle of 45°. The longer section, which has a cross-section in the shape of a rhombus, has two measuring scales on two opposite sides, with Greek subdivisions for fives and tens, and simple vertical incised lines for units. With the first scale the steelyard could be used to weigh objects from 10 to 75 librae, while the second was used for objects from 75 to 230 librae.

To the shorter part, which is decorated with an engraved stylised floral pattern, were attached two suspension points with hooks, set 12 cm. apart. The traces of two more suspension points can be made out, which are not used and were probably dispensed with in ancient times.

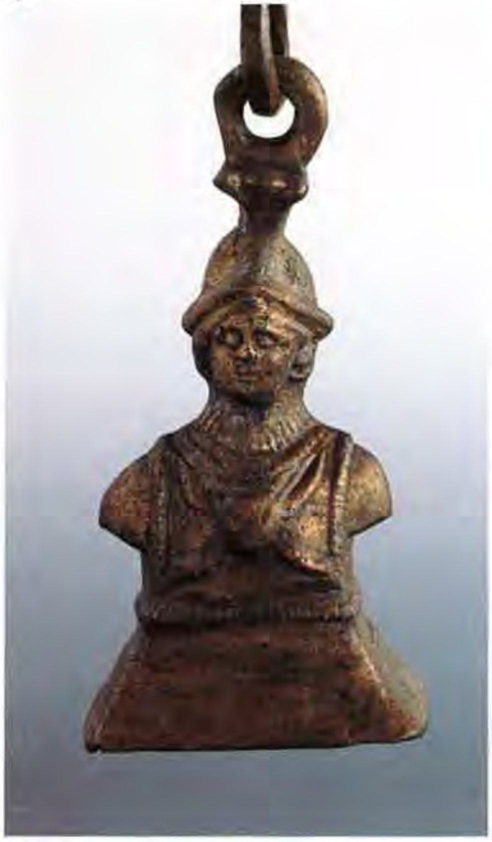
The counterweight takes the form of a bust of Athena, with an integral base in the shape of a truncated pyramid, and a suspension ring. The goddess wears a helmet with a triangular cornice above the forehead and a tall crest. Around her neck is a necklace made of long, entirely stylised beads. The aegis is also completely stylised and has a gorgoneion that is almost formless (probably as a result of wear), from which radiate four snakes.

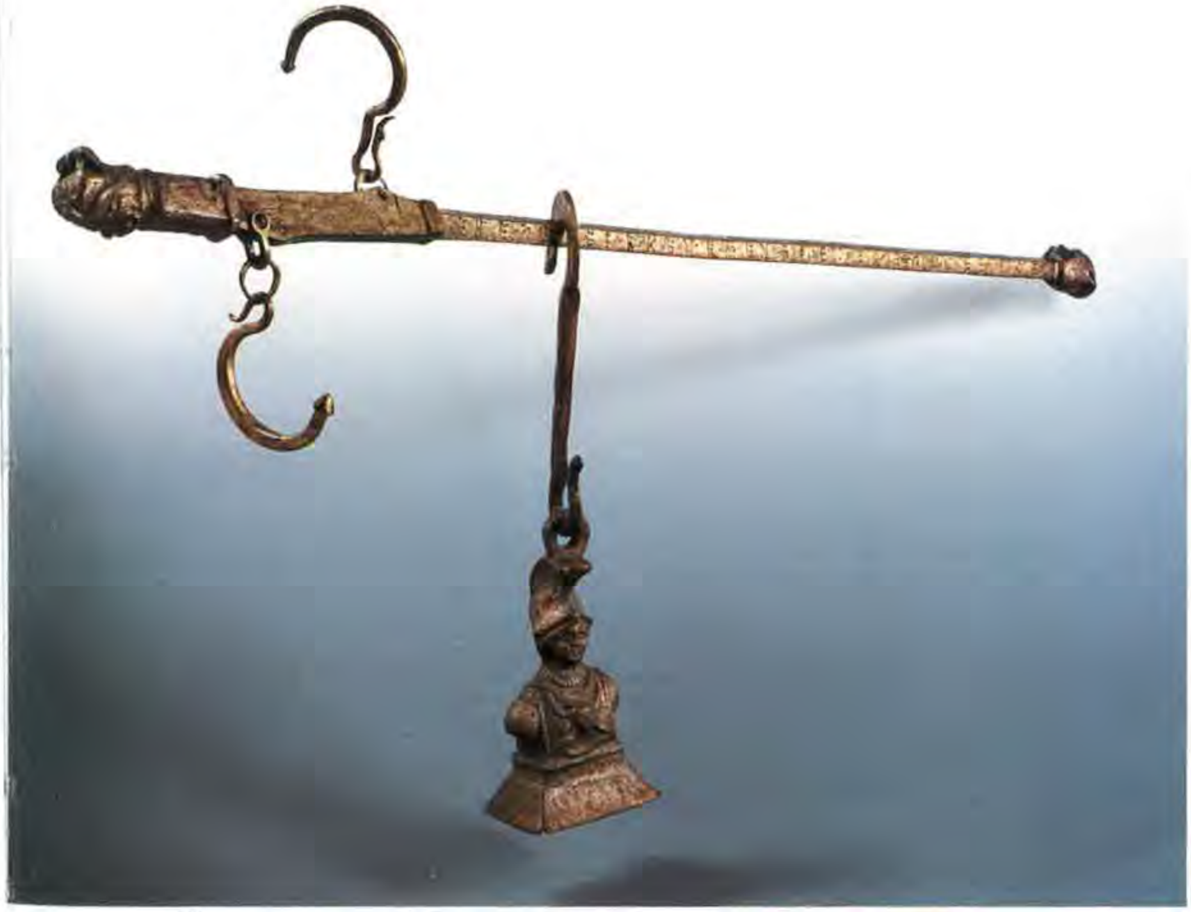
In the absence of details relating to the place and date of discovery of the steelyard, it would be hazardous to assign a precise date to it. Comparison with other, similar busts suggests that, despite the schematic treatment of her torso, Athena still retains a memory of the Hellenistic tradition in her face, with the deep-set abstracted eyes, small mouth, and fairly organically modelled flesh. The steelyard may therefore be dated to the early 5th century. For counterweights in the form of a bust of Athena, see Franken 1994. For similar steelyards, see Stutzinger 1991, pp. 304-328.

Publications: unpublished

E.B

23





23

24 Copper-alloy steelyard

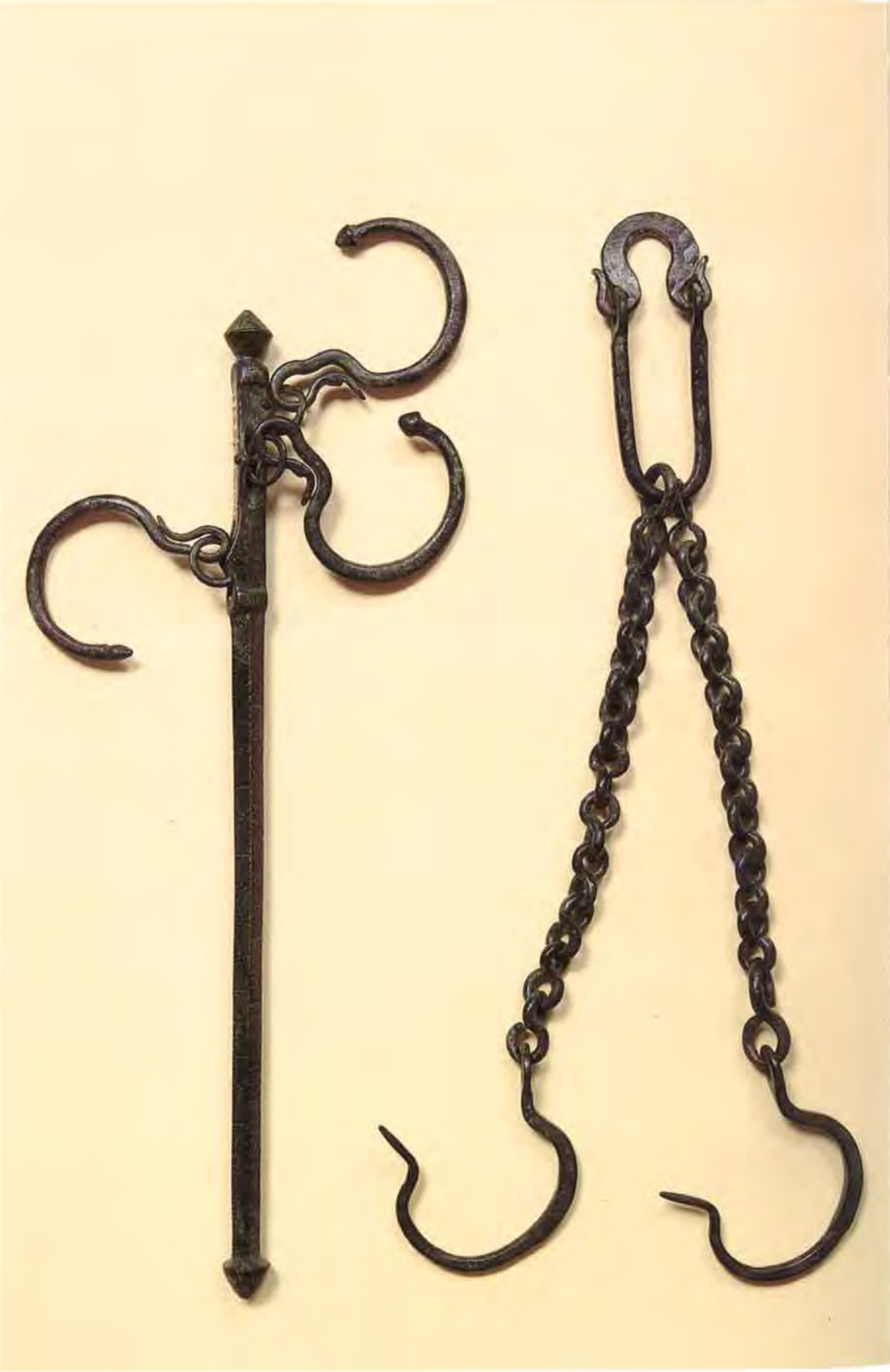
5th century
Length 32 cm., length of chain with hook 36.3 cm.
Provenance: Ayios Ermolaos, Cyprus
Limassol, Medieval Museum, inv. no. MM 674 (1957/VII-15/1)

Two parts of the balance are preserved: the rod and the system for suspending the items to be weighed. The third part, the counterweight, is missing.
The rod is of square cross-section and is divided into two parts. The longer section has incised measuring scales in three places, corresponding to the three suspension points of the balance. These scales consist of incisions corresponding to units of weight, rendered by vertical lines, dots, and letters of the alphabet. The shorter section of the rod is rotated with respect to the first section at an angle of 45° and has three suspension points to which three hooks were attached.
The suspension system that held the objects to be weighed consists of a horseshoe-shaped plate with a U-shaped plate attached to the bottom, through which passed two chains ending in two hooks to which the objects to be weighed were attached.
This system was placed in the specially formed neck at one end of the balance, just before the biconical finial (see also Karydas 1998, pp. 36-41).

Publications: unpublished

E.Z.

24



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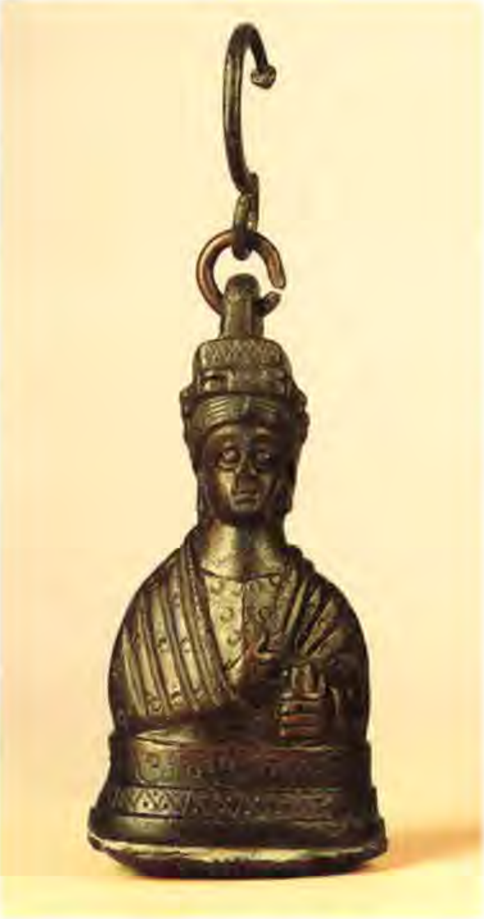

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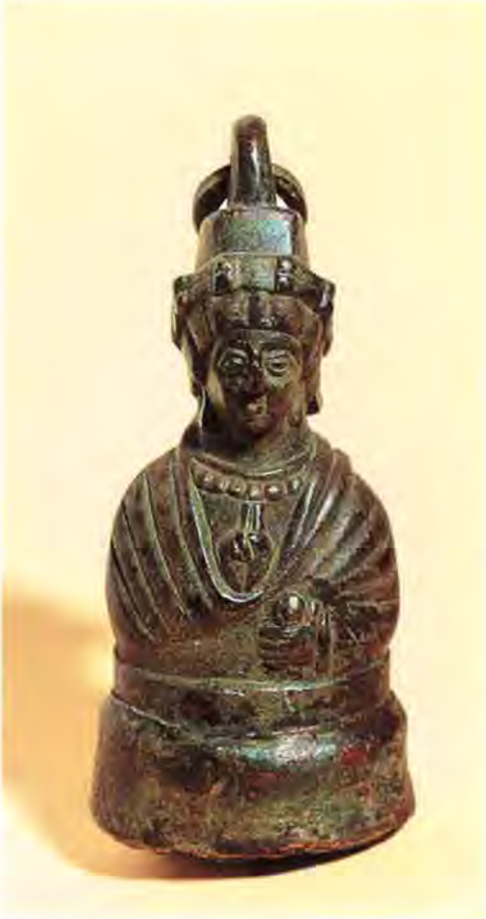


25Counterweight in the form of an empress

First half of the 5th century

Height 21 cm., dimensions of base 7.8x5 cm., weight 1850 gr.

Provenance: Philippi, Octagon

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΑΓΚ Β43

Weight that belonged to a steelyard with a single arm, with the suspension hook preserved. It takes the form of a frontal bust of an empress set on an integral base with three steps of unequal heights. The empress wears a chiton and himation, holds a closed scroll in her left hand and has her right in front of her breast. Her coiffure is fairly elaborate. Although the face has not been worked in any great detail, the large eyes, thick eyelids, nose, and slit for the mouth have considerable power and expression. The bust is hollow and filled with lead. (Counterweights were filled with lead to achieve the desired weight). Examples resembling the weight from Philippi include the weight from the Limassol Museum published here (cat. no. 26), and others in the Benaki Museum (no. 11525) and the Byzantine Dumbarton Oaks Collection (no. 71).

Publication: Gounaris 1980, pp. 209-217

N.Z.

26Counterweight in the form of an empress

5th century

Height 24 cm., preserved height of hook 10 cm.

Provenance: unknown

Limassol, Medieval Museum, inv. no MM 680 (1956/XII-28/2)

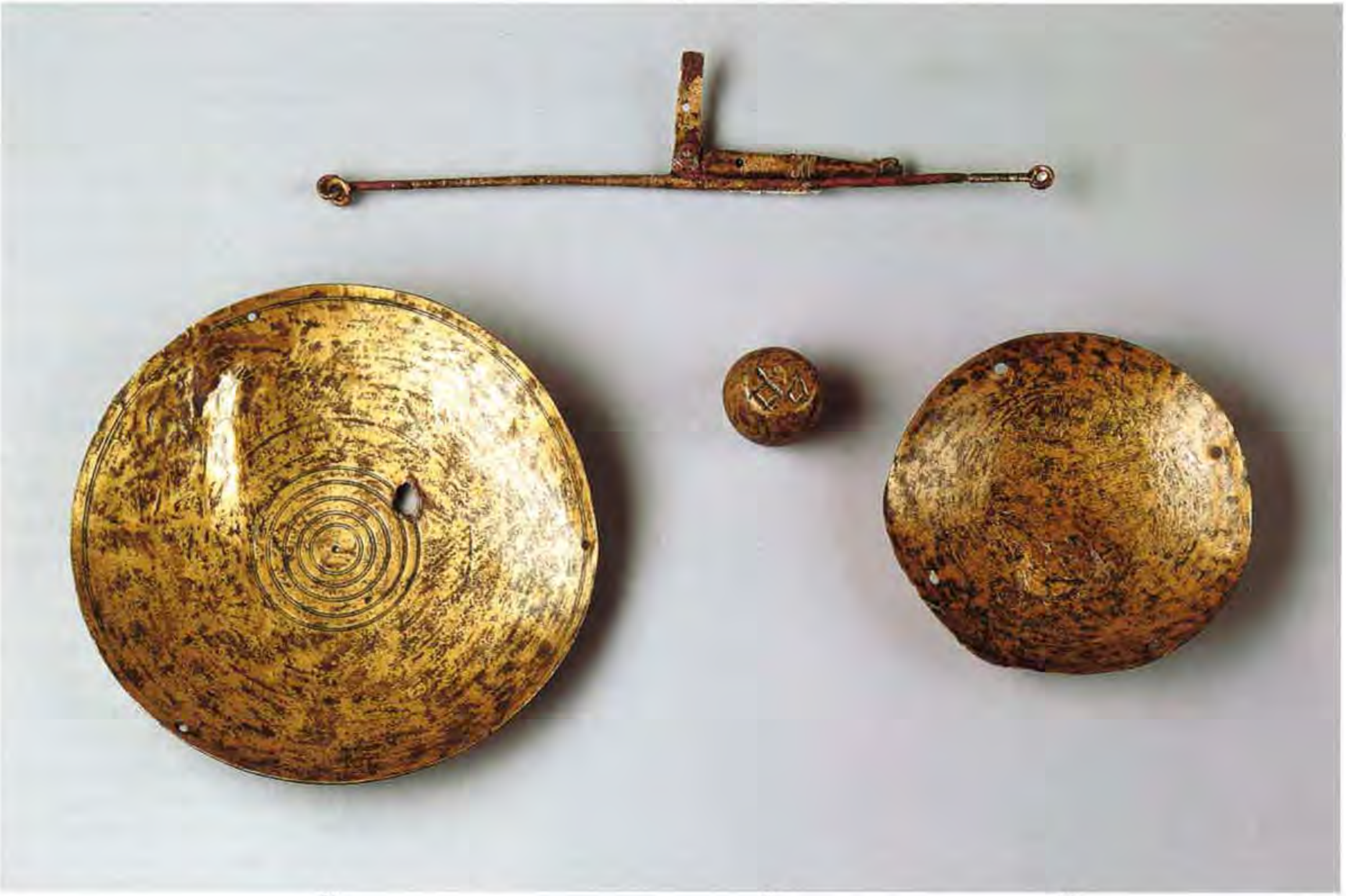
The bronze weight takes the form of an empress wearing a chiton and himation, a diadem, a necklace of pearls or beads, and large pear-shaped earrings. She blesses with her right hand and holds a closed scroll in her left. She has large eyes with the pupils incised, a long, thin nose, and a small mouth.

It is cast and filled with lead. Three nails are attached to the base. The whole is curved by a sheet of lead, preserved only in a few places.

At the top of her head is a loop, through which passed a hook, the extension of which was fastened to the steelyard. Following the tradition of Roman weights (though these were in the form of deities), weights in the shape of imperial figures were very common in early Byzantine times (cf. Ross 1962, vol. I, pp. 61-63, nos. 71-72, pl. XLII, XLV). Probably imported to Cyprus from Constantinople.

Publications: Megaw 1957, p. 31, pl. 3. Franken 1994, p. 173, no. CA 20, pl. 86

E.Z.



27 Copper-alloy balance beam

4th century

Length 14 cm., length of pointer, 4.2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/405

Balance beam, consisting of the thin cylindrical horizontal arm with suspension rings at each end and a vertical pointer, which is preserved in the horizontal position.

Publications: unpublished

E.M.

28 Copper-alloy balance trays

4th century

a) Diameter 6.4 cm., thickness 0.15 cm.

b) Diameter 9 cm., thickness 0.15 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/763 and BX 253/698

Balance trays, each with three suspension holes around the edge. One is plain, and the other (BX 253/763) has a cavity made by compasses at the centre and a double engraved line encircling the perimeter at the suspension holes. The centre of the tray is bordered by a group of five engraved concentric circles 2.4 cm. in diameter.

Publication: Marki 1999, p. 431

E.M.

29 Copper-alloy balance weight

4th century

Height 1.4 cm., diameter 1.2-2 cm., weight 26.45 gr.

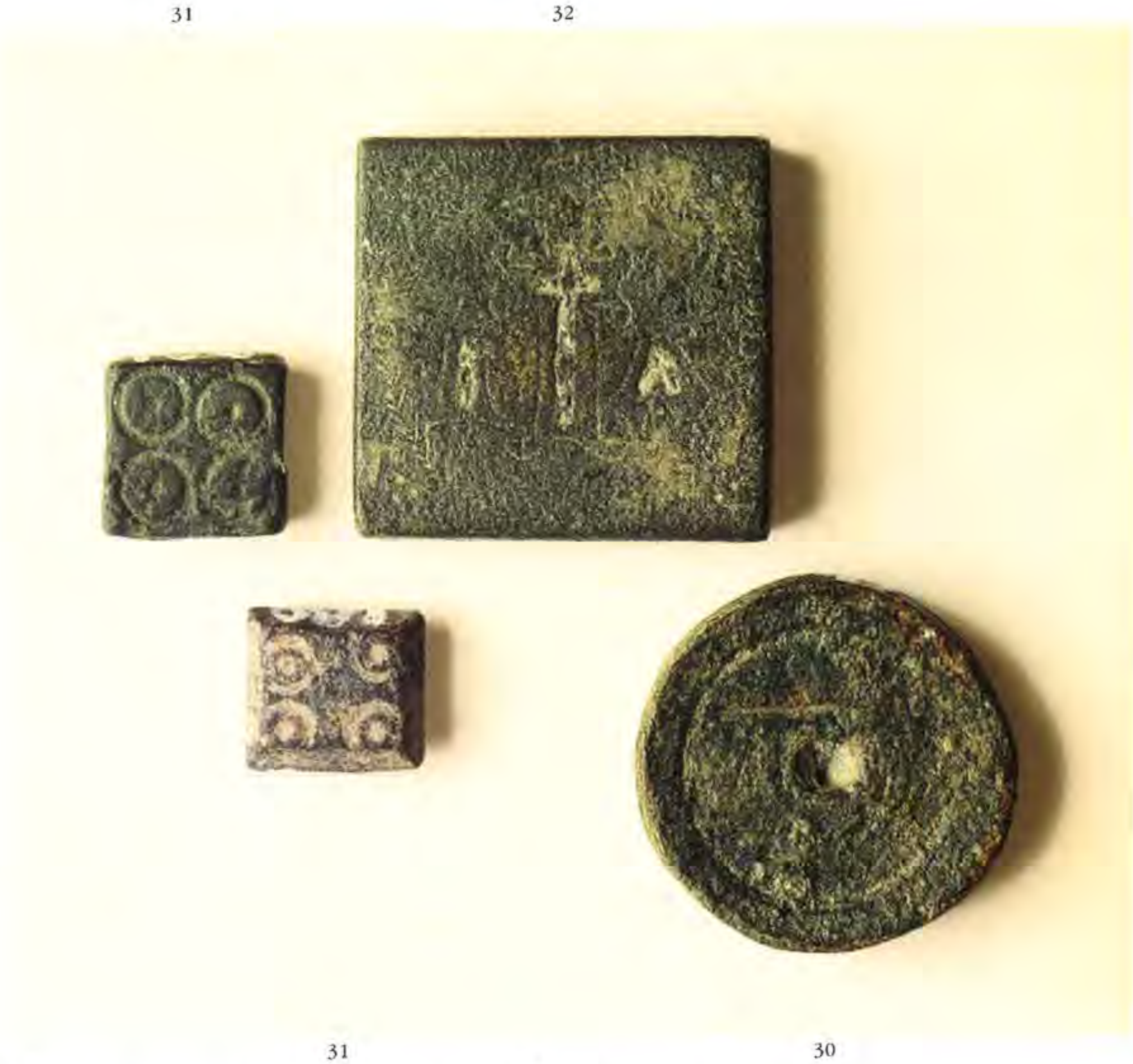
Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/650

Weight with a barrel-shaped body and two flat surfaces, one of which was the base while the other had the weight recorded on it. On the latter surface are incised the letter A and the symbol OY, indicating a weight of one ounce.

Publication: Marki 1999, p. 430

E.M.



30 Lead balance weight

4th century

Diameter 2.1 cm., thickness 0.5 cm., weight 24.5 gr.

Provenance: unknown

D. Doukas Collection, inv. no. 113

Circular balance weight of one ounce with a relief boss at the centre. A relief circular border contains a Greek cross at the top, the letters Γ and A at the sides, indicating the weight, and two engraved, stamped arches and stamped dots at the bottom. Around the rim is a circle of stamped dots. See balance weights in the Numismatic Museum of Athens (Vasilopoulou 1983, p. 261, no. 30 and similarities with p. 258, nos. 13, 14).

Publications: unpublished

CH.KOU.

31 Copper-alloy balance weights

a) 7th century

b) 4th-8th century

a) 1×1 cm., thickness 0.4 cm., weight 26 gr.

b) 1×1 cm., thickness 0.4 cm., weight 25.6 gr.

Provenance: unknown

a) D. Doukas Collection, inv. no. 109

b) D. Doukas Collection, inv. no. 108

Square balance weights, one side engraved with four circles enclosing dots. The circles are difficult to explain, since the weight of the object does not correspond with any of the known units of measurement. A balance weight with similar decoration was found in the excavations at Corinth (Davidson 1952, p. 209, no. 1953, pl. 94).

Publications: unpublished

CH.KOU.

32 Lead balance weight

4th-6th century

2.3×2.3 cm., thickness 0.5 cm., weight 26.30 gr.

Provenance: unknown

D. Doukas Collection, inv. no. 99

Square balance weight of one ounce. On one side an engraved wreath encloses a Greek cross and the letters Γ and A, indicating the weight (Γ = ounce, A = 1). The cross and letters are deeply engraved to receive some inlaid material, which has not been preserved.
See the balance weight in the Numismatic Museum of Athens (Vasilopoulou 1983, p. 258, no. 12). Balance weights of the same type are to be found in private collections in Bavaria (*Rom und Byzanz* 1998, pp. 156-157, nos. 180, 182).

Publications: unpublished

CH. KOU.

33 Lead balance weight

5th-6th century

6.5x6.5 cm., thickness 1 cm., weight 440 gr.

Provenance: Orfani, Kavala, chance find

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΑΓΚ 8

Square balance weight with six embossed circles on the main side, arranged in two parallel rows of three. Between the rows is engraved the letter M, indicating the weight. The three circles in the bottom row and the two at the ends of the top row are decorated with Christograms. The monogram of the public official responsible for market control can be seen amongst the Christograms in the top row. If the number of circles stamped with Christograms is equal to the number of market control checks carried out, the balance weight must have been checked five times during its lifetime. Its great weight and the malleable material (lead), to which additions or subtractions could easily have been made, suggest that it was not used to weigh coins.

Pupblications: unpublished

N.Z.

34 Two lead balance weights

6th century

a) 3x3.4 cm., weight 71.8 gr.

b) 2x2.1 cm., weight 31.9 gr.

Provenance: unknown

Athens, Byzantine and Christian Museum, inv. no. a) N 447, b) N 448

The balance weight are square-shaped and have a relief Greek cross on the main side, with arms that flare at the ends. The back was left smooth and undecorated.

Lead was used to make balance weights as early as Roman times, though the majority of the preserved examples are of bronze. From the point of view of metrology, Byzantine balance weights continue to use the Roman duodecimal system of weight measurement, in which the main unit was the litra (324 gr.). The weight of one of the balance weights (N 447), which, after the loss from the slight damage it has suffered, is about 72 grammes, is roughly equal to sixteen gold coins (Vasilopoulou 1983, pp. 245-248).

A lead balance weight of the same shape and size, now in the University of Oslo Collection, has a depiction of Fortune on one side and a rosette on the other, and dates from the 5th-early 6th century (*Byzantium* 1996, p. 99, no. 77). The square shape of the weight and the type of the cross on the main side point to a date in the 6th century (Vasilopoulou 1983, p. 252).

The weight of the other (N 448), which is about 32 grammes, is equal to seven gold coins.

Publications: unpublished

E. ME.

35 Fragment of a plate with calculations scratched on it

6th century

8.3x6.5 cm.

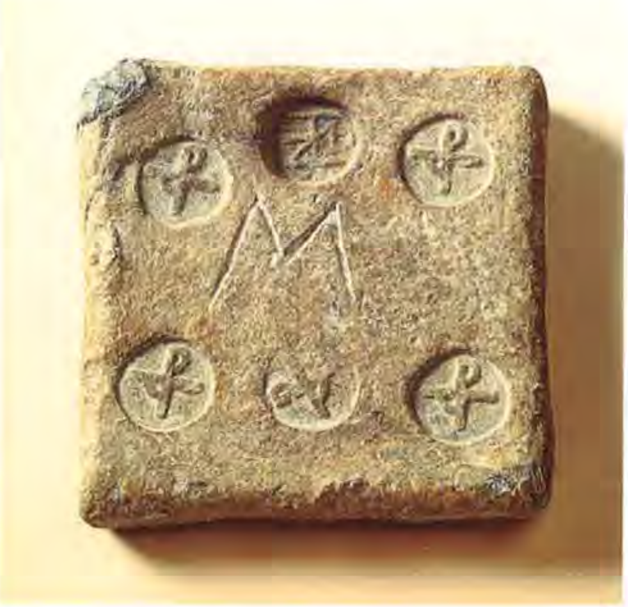
Provenance: excavation at Ayios Nikolaos, Kavala

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΑΓΚ 1444

Fragment of the base of a ceramic plate. One side is decorated with an impressed cross with forked arms and small circles at the intersection of the arms. On the other side is preserved a fragmentary four-line inscription. At the right part of the inscription can be read, line by line, calculations of the value of four (ΝΔ), three (ΝΓ), six (ΝϹΤ) and two (ΝΒ) coins. The inscription was scratched in the 6th century on a 5th-century sherd.

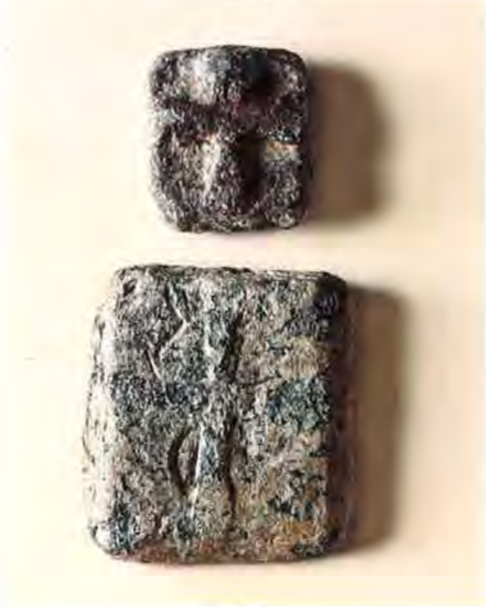
Publications: unpublished

N.Z.

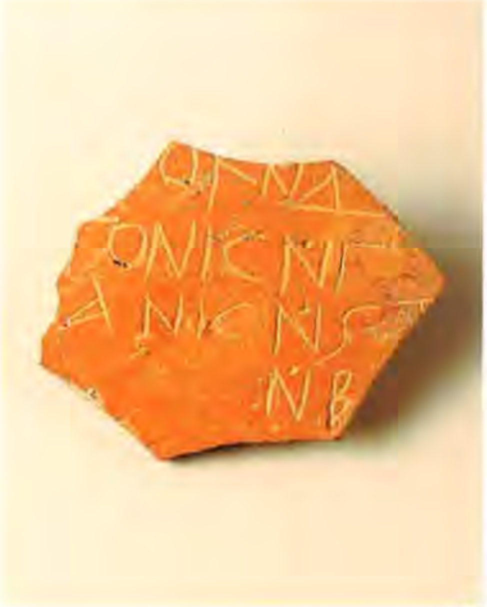


33

34β (b)



34α (a)



35

36 Copper-alloy seal

6th century

Length 6.64 cm., width 3.36 cm., weight 85.59 gr.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/587

Rectangular commercial seal in the shape of a tabula ansata with a ring handle on the back decorated with an engraved christogram or chi-rho monogram. The front is engraved with a two-line inscription *ΒΥΡΑ/ΚΟΥ* and a stylised floral ornament.

Publication: Marki 1999, p. 431

E.M.

37 Copper-alloy wheel-seal

6th century

Width 1.54 cm., diameter of wheel 0.27 cm., width of sealing surface 3.08 cm.

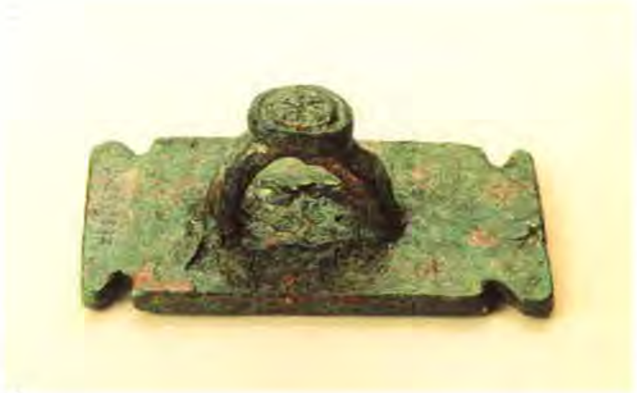
Provenance: unknown

Andreadis Collection, inv. no. 12

The seal consists of a stem in the shape of the Greek letter Π, to the open side of which is attached the axle on which the wheel revolved. This axle ends in lion's heads. In the middle of the top of the stem is a handle in the shape of a hand surmounted by a stylised Corinthian capital. The outside of the corners are adorned with Maltese crosses, and the ends of the vertical legs with a bull and a ram worked in the round. The sealing surface bears the inscription *ΧΡΙΣΜΑ ΘΕΟΦΟΡΙΔΟΣ* in high relief, while the sides of the wheel are adorned by a pierced eight-petalled rosette. A similar wheel-seal with simpler decoration and the inscription *+ΑΛΕΞΑΝΔΡΟΥ* is to be found in the British Museum (*British Museum* 1929, pp. 185-186, pl. 205). The impression produced by the British Museum wheel, and by that in the Andreadis Collection, reads from right to left.

Publcations: *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 445-446, no. 530, *Age of Spirituality* 1979, pp. 346-347, no. 330

CH.KOU.



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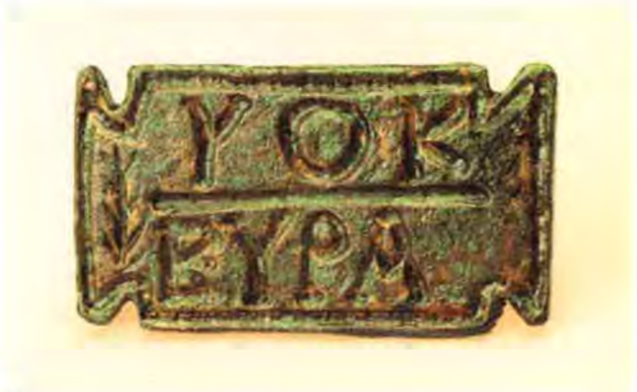

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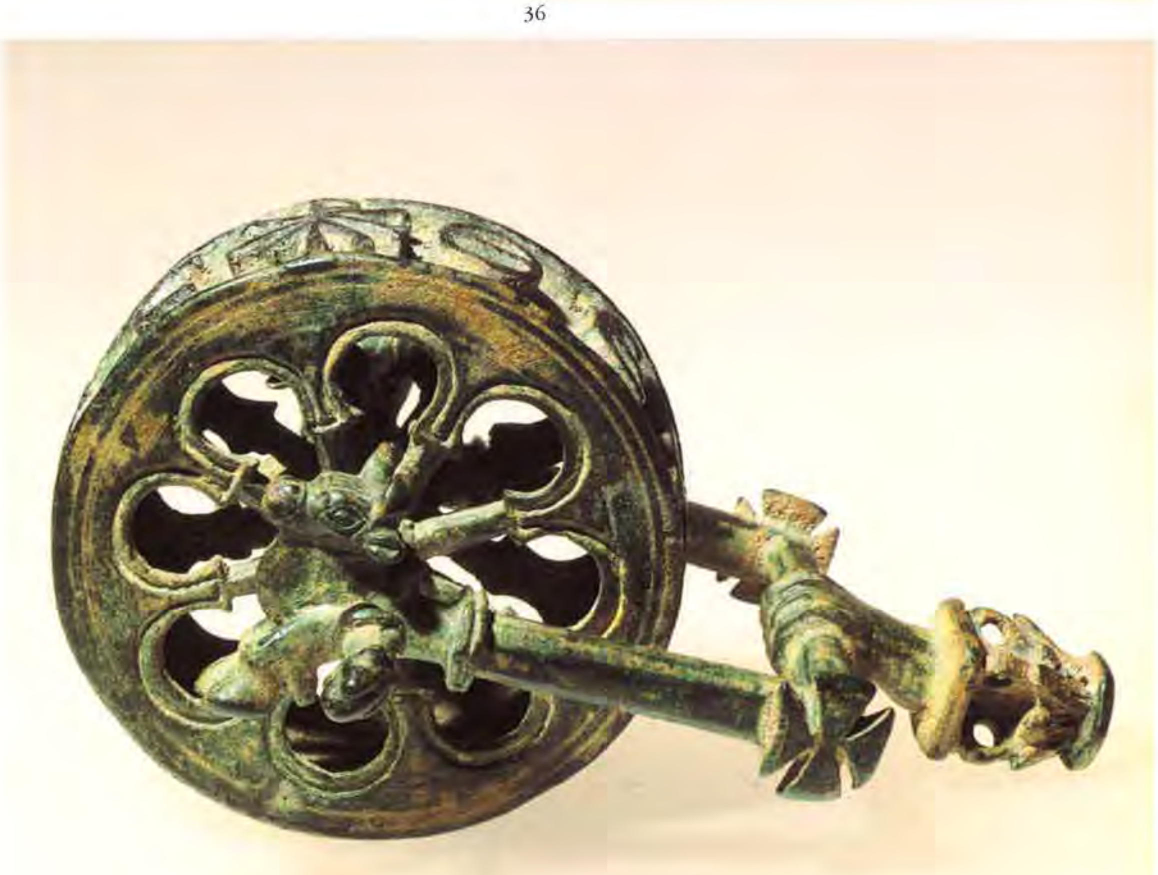


37

Amphora stamps (cat. nos. 38-40)

Stamps with letters or combinations of letters and designs are found on the shoulders of Byzantine amphoras (magarika) that were used mainly to transport olive oil and wine (Bakirtzis 1989, pp. 82-83). There would be no reason for the existence of these stamps had production of goods not been standardised and had there not been systematic tax control of goods distributed. The stamps on Byzantine amphoras have accordingly been intepreted as signs denoting the workshop that made them, representing the monogram or initial letters of the name of the craftsman. Alternatively, they have been regarded as the monograms of large-scale producers, merchants and shipowners who distributed the goods and used the stamps to guarantee their quality or to denote the capacity of the clay container-vessels, in order to conform with the tax regulations for the goods carried in them. The fact that they were stamped on the shoulder rather than on some other part of the body made it possible to check these containers when they were stacked in the holds of ships. Metal or clay seals were used to stamp the amphoras during the manufacturing process while the clay was still wet, immediately after the vessel had been thrown on the potter's wheel and before it was fired in the kiln.

Nos. 38 and 39 are round metal stamps. Impressions made by stamps of this kind are found on amphoras produced in workshops in the area of Ganos on the European coast of the Propontis (11th century) (Günsenin 1992, p. 159, fig. 9-10). Metal stamps of smaller dimensions and irregular shape [Συλλογή Γεωργίου Τσολοζίδη 2001, p. 91, no. 120: lanceolate stamp of this type bearing the name ΛΕΟ(Ν)ΤΙΟ(C))] are later in date, since the sealings from them are found on amphoras of the last period (13th century) (Günsenin 2001, p. 124, fig. 5-7. Six impressions are depicted in fig. 7: the one at the bottom right was produced a stamp similar to the previous one. The one at the bottom left is similar).

The clay sealings nos. 40a, b, are of smaller dimensions, have no designs or letters (?) and have not yet been asssociated with particular vase shapes.

C.H.B.

38 Metal amphora stamp

10th-11th century

Diameter 3.6 cm., depth of letters 4.5 mm., weight 26.8 gr.

Provenance: Synaxis, Maroneia

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΡΜΣ 90/60

The round bronze seal used for stamping amphoras (*magarika*) was found in the excavation of the courtyard of a Middle Byzantine monastery at Synaxis, a site on the coast to the east of Maroneia in Thrace. To the centre of the outside of the disk is attached a small ring, to which was fastened a movable handle or a larger suspension ring. On the inside of the disk is the monogram *ΙΩΑ(ΝΝΗ)C* in a circular border. The top of the iota (I) takes the form of a bifoliate leaf. The letters A and C are mirrorwise, so that the impression produces them the right way round. The three circular holes in the flat surface of the disk allowed the air to escape that became trapped between the stamp and the soft surface of the unfired clay vessel when the stamp was used. A stamp of similar type in the Menil Collection, Houston, with the monogram *ΒΑ(CΙΛΕΙΟ)C*, is attached, along with four keys, to a key-ring. (Vikan and Nesbitt 1980, p. 27 and cover illustration). Amphoras bearing impressions in which the ligature ΙΩ is combined with the letters K and C *(ΙΩ(ΑΝΝ)ΙΚΙ(Ο)C (?)* were widespread (Bakirtzis 1989, p. 83, drawing 23: 1 and 3). An 11th-century amphora made in a workship in the area of Ganos on the European coast of the Propontis bears this impression (Günsenin 1992, p. 159, fig. 9-10). The same impression is also found on the amphora cat. no. 159a, which was used as filling material in the west gallery of the church of Ayia Sophia in Thessaloniki.

Publications: Bakirtzis 1990, p. 578, fig. 11, Bakirtzis – Chatzimichalis 1991, pp. 95 and 123. *Glory of Byzantium* 1997, p. 258, no. 179

C.H.B.

39 Metal amphora stamp

10th-11th century

Greatest diameter 4.3 cm., depth of letters 4.5 mm., weight 17.2 gr.

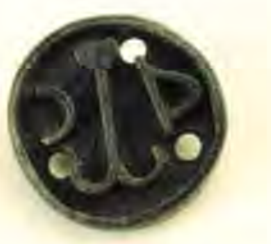
Provenance: Porto Lagos

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΑΓΚ 1435

The round bronze stamp for stamping amphoras (*magarika*) was found in the Byzantine harbour-town of Poroi (modern Porto Lagos) at the mouth of the Bistonis lagoon in Thrace. It is of the same type as the previous one, but in a poor state of preservation. A small ring is attached to the centre of the outside of the disk, and there are three circular holes in its flat surface. On the inside is the monogram + *ΙΩΑ(ΝΝΗC)* (?). Four knobs project from the circular hoop. (For a similar stamp (?) with six projecting knobs and no ventilation holes, with the inscription *+ΓΕΝΑΔΙΟΥ+* from left to right, see *Συλλογή Γεωργίου Τσολοζίδη* 2001, p. 99, no. 132)

Publications: unpublished

C.H.B.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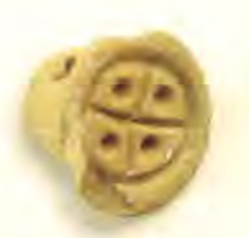
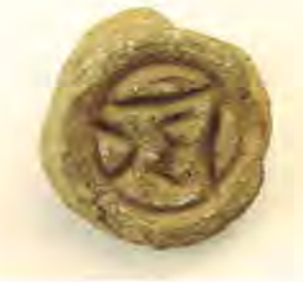

40α (a)


40β (b)

40 Clay amphora stamps

Middle Byzantine period

a) Diameter 2.9 cm., height with handle 2 cm.

b) Diameter 3.2 cm., height 1.5 cm.

Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. a) ΡΜΠ1/91.5., b) ΡΜΠ1/91.169

a) Clay circular stamp. The impression is a cross inscribed in a circle, with four roundels in the spaces between the arms. There is a suspension hole in the handle. b) Clay circular amphora stamp (?). The impression consists of two Σ, one above the other, inside a circle – possibly an abbreviation for the phrase *Σῶτερ σῶσον* ('Saviour save'), though they could also be the initials of two names, or simply a decorative pattern.

Publications: Doukata-Demertzi 1998, p. 506, fig. 12

S.D.-D.

DOCTOR

41 Inscription referring to a *iatros* (doctor)

5th century

Preserved height 41.5 cm., width 23.5-24.5 cm., thickness 3.5-4.5 cm., letter height 2.8-3.0 cm., interline 0.3-0.5 cm.

Provenance: Maroneia

Komotini, Archaeological Muesum, inv. no. AΓK 8157

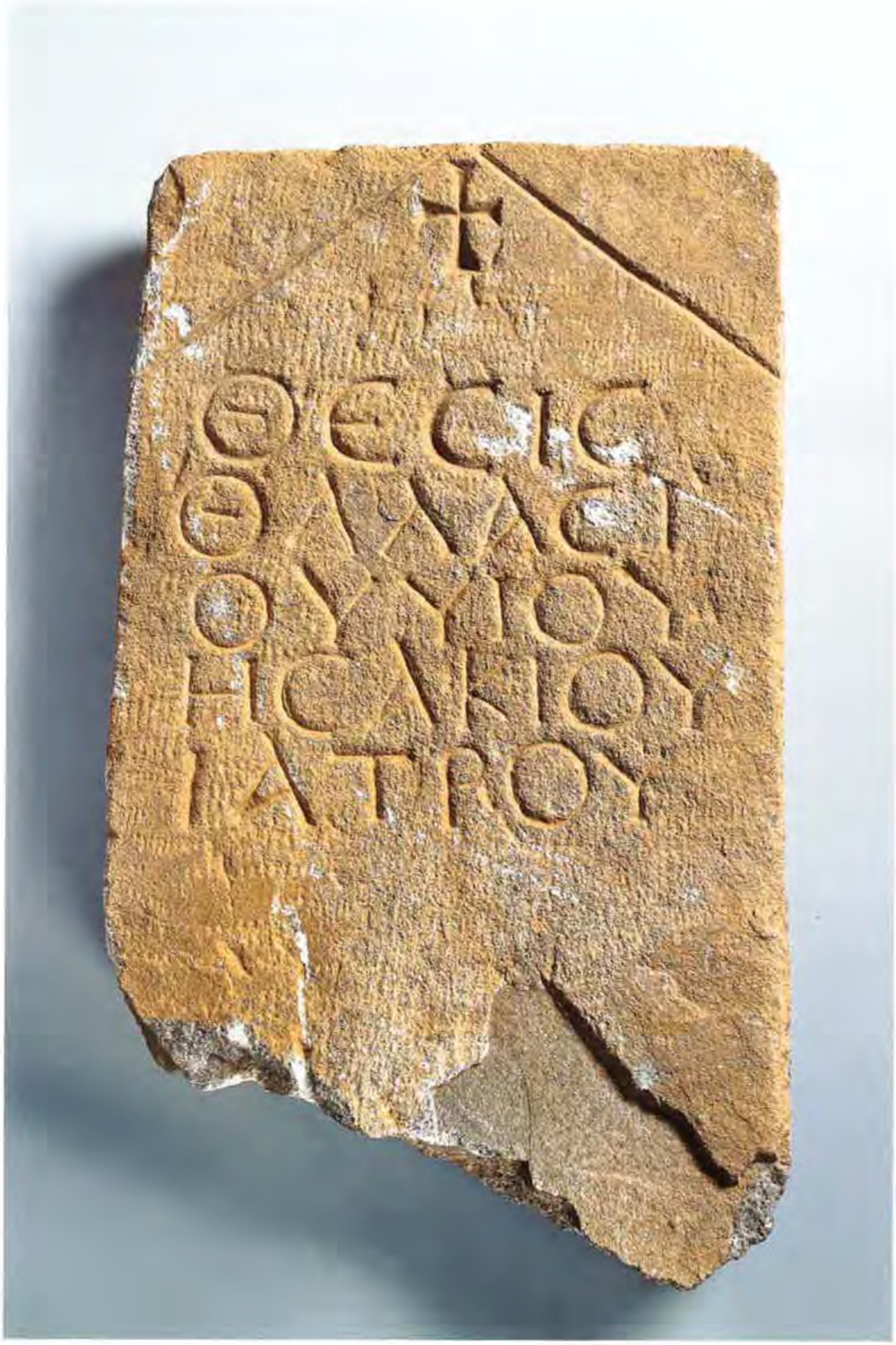
Rectangular slab of grey, coarse-grained local marble, broken at the bottom. Traces of working can be detected on the main face; the back is roughly dressed and has the remains of mortar from second use. Above the inscription is an engraved pediment in which is a cross with apices. Symmetrical letters attesting to a professional lapicide. Chance find from the Early Christian cemetery of Maroneia. Five-line inscription:

+
Θέσις
Θαλασί-
ου υἱοῦ
Ἡσακίου
5 *ἰατροῦ*

The term *θέσις* is used in Thrace to mean grave. This is the first epigraphic testimony at Maroneia to the profession of doctor, which is known in many parts of Asia Minor from ancient times to the Roman and Early Byzantine periods (Mentzou 1975, pp. 32-45). Two more stelai from the same area refer to the professions of contractor and greengrocer (*lachanas*) (Meimaris–Bakirtzis 1994). The name Thalassios is attested in 5th century mosaics in Syria (*SEG* 1990, pp. 1759, 1773).

Publications: Triandaphyllos 1993

CH.KA.



41

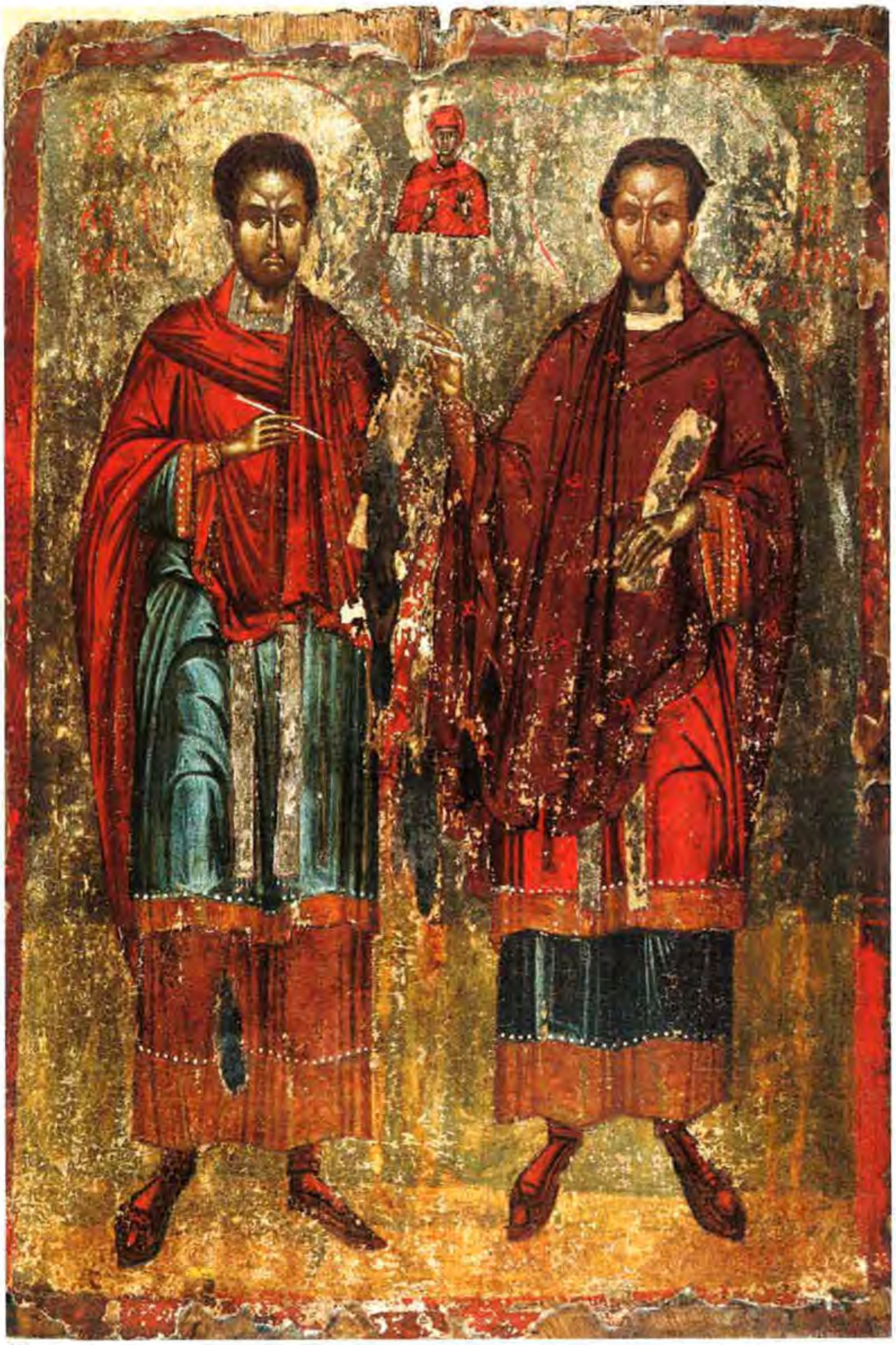
42 Icon of Saints Cosmas and Damianos

Second half of the 14th century

76×54 cm.

Provenance: church of the Taxiarchs, parish of Ayios Loukas, Kastoria

Kastoria, Byzantine Museum, inv. no. 3/72



42

Wood, egg tempera. The saints depicted, Cosmas and Damianos, whose memory is honoured on 1st November, came from Asia Minor and were two of the most popular healer-saints of the Orthodox Church. They were given the appelation *Anargyroi* (Penniless) because they selflessly placed their knowledge of medicine at the service of humanity. Healer saints who were doctors by profession, like Cosmas and Damianos, St Panteleimon, St Hermolaos and others, carried out their work of healing by the grace of Christ, who is the preeminent 'healer of souls and bodies'. The two saints are depicted standing, full-length, slightly turned towards each other. St Cosmas is shown at the left of the icon as a young man, with an oval face, short brown hair, broad, wrinkled forehead, long thin nose, and forked beard. His right arm is folded across his breast and in his right hand he holds pointed tweezers, while in his left he has the cylindrical box containing his medical instruments. He wears a short and a long chiton, blue and dark purple respectively, a purple himation which is wrapped around his left shoulder, and shoes of similar colour. The hem of the saint's short chiton is decorated with pearls, while the long chiton has a large rectangular piece of orange fabric sewn to it, also decorated with pearls. The sleeves of both chitons are similarly embellished. Finally, the saint's himation is adorned by scattered blue fleur-de-lys and circular patterns.

The movements and gestures of St Damianos are almost identical to those of St Cosmas. The portrait features are also similar to those of the previous saint, with just a few insignificant departures. In his right hand he holds tweezers and he too has a box containing his medical instruments in his left. His dress differs from that of St Cosmas only in the colours selected by the artist and the addition of a few individual decorative elements: his himation is dark purple, his outer chiton purple, and the full-length chiton dark blue.

The mother of the two saints, St Theodote, is depicted between the two figures on a smaller scale, strictly frontally and in bust, dressed in a vermilion maphorion. St Theodote holds a cross before her breast in her right hand and extends her left in a gesture of speech.

The haloes of the figures are bordered by a painted red line on the silver ground. The ground of the icon seems to be green, though it is not in a good state of preservation. There follows a narrower zone of light green paint, while the ground on which the figures stand is orange. A painted red band encircles the low integral frame of the icon, which is made of a single piece of wood. The paint of the background is flaked, especially towards the top, and there is lesser damage to the garments worn by the two saints, mainly on the himation of St Damianos and the full-length chiton of St Cosmas.

Just below the top horizontal of the frame, three fugitive purple inscriptions accompany the three figures, giving their names. From left to right can be read: *Ο ΑΓΙΟΣ ΚΟΣΜΑΣ, Η ΑΓΙΑ ΘΕΟΔΟΤΗ, Ο ΑΓΙΟΣ ΔΑΜΙΑΝΟΣ.*

In their tall, slender, almost skinny bodies, surmounted by small heads, and in the linear, rigidly rendered drapery, Saints Cosmas and Damianos reflect types found in the monumental painting of Kastoria in the second half of the 14th century (Tsigaridas 1999, pp. 222, 310).

In terms of quality of portraiture and art, on the other hand, the long faces, pronounced cheek bones, high foreheads with V-shaped wrinkles, long thin noses and strong sideways gazes, recall the facial types and artistic manners found in churches at Kastoria dating from the second half of the 14th century, such as those of the Taxiarch of the Metropolis (1359/60, Pelekanidis 1953, pl. 129) and Ayios Nikolaos Tzotza (Tsigaridas 1999, fig. 162, 163). The icon of Saints Cosmas and Damianos is accordingly assigned to the second half of the 14th century, and was produced by a local workshop at this period.

Publications: unpublished

E.N.T.

Medical Instruments
Early Chistian Period

Lancets-scalpels (cat. nos. 43-45)

This is a large category of instruments which, as at present, were preeminently used for surgical purposes. Hippocrates calls them 'machairia' (knives), while the doctors of Late Antiquity referred to them as 'smilai' (chisels). Scalpels consisted of a handle and a blade. The handles were mainly made of bronze and their shape, of circular, square, or hexagonal section, varied accordingly. At the top of the handle was a hole in which the blade was fixed. It was fastened in position by wire or thread that passed through small holes at either side, making it secure for use and easy to replace. The blades were straight, bicurved or falciform, depending on the position and kind of tissue in which the incision was to be made, and were either serrated or had a smooth cutting edge.

P.K.

43 Copper-alloy scalpel blade

4th-7th century
Length 10.7 cm., greatest width 1 cm
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 770

Pointed blade with a curved spine. The cutting edge is smooth, starts from the handle and initially runs parallel with the spine, before curving in the middle and continuing as a serrated edge to the top. At the bottom is an integral shaft to which the handle was affixed. The smooth section of the blade was used for making incisions in soft particles and the serrated section for tough tissue and thin bones.

Publications: unpublished

P.K.

44 Copper-alloy bone-knife

4th-7th century
Length 8.3 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 791

A shaft of polygonal section ends in a chamfered cutting edge.
Decoration of relief rings. Used for cutting thin bones.

Publications: unpublished

P.K.

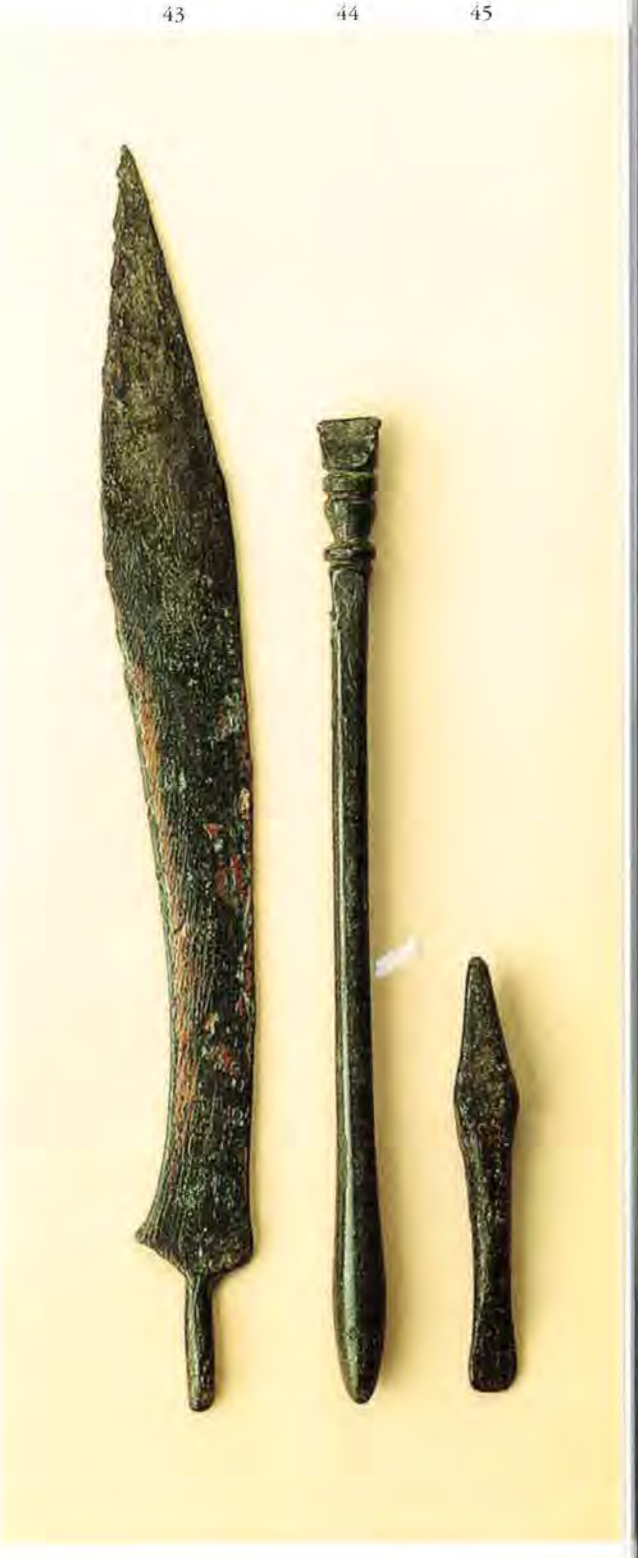
45 Copper-alloy double lancet

4th-7th century
Length 3.7 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 798

Small lancet with ends of different forms. One is pointed and the other flattened. Used for making incisions in delicate cranial bones.

Publications: unpublished

P.K.



Probes (cat. nos. 46-62)

Probes formed a large category of small instruments used by doctors during examinations or operations. They consisted basically of long shaft that ended in a bulge rather like an olive pit. Depending on the particular function, the other end of the arm took the form of a spoon, a spatula, a disk, a hook, or a scraper. Probes were used by doctors to measure the depth of wounds and fistulae, to depress the tongue when examining the larynx or operating on the tonsils, to cauterise the umbilicus of babies immediately after birth, and to clean the ears and nose. They were also used to prepare medicines and insert them as deeply as possible in wounds.

P.K.

46 Copper-alloy *spathomele* (broad flat probe)

4th-7th century
Length 21 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 795

A shaft of polygonal section with a bulge at one end terminates in a large, lanceolate spatula with sharp ends and a cutting edge. Decorated with relief astragals and an ovum. Intended for pharmaceutical rather than surgical use, the *spathomele* was used by doctors to mix medicines and place them as deep as possible in surgical incisions. '*...μαλάξας ἐπὶ τῆς χειρὸς διὰ σπαθομήλης...*', according to Galen. The gynaecologist Soranos used them to cut the umbilical cord of new-born babies, and Aetios used the cutting edge of the spatula as a scalpel.

Publications: unpublished

P.K.

47 Bone *spathomele* (broad flat probe)

4th-7th century
Length 14.2 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 5115

A cylindrical arm ends in a flat, band-like spatula with flattened edges. Engraved and relief decoration. For pharmaceutical use.

Publication: Davidson 1952, p. 184, no. 1335, pl. 82

P.K. – K.S.

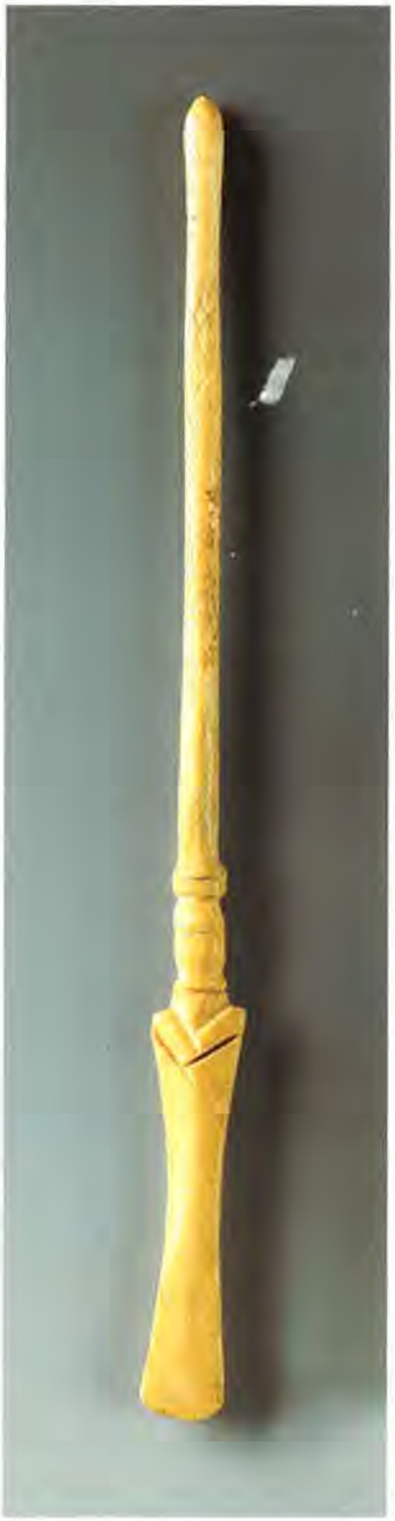
48 Copper-alloy *kyathiskomele* (spoon-shaped probe)

4th-7th century
Length 17.2 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 293

Thin cylindrical shaft with a bulge at one end, terminating in a long, oval spoon with a cutting edge. Relief decoration. Used in the same way as the *spathomele*. *Kyathiskomelai* with cutting edges were used as scrapers for gynaecological purposes.

Publications: unpublished

P.K.



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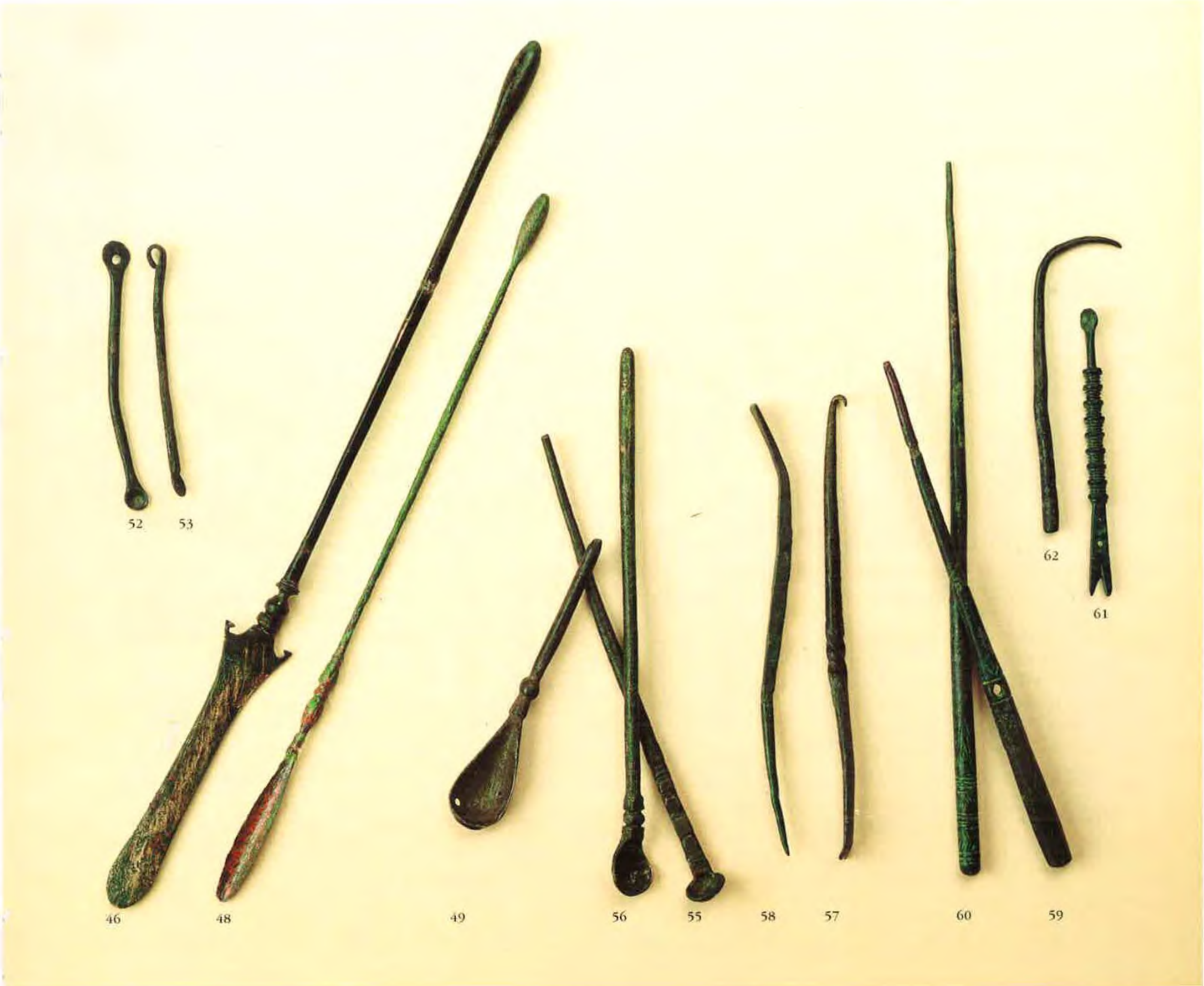
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49 Copper-alloy *kyathiskomele* (spoon-shaped probe)

4th-7th century
Length 6.9 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 774

Short cylindrical handle with a sharp end terminating in a piriform spoon with rounded edges. The concave side of the spoon takes the form of a flower: a calyx with three intersecting surfaces has a volute crowning consisting of curved grooves. Small hole on the periphery. Spherical bulge at the point where the handle is connected to the spoon.

Publications: unpublished

P.K.

50 Copper-alloy *melotris* (probe)

4th-7th century
Length 16.7 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 5351

A sharp, fine probe ending in a slightly concave disk. Engraved spiral decoration at about the middle of the shaft. “*Ἀπυρομήλῃ: τῇ πυρῆνα μὴ ἐχούσῃ, τουτέστι τῇ μηλωτρίδι*”, according to Galen. These instruments were used to clean wounds and incisions, to remove foreign bodies from the ears and nose, to scrape away fistulae and haemorrhoids, to remove stones from the urethra, to treat hernia and varicose veins, to hold the eyelids apart during the treatment of *trichiasis*, to cauterise, and even as a spoon during the preparation and application of ointments, particularly to the eyes.

Publication: Davidson 1952, p. 184, no. 1323, pl. 82

P.K. – K.S.

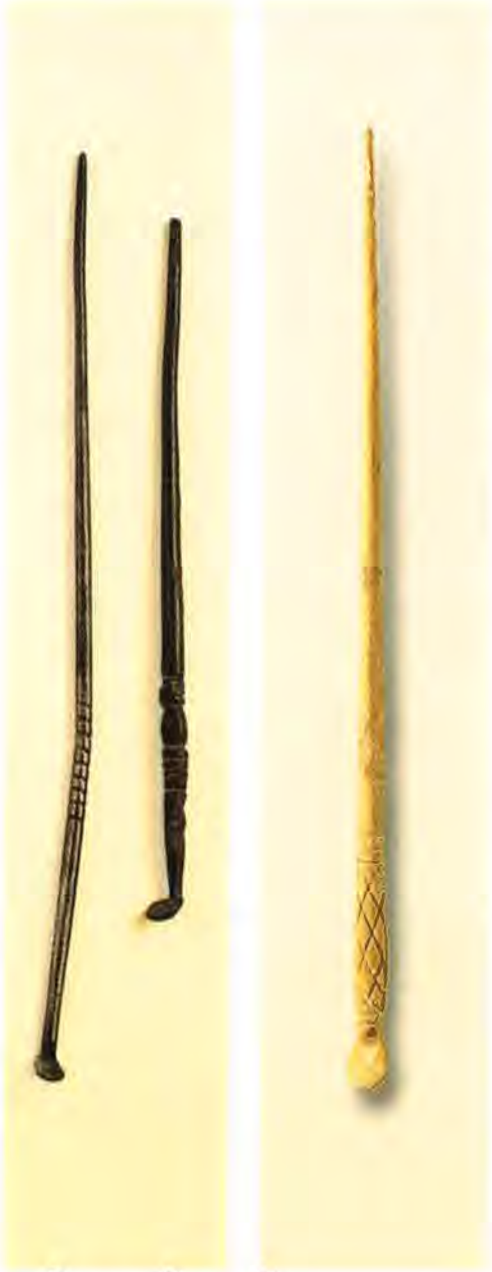
51 Copper-alloy *melotris* (probe)

4th-7th century
Length 12.7 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 1133

Similar to cat. no. 50. A thin probe ends in a concave disk, on the back of which is engraved a cross. The shaft is decorated by relief rings and ova.

Publication: Davidson 1952, p. 184, no. 1324, pl. 82

P.K. – K.S.



51 50 54

52 Copper-alloy *melotris* (probe)

4th-7th century
Length 5.9 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 779

Short cylindrical shaft terminating in a spoon at both ends, one of which has a hole in it. Three groups of engraved flutes at the middle of the shaft.

Publications: unpublished

P.K.

53 Copper-alloy *melotris* (probe)

4th-7th century
Length 5.5 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 778

Shaft of square cross-section twisting at one and to form a suspension ring. Small spoon at the other end.

Publications: unpublished

P.K.

54 Bone *melotris* (probe)

4th-7th century
Length 13.2 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 1487

Sharp fine probe ending in a slightly concave disk. Engraved hatching on the arm. For pharmaceutical use. These objects have also been identified as earpicks and medical or cosmetic instruments.

Publication: Davidson 1952, p. 185, no. 1347, pl. 83

P.K. – K.S.

55 Copper-alloy wound-probe

4th-7th century
Length 10 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 35

Cylindrical shaft with a sharp end terminating in a small bent spoon in the form of a seashell. Decoration of relief rings. Similar to the *melotris*, though of different size. It is called '*μήλη ωχυρά*' by Galen in his *Lexicon*, and 'κυαθίσκω τραυματικής μηλωτρίδος' by Paul of Aegina. It was used to remove stones and slingshot.

Publications: unpublished

P.K.

56 Copper-alloy wound-probe

4th-7th century
Length 12.1 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 775

Long cylindrical shaft with a sharp end terminating in a small circular spoon. Decoration with cubic and spherical protrusions.

Publications: unpublished

P.K.

57 Copper-alloy hook-probe with spatula

4th-7th century
Length 11.7 cm., width 6 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 789

Composite instrument with one end in the form of a pointed hook and the other that of a broad spatula. Group of flutes winding around the middle of the shaft. Used to clamp blood vessels and the edges of wounds or tissue, and also to remove tonsils and perform operations on the corner of the eye.

Publications: unpublished

P.K.

58 Copper-alloy sharp probe with spatula

4th-7th century
Length 10 cm., width 4 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 790

Double, bicurved instrument, probably used for dental purposes. The middle part of the shaft has decoration of parallel engraved lines and incuse semicircles.

Publications: unpublished

P.K.

59 Copper-alloy sharp probe

4th-7th century
Length 11.7 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 788

Pointed rod-shaped instrument. About two thirds of the way along is a hole pierced between two engraved rings. From the lower ring 'hangs' a zigzag line. The upper part is hexagonal in cross-section. Dental instrument used, according to Galen, to extract teeth, remove stones, and generally clean them. When a piece of cotton cloth was added, it could also be used as an earpick to clean the ears and nose; its use is also attested in minor operations, such as opening closed fistulae.

Publications: unpublished

P.K.

60 Copper-alloy sharp probe

4th-7th century
Length 15.7 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 787

Pointed rod-shaped instrument of circular cross-section, tapering gradually to the pointed end. Engraved decoration on the upper part.

Publications: unpublished

P.K.

61 Copper-alloy bifurcated spoon-probe

4th-7th century
Length 6.3 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 780

Composite instrument, probably used for ophthalmological purposes. A cylindrical shaft has decoration of nine successive relief rings with engraved fluting in the spaces between them. At one end is a small spoon-shaped probe and the other has a bifurcation with a cutting edge. Hole in the middle.

Publications: unpublished

P.K.

62 Copper-alloy blunt hook

4th-7th century
Length 6.5 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 786

Blunt cylindrical instrument used as a dilator, to keep the edges of incisions apart during operations.

Publications: unpublished

P.K.

Forceps (cat. nos. 63-66)

63 Copper-alloy fixation forceps

4th-7th century
Length 10 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 769

The instrument consists of two arms connected together by a screw-hinge and ending in wide jaws. At the end of one arm is a broad semicircular plate by which it was held steady while the other arm was being used.

Publications: unpublished

P.K.

64 Copper-alloy fixation forceps

4th-7th century
Length 8.2 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 768

Forceps for clamping blood vessels. Semicircular cross-section, doubled back to form two parallel arms. One end is in the shape of a ring and the other of a triangle. A thin wire is wound round the arm to keep them together. The gap of the forceps was regulated by moving this wire.

Publications: unpublished

P.K.

65 Copper-alloy *mydion* or *sarkolabos* (forceps)

4th-7th century
Length 6.5 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 767

The instrument consists of a single solid piece of metal sheet bent into two parallel sections that form the arms of the forceps. At the top is a ring. The jaws of the arms turn inwards. Engraved decoration near the ring: two horizontal flutes connected by one vertical one. Used to clamp flesh or tumours.

Publications: unpublished

P.K.

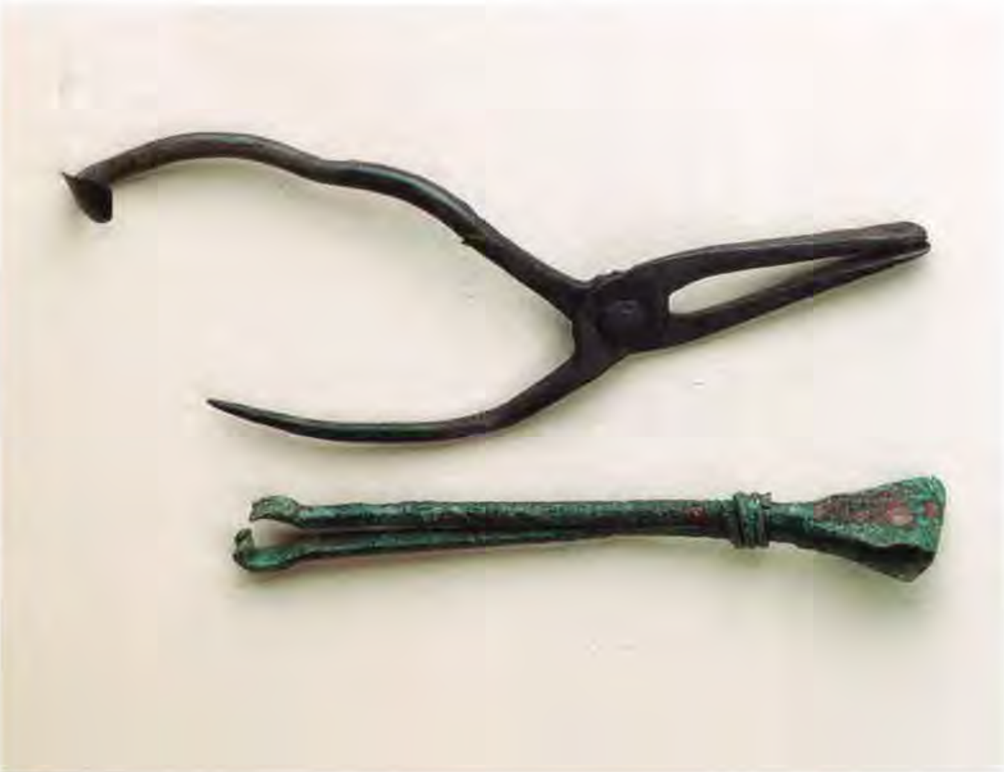
66 Copper-alloy *tricholabion* (tweezers for removing hair)

4th-7th century
Length 3 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 766

Solid, single piece of metal bent to form arms that converge at the ends. At the top is a ring. The jaws of the arms are very wide. Cosmetic instrument, still used today for depilation; also used in medicine. Paul of Aegina states that it was used to hold the eyelids apart during the treatment of *trichiasis*.

Publications: unpublished

P.K.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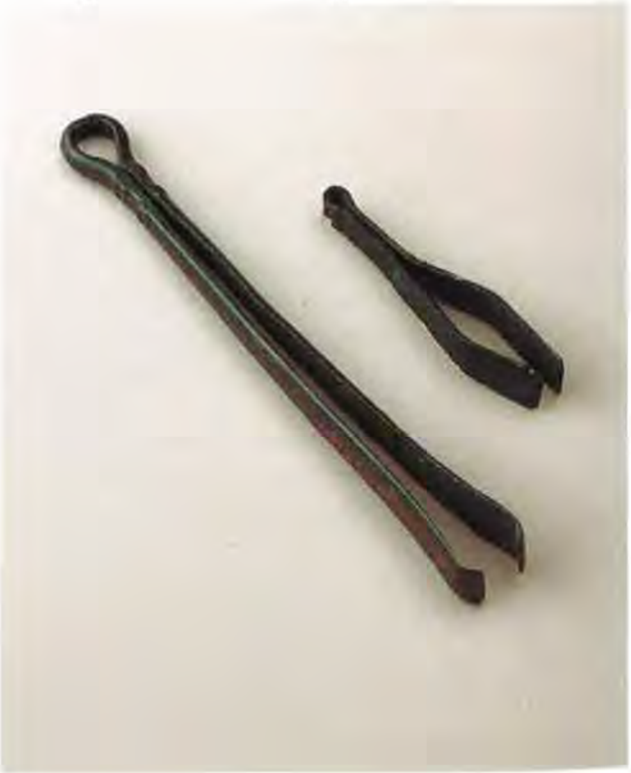


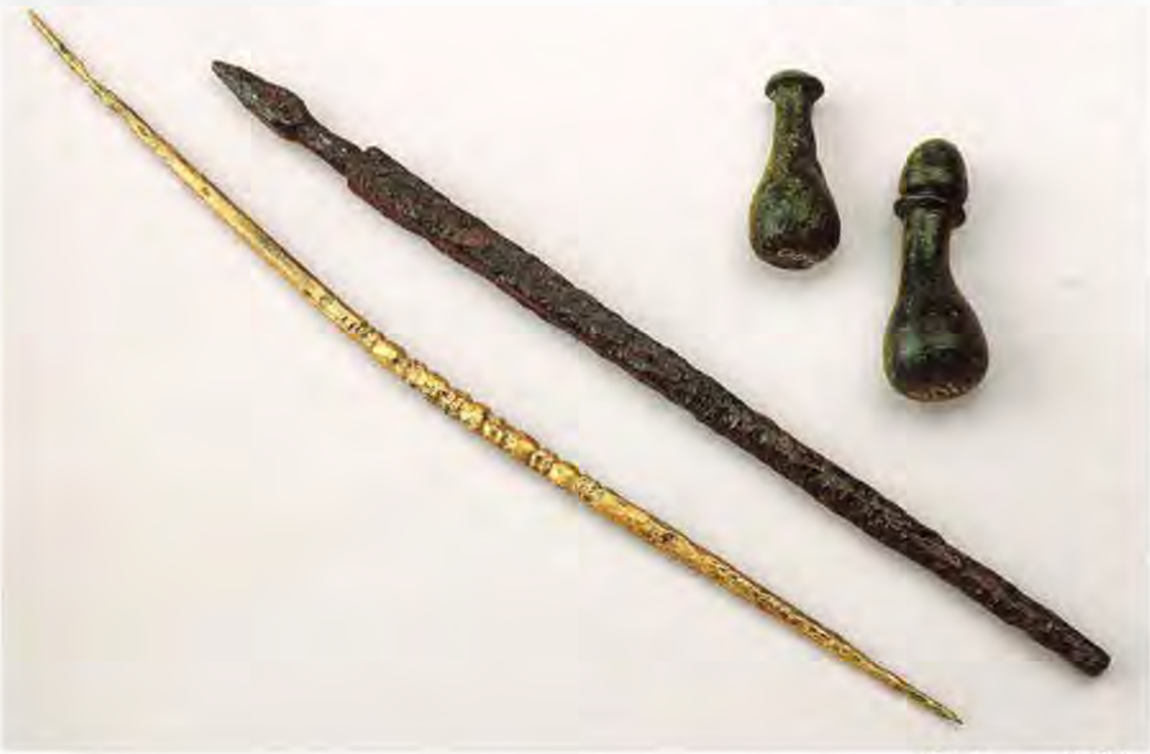
Cauterising instruments (cat. nos. 67-68)

These are highly useful instruments that occur in a wide range of variations. Cauterisation still consists of the local application of high temperature with the aim of destroying diseased tissue, ulcers, fistulae, and tumours, and to treat skin complaints and stop bleeding.

To remove tumours, Galen states that 'some use 'xyraphia' (razors) with which they cut them rapidly and then cauterise them'. Centuries later, Paul of Aegina translates the word xyraphion as 'cauterising knife'.

In order to create an issue of blood over the spleen, he recommends, and the 'τριαίνη ή τριαινοειδεί καυτηρίω' (trident or trident-shaped cautery) for a nasal polyp 'πυρηνοειδές καυτήριον' (olivary pointed cautery); he treats the tear duct 'αιγιλωπικοίς καυτηρίοις' (goat-like cautery) and for hernias 'γαμμοειδές καυτήριον' (gamma-shaped cautery). Hippocrates cauterised haemorrhoids with 'ως επί οβολού μικρού' (like a small obol), and Paul with 'μηνοειδέσι καυτηρίοις' (lunated cauteries). Galen mentions other types of cauterising instruments, such as 'ηλωτός' (nail-shaped), 'πλινθωτός' (brick-shaped) and 'φακωτός' (lentil-shaped).

P.K.



67aCopper-alloy cauterising instrument

4th-7th century
Length 13.5 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 785

Cylindrical slightly curving shaft with pointed ends. Decoration of relief ova and astragals on the middle of the shaft.

Publications: unpublished

P.K.

67bIron cauterising instrument

4th-7th century
Length 12.2 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 799

Long shaft of square cross-section with a pyramid-shaped end.

Publications: unpublished

P.K.

68aCopper-alloy cauterising instrument for stopping bleeding

4th-7th century
Length 2.4 cm., greatest diameter 1 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 800

Solid, shaped like a small bottle with a slightly curved head.
Used to cauterise superficial wounds to stop them bleeding.

Publications: unpublished

P.K.

68bCopper-alloy cauterising instrument for stopping bleeding

4th-7th century
Length 3.1 cm., greatest diameter 1.1 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 801

Solid, in the shape of a small bottle with a knob-head. For deep wounds.

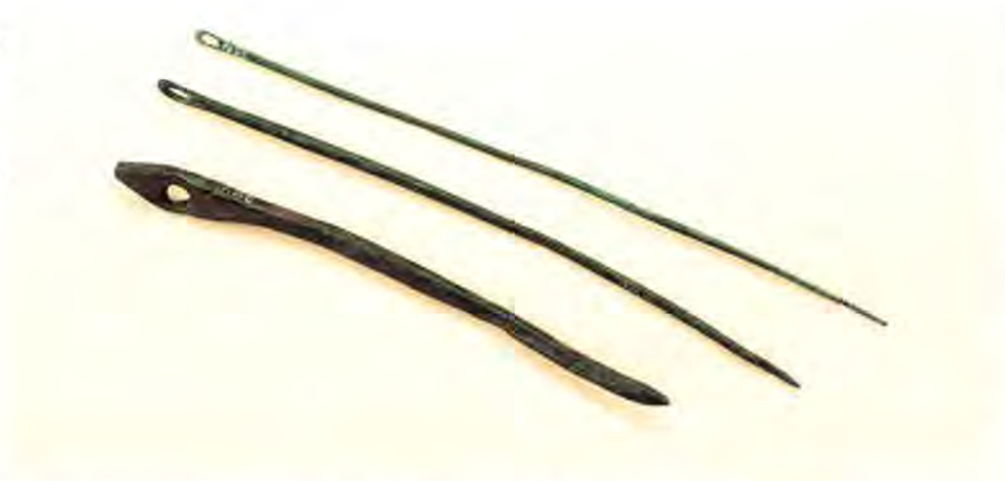
Publications: unpublished

P.K.

Needles (cat. nos. 69a-c)

Surgical needles differed very little from ordinary needles. They are normally of triangular cross-section with sharp ends. Fine needles were used for stitching internal organs and thicker ones for external incisions.

P.K



69a Copper-alloy surgical needle

4th-7th century
Length 8.4 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 782

Thick needle of triangular cross-section, with a large eye. For stitching soft particles and hard tissue.

Publications: unpublished

P.K.

69b Copper-alloy surgical needle

4th-7th century
Length 10 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 783

Fine needle for stitching internal organs.

Publications: unpublished

P.K.

69c Copper-alloy surgical needle

4th-7th century
Length 10.5 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 784

Fine needle for stitching internal organs.

Publications: unpublished

P.K.

Spatulas – spoons for the preparation of medicines (cat. nos. 70a-72c)

70a Copper-alloy double spatula

4th-7th century
Length 10.6 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 796

Flattened arm with a circular spatula at one end and one in the shape of a rectangle with concave long sides at the other. At the start of the rectangular spatula there is relief decoration of astragals and an ovum. Two pairs of engraved lines along the long sides. In the middle of the shaft is a relief ring and there are holes here and there (to receive semiprecious stones?).

Publications: unpublished

P.K.

70b Copper-alloy spatula

4th-7th century
Length 9.2 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 794

Long cylindrical shaft ending in a flat, oval spatula.

Publications: unpublished

P.K.

70c Copper-alloy spatula

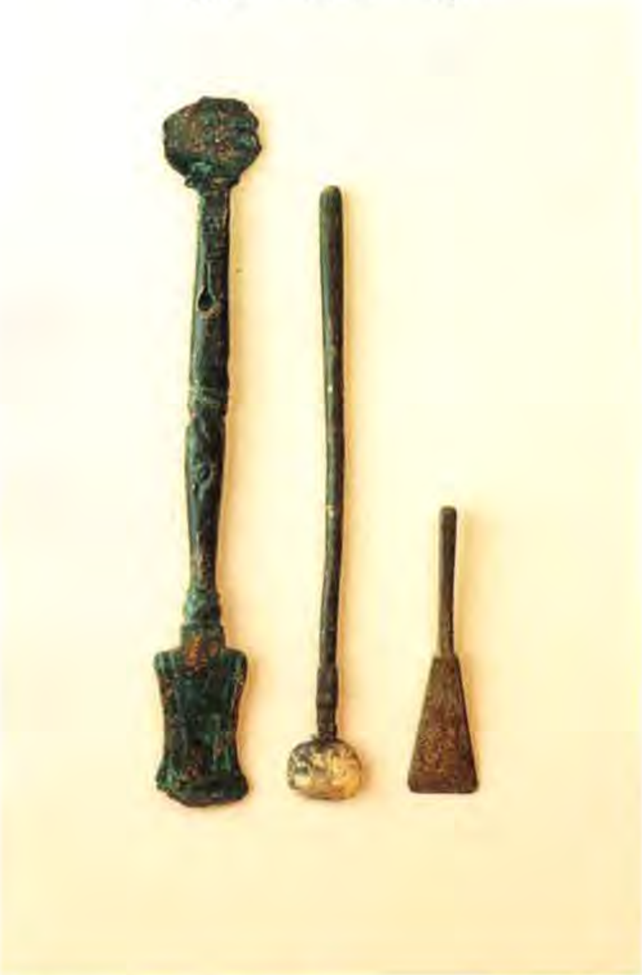
4th-7th century
Length 4.3 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 797

Short cylindrical handle ending in a triangular spatula.

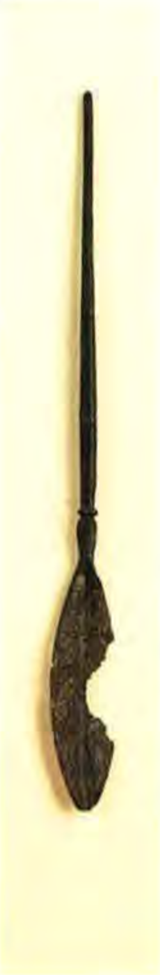
Publications: unpublished

P.K.

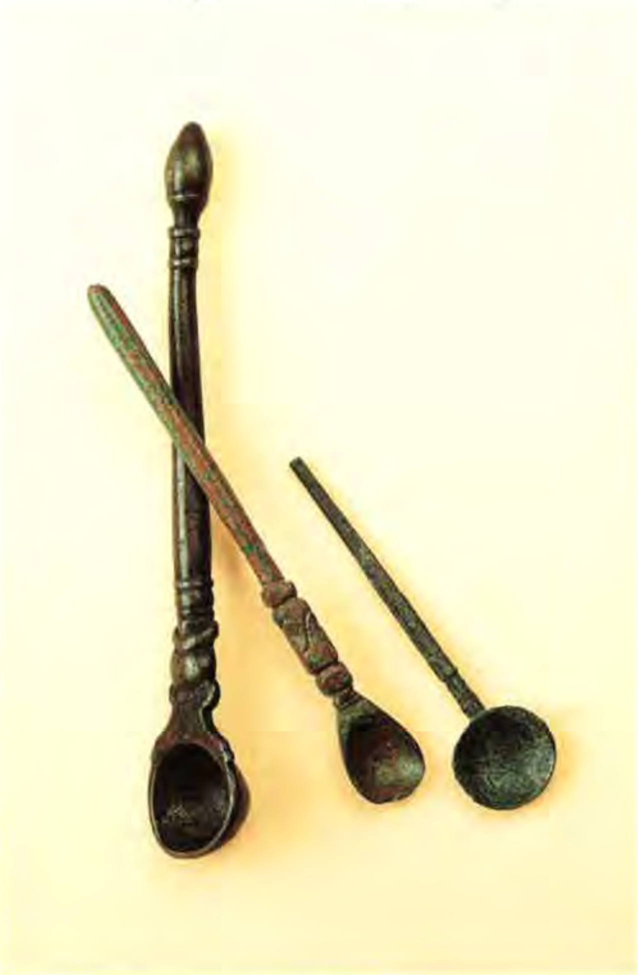
70α (a) 70β (b) 70γ (c)



71



72γ (c) 72α (a) 72β (b)



71 Copper-alloy spatula

4th-7th century
Length 13.3 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 2646

Thin cylindrical shaft ending in a broad, leaf-shaped spatula with a central rib.

Publication: Davidson 1952, p. 184, no. 1334, pl. 82

P.K. – K.S.

72a Copper-alloy spoon

4th-7th century
Length 11.7 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 772

Pointed cylindrical handle ending in an shallow oval spoon. The section between the handle and the spoon is of square cross-section and is divided by grooves into three parts. In the central part are figures of eight formed of double engraved lines. The convex side of the spoon is fluted.

Publications: unpublished

P.K.

72b Copper-alloy spoon

4th-7th century
Length 8.1 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 776

Handle of hexagonal cross-section ending in a shallow circular spoon.

Publications: unpublished

P.K.

72c Copper-alloy spoon

4th-7th century
Length 14.2 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. 771

Cylindrical handle with an end the shape of an olive pit, terminating in a deep hemispherical spoon. At the junction between the handle and the spoon there is a metal plate with edges the shape of volutes. The decoration is completed by a relief knot with a bifurcated crowning and rings.

Publications: unpublished

P.K.

Medicine jars (cat. nos. 73-75)

73Copper-alloy medicine jar

4th-7th century

Height 1.4 cm., rim diameter 2.4 cm., base diameter 1.8 cm.

Provenance: unknown

Georgios Tsolozidis Collection, inv. no. 802

Vase with concave walls, flat base, and plain everted rim. Two pairs of fine incised lines on the outside of the body.

Publications: unpublished

P.K.

74Copper-alloy medicine jar with lid

4th-7th century

Height 4.9 cm., rim diameter 3 cm., base diameter 4 cm.

Provenance: unknown

Georgios Tsolozidis Collection, inv. no. 803

Rounded base forming an angle with the vertical walls of the body. Plain rim with a groove on the inside to receive lid. The lid is circular with a pointed handle ending in a knob. A quantity of white organic material is preserved inside the vase.

Publications: unpublished

P.K.

75Lead vase for *lykion* (dyer's blackthorn)

4th-7th century

Height 2.2 cm., rim diameter 2 cm., base diameter 1.8 cm.

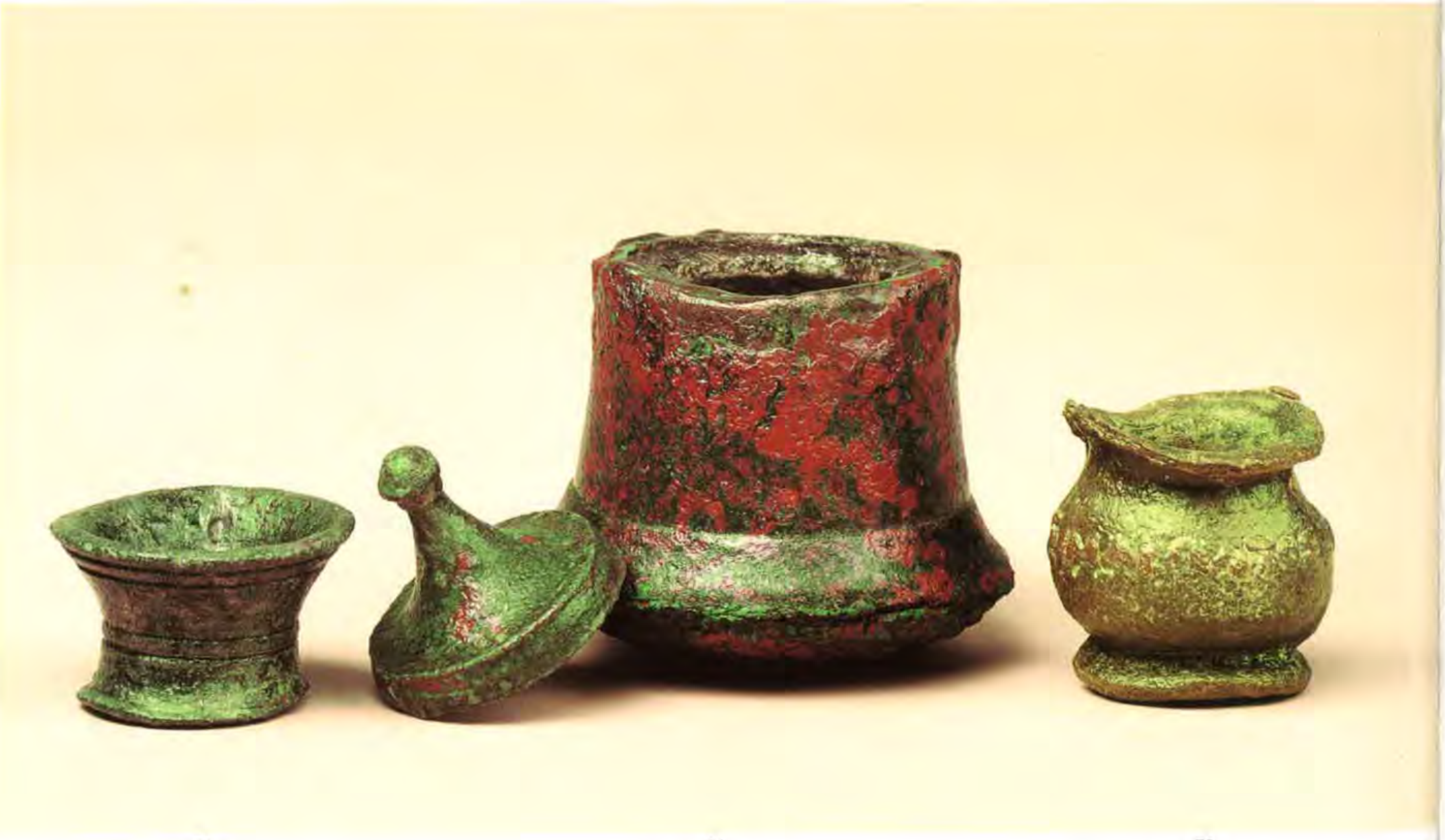
Provenance: unknown

Georgios Tsolozidis Collection, inv. no. 804

Made in two parts in a mould. The joins can clearly be seen. Disk base, spherical body. Distorted, everted rim. Relief inscription on the lid of the vase: *ΣΙΜΛΙΟΝΤΟΣ ΛΥΚΙΟΝ*. *Lykion*, one of the best-known medicines in ancient times, was prepared from the sap of the root of the plant *Rhamnus petiolaris* and was used for skin complaints, digestive problems, and also to cure rabies.

Publications: unpublished

P.K.



73 74 75

Medical instruments Middle Byzantine Period

Scalpels

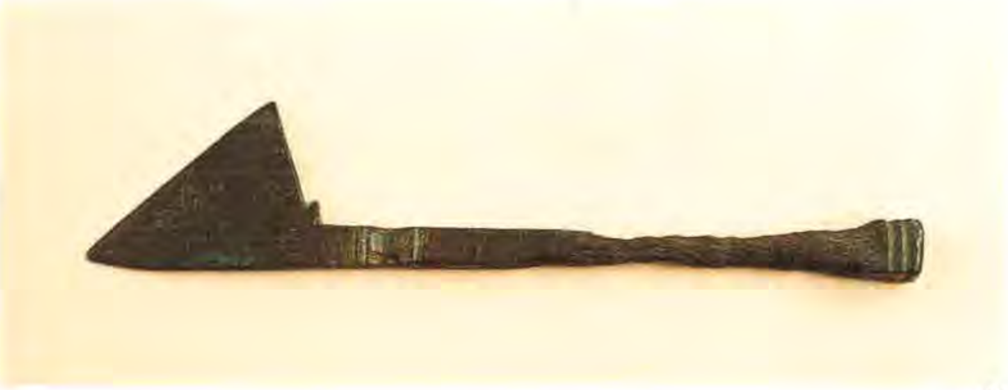
76 *Phlebotomos* (lancet for opening veins)

9th-12th century
Length 10.2 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 1293

Shaft of rectangular cross-section ending in a triangular blade. Engraved geometric decoration. The *phlebotomos*, one of the best-known surgical instruments, is mentioned by almost all the physicians of Late Antiquity and was used for bleeding. This was carried out done not only for therapeutic, but also for preventative reasons, to cleanse the system and to prevent the risk of infection. In addition to bleeding, it was also used in all operations that required a fine cutting implement, such as punctures, abscesses of the teeth, excision of the tear duct, removal of warts, and removal of the foreskin for phimosis.

Publications: Davidson 1952, p. 188, no. 1386, pl. 84. Bliquez 1983, p. 188.

P.K. – K.S.



76

Probes (cat. nos. 77a-80)

77aBifurcated probe

9th-12th century
Length 10.4 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 7945

Probe with a pointed handle and a bifurcated end. Galen refers to *'Μήλην δικρούν, κατά το άκρον εκτεμημένων εμφερώς χηλή'*. Used to remove nasal polyps and to extract missiles and arrows from the body.

Publications: unpublished

P.K. – K.S.

77bBifurcated probe

9th-12th century
Length 10.5 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 7687

Similar to cat. no. 77a. Handle broken. At the beginning of the forked end is a disk with four holes arranged in a cross.

Publications: Davidson 1952, p. 188, no. 1378, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.

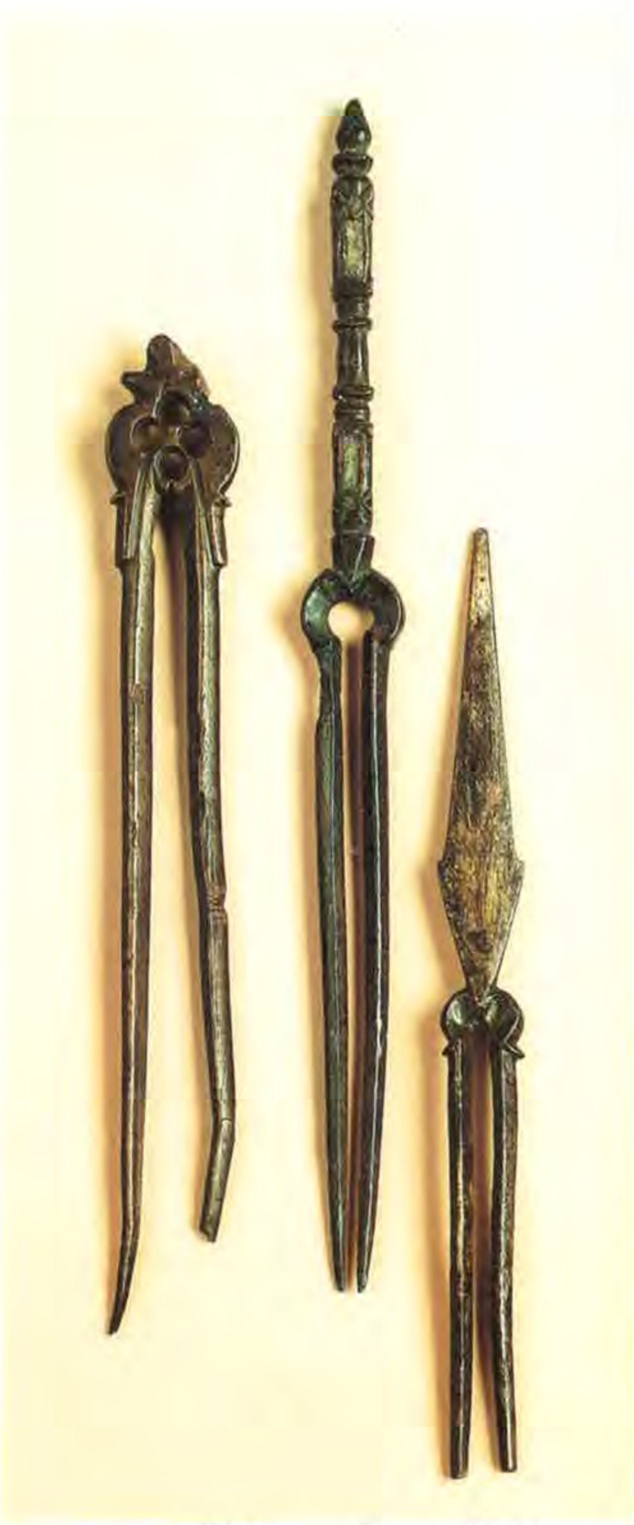
78Copper-alloy bifurcated probe

9th-12th century
Length 12.6 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 1805

Probe with an elaborate cylindrical handle and a bifurcated end. Crescent shape at the beginning of the bifurcated end.

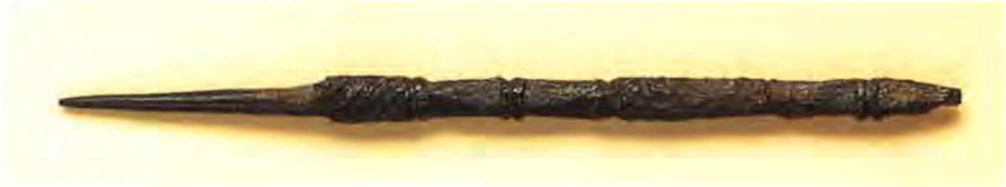
Publications: Davidson 1952, p. 188, no. 1382, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.



77β (b) 78 77α (a)

79



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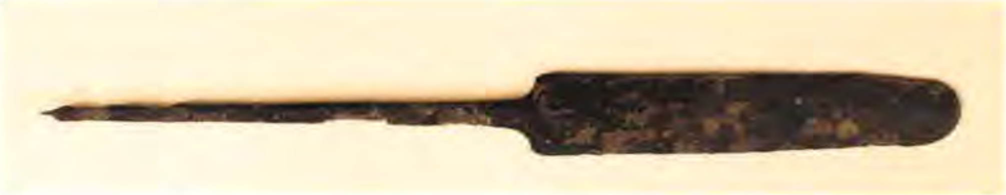


79Copper-alloy *apyromele* (probe without a knob)

9th-12th century
Preserved length 7.1 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 1391

Pointed probe. The shaft is of polygonal cross-section and has two decorative zones with engraved cross-hatching and oblique hatching respectively. This is the simplest form of probe and the one most commonly used.

Publications: Davidson 1952, p. 188, no. 1384, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.

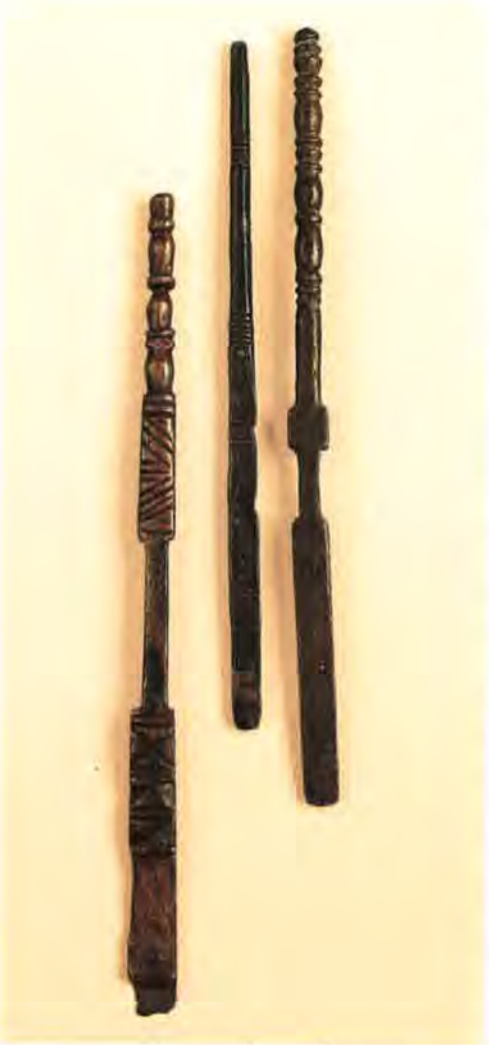
80Copper-alloy *spathomele* (broad flat probe)

9th-12th century
Length 14.1 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 6784

Thin cylindrical shaft ending in a double-edged fan-shaped spatula. Used for surgical purposes.

Publications: Davidson 1952, p. 188, no. 1385, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.



83 82 81

81Copper-alloy medical instrument

9th-12th century
Length 10.2 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 6650

Medical instrument of undetermined use, with an elaborate cylindrical handle decorated with relief rings and ova, and ending in a long, broad blade.

Publications: Davidson 1952, p. 188, no. 1389, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.

82Copper-alloy medical instrument

9th-12th century
Length 9 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 6173

Medical instrument of undetermined use. One end is of cylindrical cross-section and the other flattened and decorated with embossed dots and groups of incised lines.

Publications: Davidson 1952, p. 188, no. 1390, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.

83Copper-alloy medical instrument

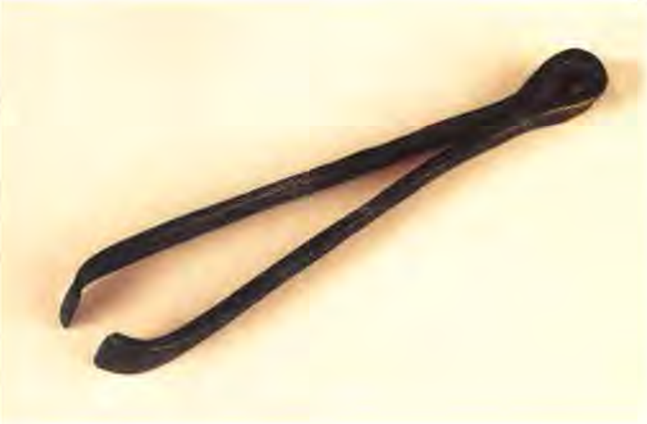
9th-12th century
Length 10.7 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 6174

Medical instrument of undetermined use with a handle of cylindrical cross-section richly decorated with relief rings and ova. A long band-blade with a cutting edge has engraved decoration on one side.

Publications: Davidson 1952, p. 188, no. 1385, pl. 84. Bliquez 1983, p. 188

P.K. – K.S.

84



84Forceps

9th-12th century
Length 6.2 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 5833

Tweezers with serrated ends for clamping flesh or tumours during an operation. Decorated with an engraved undulating line and embossed dots set at intervals. Probably also used as a cosmetic instrument (tweezers).

Publication: Davidson 1952, p. 194, no. 1465, pl. 88

P.K. – K.S.

85Apotropaic magical-medical amulet

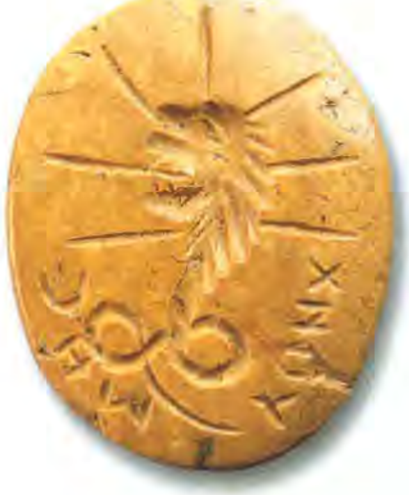
5th-6th century
Diameter 2.2 cm.
Provenance: Tzivanopoulos Collection
Athens, Numismatic Museum, inv. no. 100

Ovoid yellow jasper with intaglio decoration. A snake with a lion's head crowned by rays winds around itself. At the bottom is the inscription *XNOYMHC*. Chnoubis is the Egyptian god Khnum, local deity of the Kingdom of the Cataracts, who was assimilated by a process of syncretism with Ammon and Ra in the Hellenistic period. The character of the sun-god is emphasised by the snake and the lion's head, which are mystic symbols for the Sun. He is crowned by either seven rays, representing the planets, or twelve, for the signs of the zodiac. In Late Antiquity Chnoubis was included amongst the 36 gods who appear in the panels of the twelve symbols for the zodiac, more specifically in the second panel of Cancer or the first of Leo. According to the theories relating to the influence of the planets on health, the panel in which Chnoubis appears corresponds with the stomach. Amulets with depictions of this deity were worn to ward off indigestion and stomach pains. Their efficacy was affirmed by great physicians of Late Antiquity such as Galen and Alexander of Tralles.

'Ιδιότητα δέ τινες ενίοις λίθοις μαρτυρούσι τοιαύτην, οίαν όντως έχει και ο χλωρός ίασπις, ωφελών τον τε στόμαχον και το της γαστρός στόμα περιαπτόμενον. Εντιθέασί τε και δακτυλίω αυτόν ένιοι και γλύφουσιν εν αυτώ τον τας ακτίνας έχοντα δράκοντα... Τούτου μεν ουν τον λίθον καγώ πείραν ικανήν έχω, και ορμαθόν γε τι ποιήσας εκ λιθιδίων τοιούτων εξήπτον του τραχήλου σύμμετρον ούτως ως ψαύειν τους λίθους του στόματος της γαστρός'.

'The testimony of some authorities attributes to certain stones a peculiar quality which is actually possessed by the green jasper. Worm as an amulet, it benefits the stomach and oesophagus. Some also set it in a ring, and engrave on it the radiate serpent... I myself have made a satisfactory test of this stone. I made a necklace of small stones of that variety and hung it from my neck at just such a length that the stones touched the position of the cardiac orifice'. Galen (Bonner 1950, p. 54).

85



Publication: Dercain 1968, p. 179

P.K.

GOLDSMITH

86 Inscription of the *chrysochoös* (goldsmith) Symeonios

6th century

Height 66 cm., width 38 cm., thickness 2 cm., letter height 2-4 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, inv. no. E 301

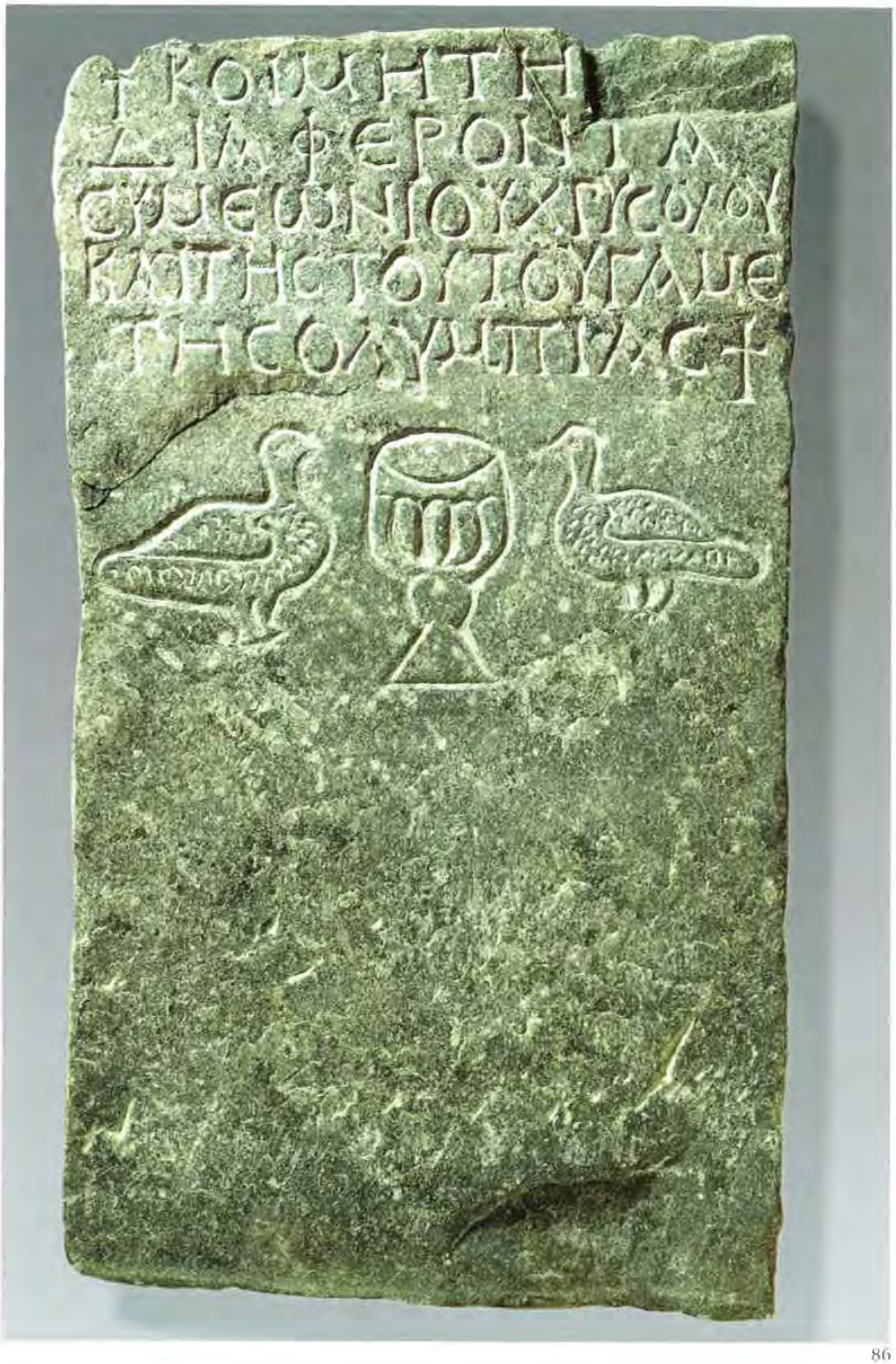
Marble grave stele slightly broken at three of the corners. The text is bounded by two crosses, and there is a kantharos between two birds at the end of it:

+ Κοιμητή[ριον]
διαφέροντα
Συμεωνίου χρυσοχοῦ
καὶ τῆς τούτου γαμε-
τῆς Ὀλυμπίας +

Symeonios practised the art of the goldsmith. In early inscriptions, this profession is also referred to as *aurarios* (from the Latin *aurum* = gold). The word *chrysochoös* or *chrysochous* is found mainly in literary texts and inscriptions of the 5th-7th century. Inscriptions mentioning goldsmiths found in the large commercial centres attest to the circulation of vast amounts of money in these centres (Mentzou 1975, pp. 75-78, with earlier bibliography).

Publication: Dina 1992, p. 452, pl. 98β

A.D.



86

87 Vessels used in metalworking

Early Christian period

1) Height 6.5 cm., rim diameter 5 cm.

2) Height 6.2 cm., rim diameter 5.2 cm.

3) Height 6.2 cm., rim diameter 5 cm.

4) Height 2.7 cm., rim diameter 2 cm.

5) Height 3 cm., rim diameter 2.5 cm.

Provenance: Thessaloniki, church of Ayios Dimitrios

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4474/4, 5, 6, 7, 8

Made of fire-resistant clay and ovoid in shape. Traces of metal are preserved in the smallest vessel. These vessels were used to smelt small quantities of metal (gold, silver, lead, or bronze) with which to make works of minor art in moulds. Portable charcoal-fired, open smelting kilns were used for the purpose. Similar examples from the Late Roman period have been found at Gomolava in northern Serbia (Dautova-Ruševljan 1992, pp. 60-61, pl. V).

In a treatise dating from the 12th century the monk Theophilos (Hawthrone and Smith 1979) refers to similar vessels, giving details of their construction and use. Vessels of fireproof clay are still used at present, mainly in goldsmith's workshops, and are known in Greece as *botades*.

Publications: unpublished

Bibliography: Hawthrone and Smith 1979. Dautova-Ruševljan 1992, pp. 60-65, pl. V

P.K.

88 Lead ingot

3rd-6th century

Diameter 15.1 cm., greatest thickness 3.2 cm., weight 2895 gr.

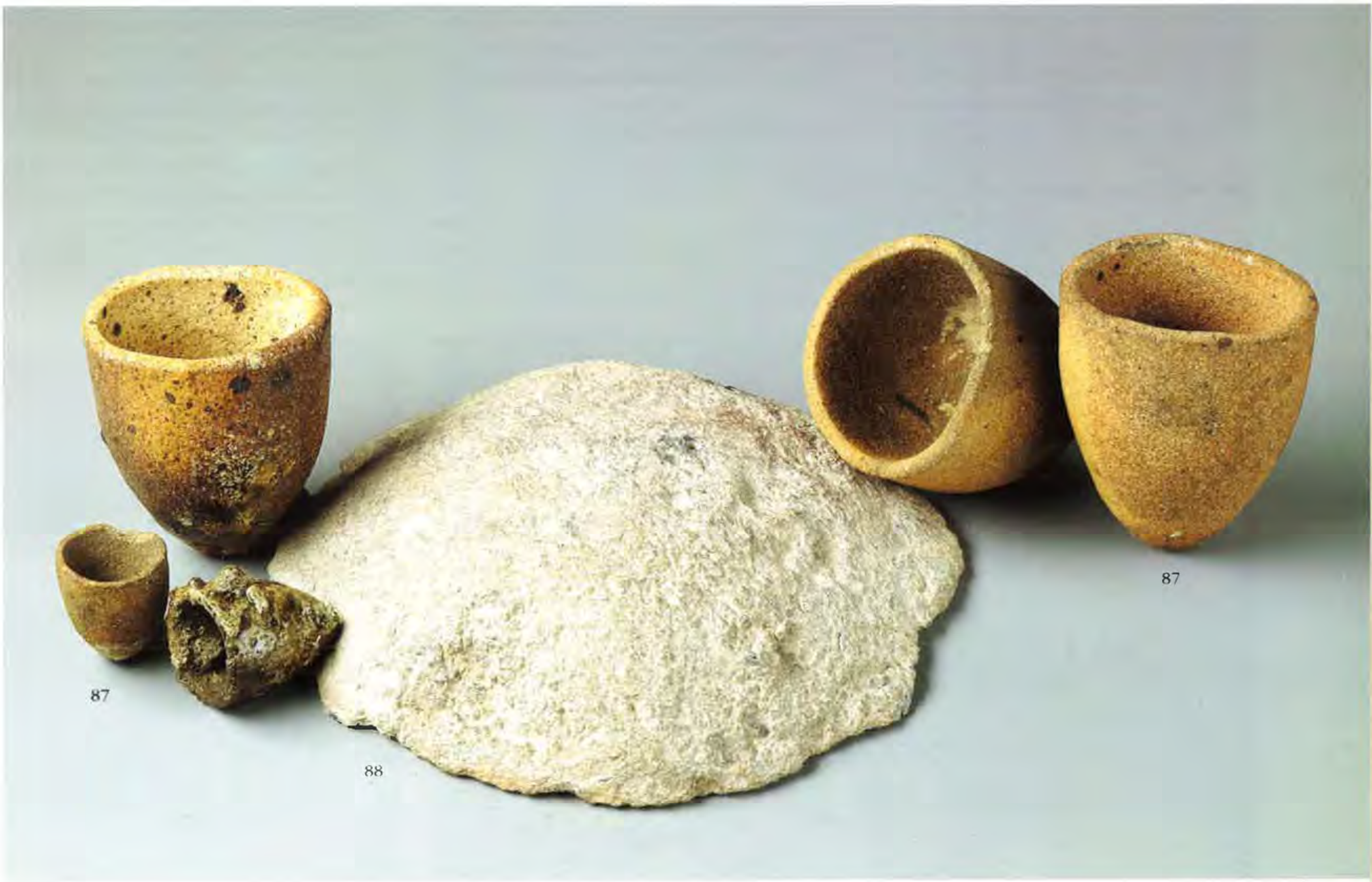
Provenance: Tripotamos, Sithonia, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1907

After the destruction of the bath in the Late Roman villa, a small kiln was constructed in the ruins and appears to have been used to smelt the lead pipes (at least) from the baths. The lead produced was poured into small, shallow pits dug in the ground, in order to make easily transportable ingots for use by metalworkers.

Publications: unpublished

I.A.P.



89 Stone mould for making amulets

5th-6th century

Length 4.7 cm., width 3.4 cm., thickness 0.9 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BAμ. 32/25

Two-sided rectangular mould with a double casting surface. One corner is missing and there is a hole pierced off centre. Probably used for making metal amulets.

One surface has a circular cavity bordered by dots, in which are depicted two confronted male figures holding a labarum. At the top of the circle is preserved a depression that probably corresponds with a suspension ring. A groove is preserved on the opposite side of the circle. The second casting surface has a circular cavity inscribed in a large circle. In it is depicted a male figure with his head frontally and body turned to the side. Two grooves for pouring the metal are also preserved.

Publications: unpublished

E.M.

90 Stone mould for making amulets

Probably 11th-12th century

Height 6.8 cm., width 6 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. MF 6135

Completely preserved, broken at one corner. Rectangular mould of grey schist engraved in low relief with a design for casting amulets. There is a large channel for pouring metal at the top and a smaller one at the bottom right. Two lead rivets are preserved at the top two corners. The disk-shaped amulet is encircled by a border of dots surrounded by four granules. On its surface is a Greek cross, the arms of which are bordered by dotted circles. This motif is surrounded by a band forming a quatrefoil. Two circles of equal size and one larger one, which were probably moulds for other objects, communicated with the central amulet by way of shallow casting channels.

Publication: Davidson 1952, p. 309, no. 2663

A.A. – K.S.

91 Lead mould for a cross

Middle Byzantine period

Diameter 5.5-7.5 cm.

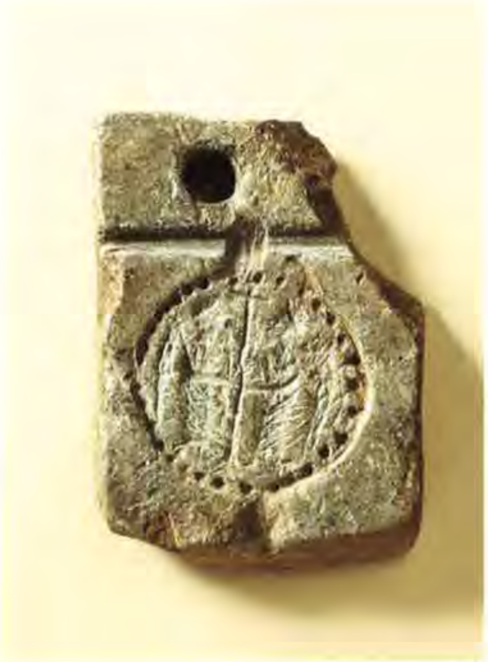
Provenance: unknown, donation

Athens, Byzantine and Christian Museum, inv. no. T. 210-XAE 500

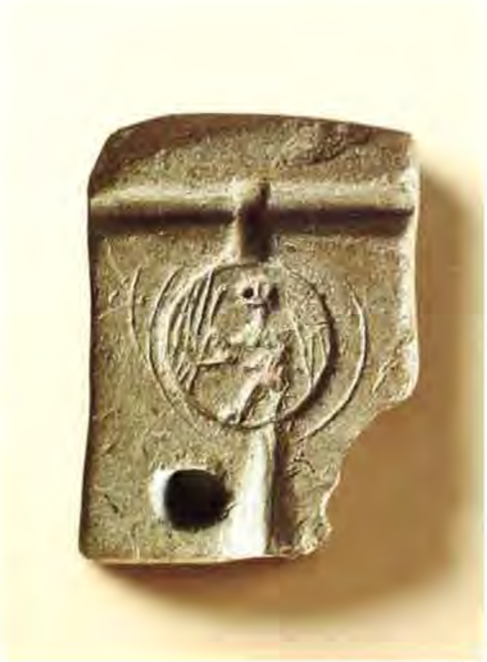
The main surface of this object has a cavity in the shape of a cross, in which a fairly worn, standing, supplicating figure wearing a draped garment – probably the Virgin – can be made out. Similar figures are found quite often on one arm of cross-reliquaries of the 10th-12th century (*Byzantium* 1996, p. 95, no. 68. Atanassov 1995, pl. 58.3). In the Early Christian and Middle Byzantine periods metal crosses were cast in stone or clay moulds (Kalopisi-Verti 1998-1999, p. 246, fig. 1-2. *Rom und Byzanz* 1998, p. 204, no. 301. *Glory of Byzantium* 1997, pp. 304-305, no. 207, with a description of how they were used). Typologically, these moulds recall the object in the Byzantine Museum, though the fact that the latter is made of lead raises the question whether it was indeed a mould for casting metal crosses, or had some other use, which cannot be determined at present.

Publications: unpublished

A.TS.



89



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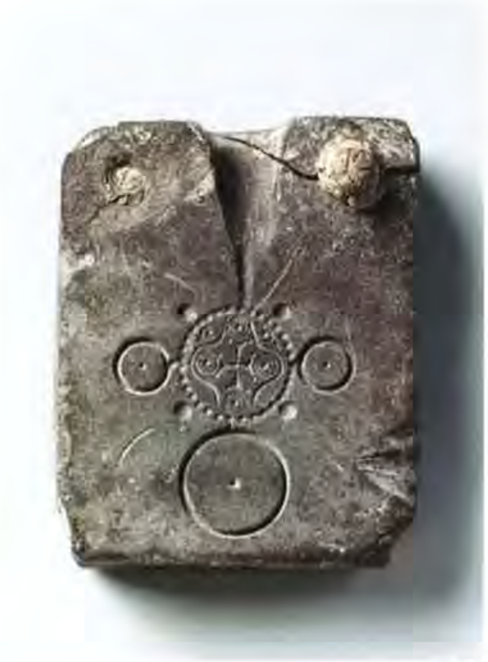


90

92 Mould for a temple pendant with a griffin

Late 12th-early 13th century

a) 9×5.6×2.1 cm., b) 9.1×5.7×2.1 cm.

Provenance: Kiev, Desiatynna church

Kiev, National Historical Museum of Ukraine, inv. no. a) 11/2884, b) V 11/2885

The archaeologist M. K. Karger found these valves in 1939 in a secret passageway below the foundations of the Desiatynna (Tithe) Church in Kiev. They are part of a larger group of nineteen moulds reconstructed from thirty-six fragments that were discovered there along with three bodies. Legend has it that the Desiatynna Church, while serving as the final refuge for the citizens of Kiev during the Mongol invasion of 1240, collapsed under the weight of the fleeing crowd. The archaeological context in which the moulds were found allows us to date them to the late 12th or early 13th century (Karger 1941, pp. 75-85).

Mould for the casting of temple pendant with griffin (kolt) surrounded by a border of hollow spheres. The griffin's image in the centre of medallion. Temple pendants functioned as containers for fragments of perfumed cloth and were thus hollow (*Glory of Byzantium* 1997, cat. no. 214). For cast pendants, an open interior could be produced by incorporating a clay core within the mould cavity. Such a core would have been formed in the mould itself and uniformly cut back to create a space for the molten metal. A portion of the core would extend beyond the perimeter of the mould cavity, securing it to the valves and allowing the bulk of the core to float within the cavity (Tylecote 1976, p. 34).

At least one other valve for a temple pendant with a similar griffin motif against, a recessed background and with a beaded rim has been found in Kiev (Korzukhina 1950, p. 226, pl. 3, nos. 2, 3). Valves for temple pendants of the same shape and decorated with a griffin but without a border are also known (Korzukhina 1950, p. 226, pl. 3, no. 1. Kolchin 1985, pl. 105, no. 4 and pl. 106, no. 12). To date, however, no examples of such pendants actually cast from these particular moulds have been identified. The cast pendants were probably made of lead-pewter, bronze, or billon; in design and ornamentation they imitated the more expensive hand-stamped and engraved pendants in silver and niello that have been discovered in Kiev and in such Rus cities as Chernihiv and Staraia Riazan (Bobrinski 1887, pl. XX, nos. 7, 8. Khanenko – Khanenko 1902, pl. XXVIII, nos. 933, 971-973a, pl. XXIX, nos. 969, 970. Makarova 1986, pp. 49-63).

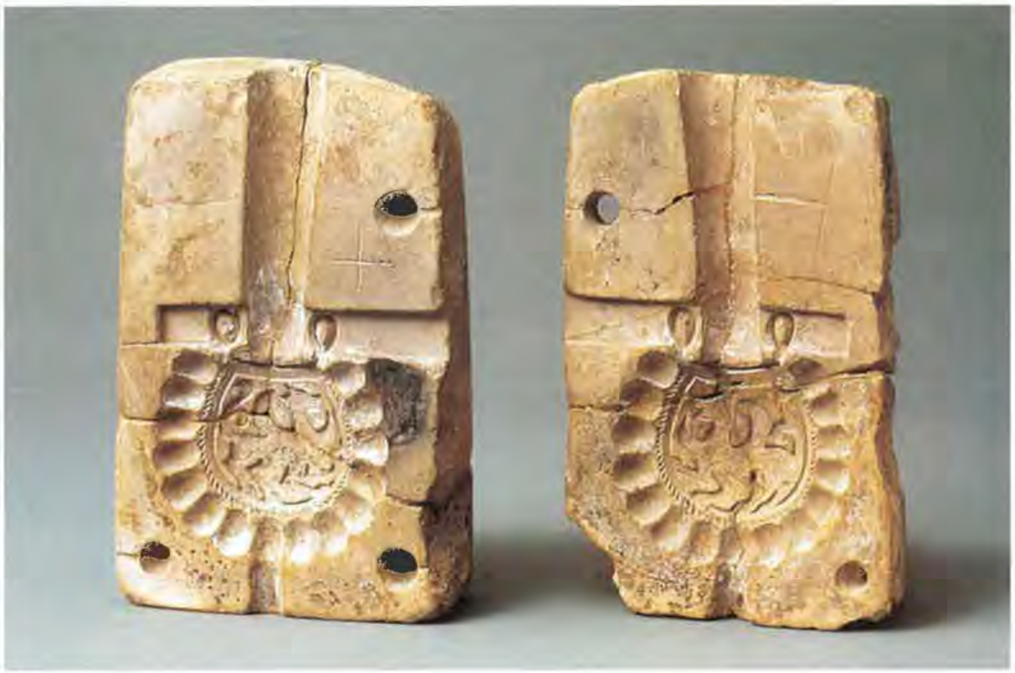
The mould shown here would produce a temple pendant characteristically Kievan Rus in design and ornamentation. The stylised representation of the griffin with a raised paw and the large beads surrounding the crescent-shaped body of the pendant have their closest parallels in other pieces of Rus jewellery. The basic form and decorative elements, however, may also be observed in Byzantine earrings and temple pendants. The handful of cast works have been discovered in Kiev, it is clear that this city was the centre for the mass-production of jewellery in Rus during the Middle Byzantine period.

Publications: Karger 1941, pp. 75-85. Rybakov 1948, pp. 270-300. Korzukhina 1950, pp. 217-235. Ross 1956-1957, pp. 27-30. Bazhan et al. 1966, p. 381. Tylecote 1976, p. 34. Sedova 1978, pp. 149-159. Kolchin 1985, pl. 106, fig. 11. Kolchin et al. 1985, fig. 56a, b. Makarova 1986, pp. 49-63. Asieiev 1989, fig. 223. *Tserkva Bohorodytsi* 1996, p. 173, no. 1. *Glory of Byzantium* 1997, pp. 315-316.

Exhibitions: *Glory of Byzantium* 1997, pp. 315-316

L.S.

91



92

93 Two valves for star-shaped temple pendant

Late 12th-early 13th century
a) 11.6x8x2.2 cm., b) 10.6x7.1x2.7 cm.
Provenance: Kiev, Desiatynna church
Kiev, National Historical Museum of Ukraine, inv. no. a) V 11/2883, b) V 11/2889

These two valves, which were used to make star-shaped temple pendants (Kolts), are carved with six radiating conical arms that terminate in spheres and each arm is drilled with a network of small hemispheres producing in the cast a rich surface pattern that imitates granulation.

Valves for star-shaped temple pendants have been excavated at Florins'ka Hora and near the Desiatynna church at Starokyis'ka Hora, both of them sites associated with jewellery-producing workshops in Kiev in the late 12th and early 13th century.

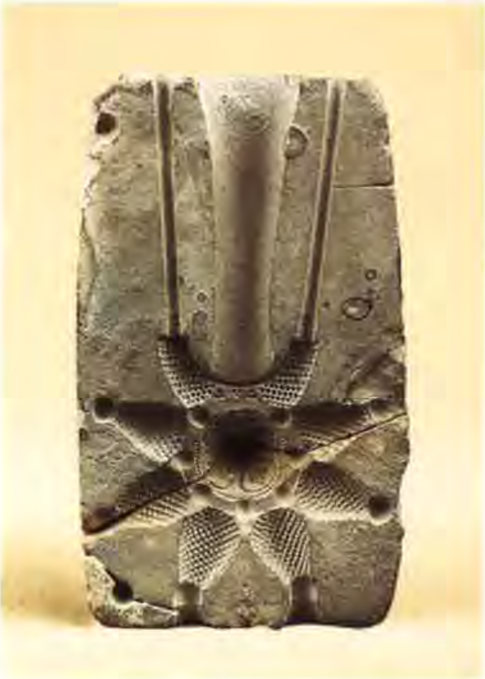
Cast temple pendants were modelled after the expensive, highly prized star-shaped examples individually worker form thin sheets of gold or silver and meticulously decorated by means of gilding, engraving, granulation, and filigree. An extremely fine gold pendant of this type was found near the Desiatynna Church. Finds of similar silver examples from the Kiev and Chernihiv regions are more numerous (Khanenko and Khanenko 1902, pl. XXVI, nos 918-920; Korzukhina 1954, pp. 129, 139-141).

Gold and silver star-shaped temple pendants were suspended from chains and formed part of the elaborate headdresses worn by well-to-do women. Star-shaped pendants cast from moulds in cheaper metals must have been worn in a similar manner, but perhaps on less important occasions or by a less wealthy clientele. There are no parallels for the star-shaped temple pendants in Middle Byzantine jewellery. However, they and their chains recall the elaborate headdresses adorned with *pendoulia* (jewelled ornaments hanging from the side of a crown) and temple pendants that were fashionable in Byzantium during the Middle Byzantine centuries.

Publications: Khanenko – Khanenko 1902. Bahalii 1914, fig. 172. Karger 1941, pp. 75-85, fig. 2. Rybakov 1948, pp. 270-300. Korzukhina 1950, pp. 217-235. Korzukhina 1954, pp. 111-112, 129, 139-141. Ryndina 1962, pp. 91-98. Bazhan et al. 1966, p. 381, fig. 304. Hanina 1974, pl. 107. Darkevich – Frolov 1978, pp. 342-352. Sedova 1978, pp. 149-159, pl. I, no. 1, 3. Kolchin et al. 1985, p. 50, fig. 56a, b, pl. 106, 3. Asieiev 1989, pl. 223, 224b, 233b, c. Vienna 1993, pp. 296-297, no. 118. *Glory of Byzantium* 1997, pp. 316-317.

Exhibitions: *Glory of Byzantium* 1997, pp. 316-317

L.S.



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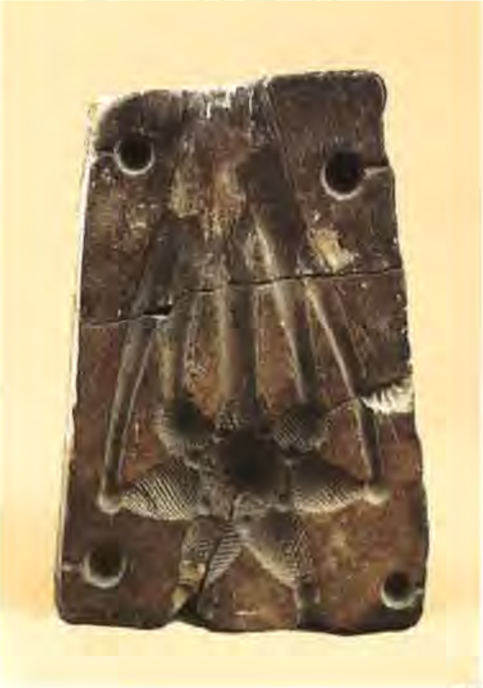


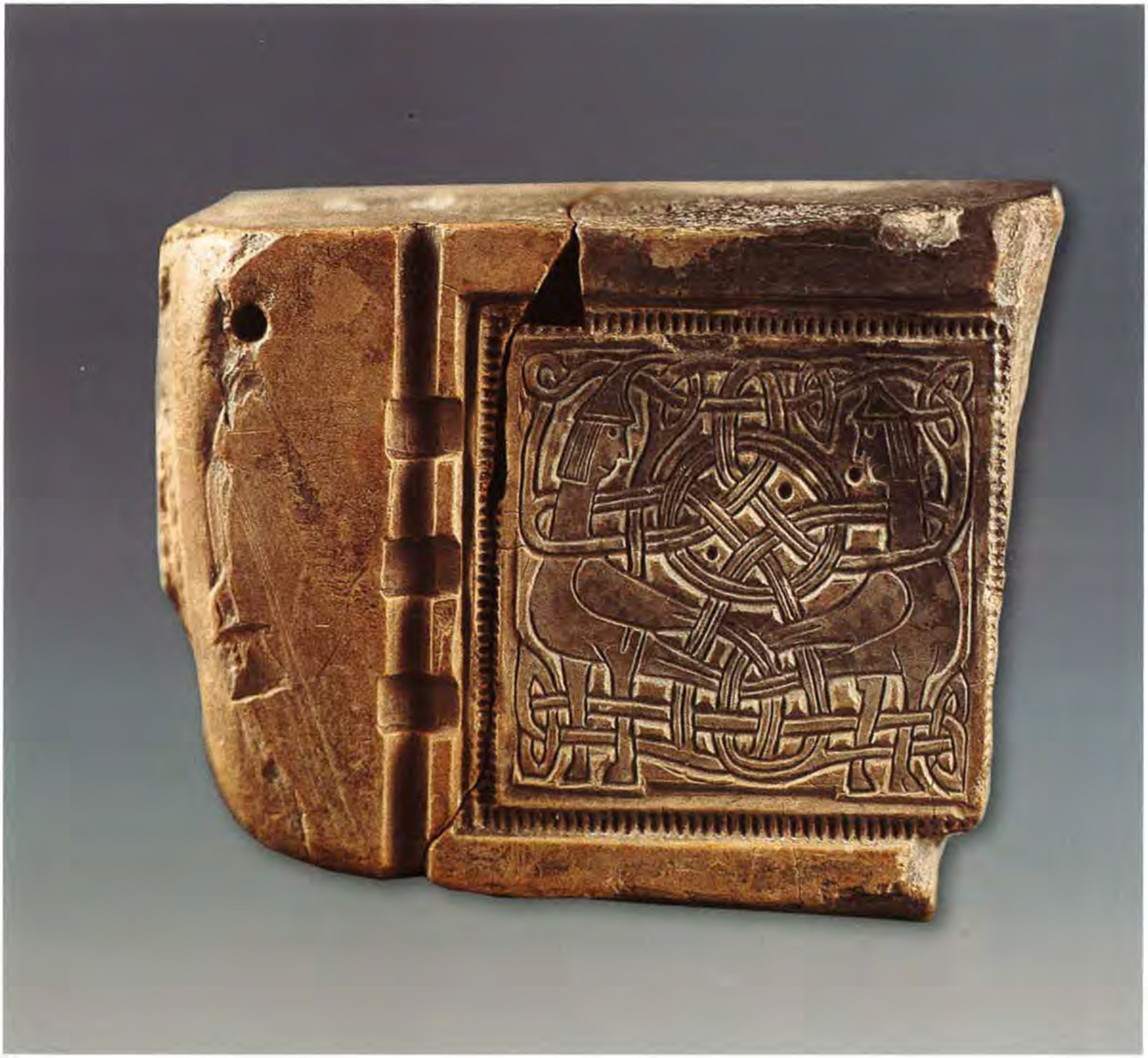
93

94 Bracelet valve

Late 12th-early 13th century
8x6.5x3.2 cm.
Provenance: Kiev, Starokyis'ka Hora
Kiev, National Historical Museum of Ukraine, inv. no. V 4553/114

The bracelet valve was excavated in 1907-1908 by V.V. Khvoika in the vicinity of the late-10th-century Desiatynna (Tithe) Church in the oldest, princely section of Kiev. Fragments from approximately thirty-six jewellery moulds were found at the same site, indicating that a workshop producing bracelets, temple pendants, rings, and other such items existed on this spot in the late 12th and early 13th century (Korzukhina 1950, pp. 228-233).

An interlace design with two symmetrically disposed Sirens decorates the fragmentary valve. There are three loops for a hinge on the vertical right side of the square. A similar image and another set of loops would have constituted the missing portions of the valve, doubling its length. The opposite valve of the mould would have been smooth, apart from the possible inclusion of a pouring funnel, sprue, and vents. Core prints in the valves across the loops created the spaces for



94

pins. A pair of shallow castings, bent into semicircular forms and held together by pins through the loops, would form a bracelet. In 1936 a small fragment of a bracelet valve bearing two of the mythological creatures called senmurvs (Sassanian mythological beast: a combination of a bird and either a dog or a lion) entwined in interlace, believed to be the mate to this valve, was recovered in the StarokyivS'ka Hora in Kiev (Korzukhina 1950, p. 230, pl. 4, no. 2b. Rybakov 1967, pp. 106-107, fig. 9).

Sirens and senmurvs appear frequently on Rus' jewellery and may also be found on ceramic wares, manuscripts, and even architectural details.

Representations of Sirens and senmurvs are often associated with the influence of Eastern cultures on the Slavs and with the persistence of pagan rituals and beliefs in Kievan Rus'. Such fantastic creatures, however, formed part of the repertoire of secular art during the Middle Byzantine centuries, both in the Byzantine empire and in Islamic kingdoms. Their appearance on Rus' works attests to this state's participation in the cultural dialogue of the period.

The unearthing of the moulds in Kiev implies that cast bracelets were produced in this city; to date, however, no examples have been found. Jewellery items of billon, latten, and brass alloys would have had great appeal, since they were relatively cheap to produce, had good casting properties, and could be made to resemble silver or gold, imitating the more expensive handcrafted or stamped silver bracelets embellished with niello and gilding that were produced in Rus' (Kolchin et al. 1985 1, p. 71, fig. 122-124. Makarova 1986, pp. 65-94. Vasilenko 1977, pp. 228-229, 308).

Publications: Khvoika 1913. Bahalii 1914, fig. 167. Rybakov 1948, pp. 270-278. Korzukhina 1950, pp. 224, 230, pl. 4, no. 2b. Karger 1958-1961, vol. 1, pl. I. Bazhan et al. 1966, pp. 381-383. Rybakov 1967, pp. 91-116. Sedova 1978, p. 153. Kolchin 1985, pl. 106, nos. 9, 10. Kolchin et al. 1985, fig. 122-124. Asieiev 1989, pl. 223. *Glory of Byzantium* 1997, pp. 317-318.

Exhibitions: *Glory of Byzantium* 1997. pp. 317-318

L.S.

95 Bracelet

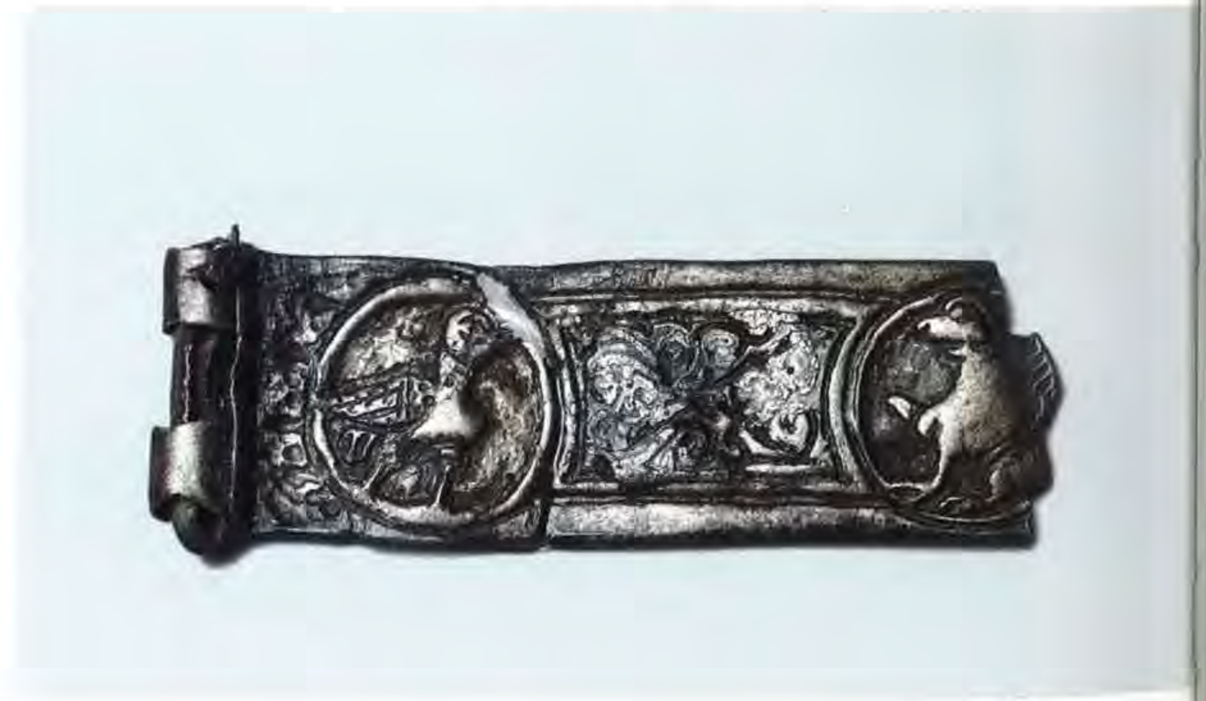
10th-11th century

Preserved length 5.2 cm., width 1.6 cm.

Provenance: unknown

Georgios Tsolozidis Collection, inv. no. ΣΤ 187

Part of a silver band bracelet. About half is preserved of one of the two semicircular bands that were fastened together by a bronze pin to form the bracelet. Two medallions with a deeply engraved line around the perimeter are adorned with an embossed representation of a hawk, in one case, and a sitting dog in the other. The space between them is bordered by a double band and filled with engraved winding foliate scrolls that form two heart-shaped motifs. The engraved motifs are filled with niello and are thus emphasised by colour. The field of the medallions may also have had decoration of niello or some other



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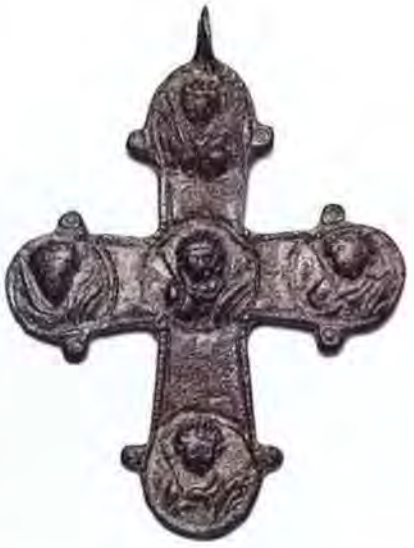


substance that stressed the background and projected the central relief depiction of the animal (cf. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 189-191. *6000 years* 1997, p. 230, no. 282 and p. 231, no. 283. *Madjarsko zlatarstvo* 1968, p. 15, no. 23, phot. 23).

Publication: *Συλλογή Γεωργίου Τσολοζίδη* 2001, no. 107

A.A.

96 Cross-enkolpion

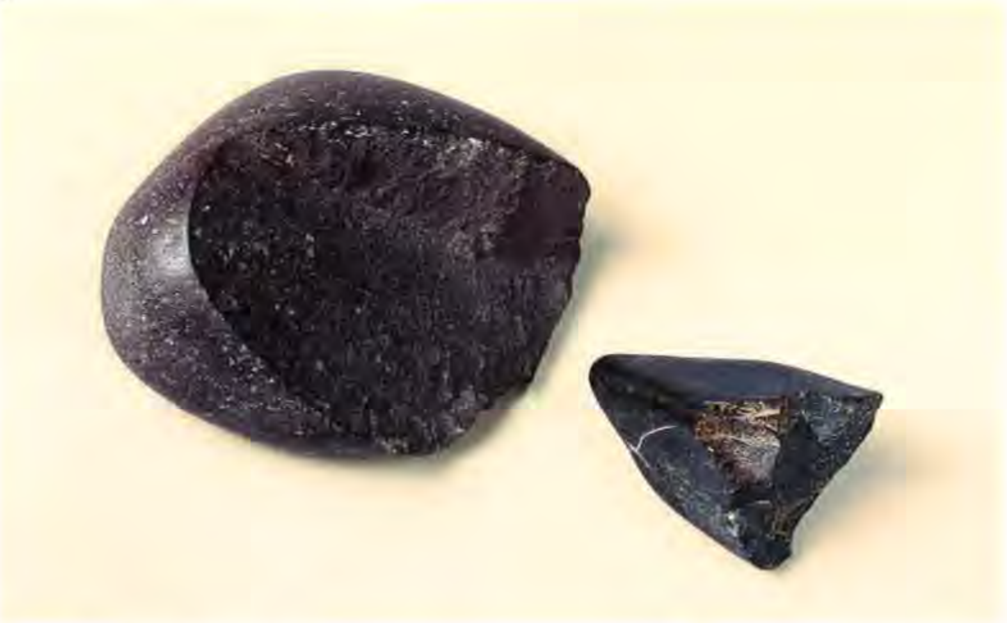
11th century
Total height 7.2, width 5.7 cm.
Provenance: unknown
Georgios Tsolozidis Collection, inv. no. ΣΤ 53

Cast cross made of copper alloy with flaring arms and semicircular finials set off by two small teardrops. Suspension ring broken. On the front are five medallions wit relief busts of military saints. The shape of the medallions is in complete harmony with the semicircular finials of the arms. Tiny fluting along the edges of the arms. Crosses of this type were widely found in the 11th-12th century, the period when the Byzantine army was active on both fronts of the empire, in the Balkans and the East. The fact that they were probably used by Byzantine soldiers may have influenced their iconography (*Μήτηρ Θεού* 2000, p. 311). A similar cross has been found at Paterma, Rodopi (Bakirtzis – Zikos 1981, pp. 34-36).

Publication: *Συλλογή Γεωργίου Τσολοζίδη* 2001, no. 20

P.K.

97



97 Touchstone

Middle Byzantine period
Provenance: Thessaloniki
Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΛμ 53/9, ΒΛμ 53/3

The touchstone consists of two pieces of smooth stone of a black colour. They belong to the category of stone known as serpentine and have a hardness factor of about 7 on the MOHS scale. Inspection under a microscope has revealed traces of gold on both pieces. Goldsmiths scratched lines on the surface of one of the two pieces, using the valuable object to be tested, and compared them with scratches made by gold of varying degrees of purity on the second part.

Publications: unpublished

I.O.K.

CUTLER

98 Marble inscription of the cutler Isidoros

5th century

Height 33 cm., width 32 cm., thickness 6.5 cm., letter height 1.5-2.5 cm.

Provenance: Piraeus

Athens, Epigraphic Museum, inv. no. EM 9988

The inscribed slab of whitish grey marble appears to be broken at the right and bottom. The inscription is underlined with faint incised lines, and there are three crosses: one above the inscription, and one each at the beginning and end of the text:

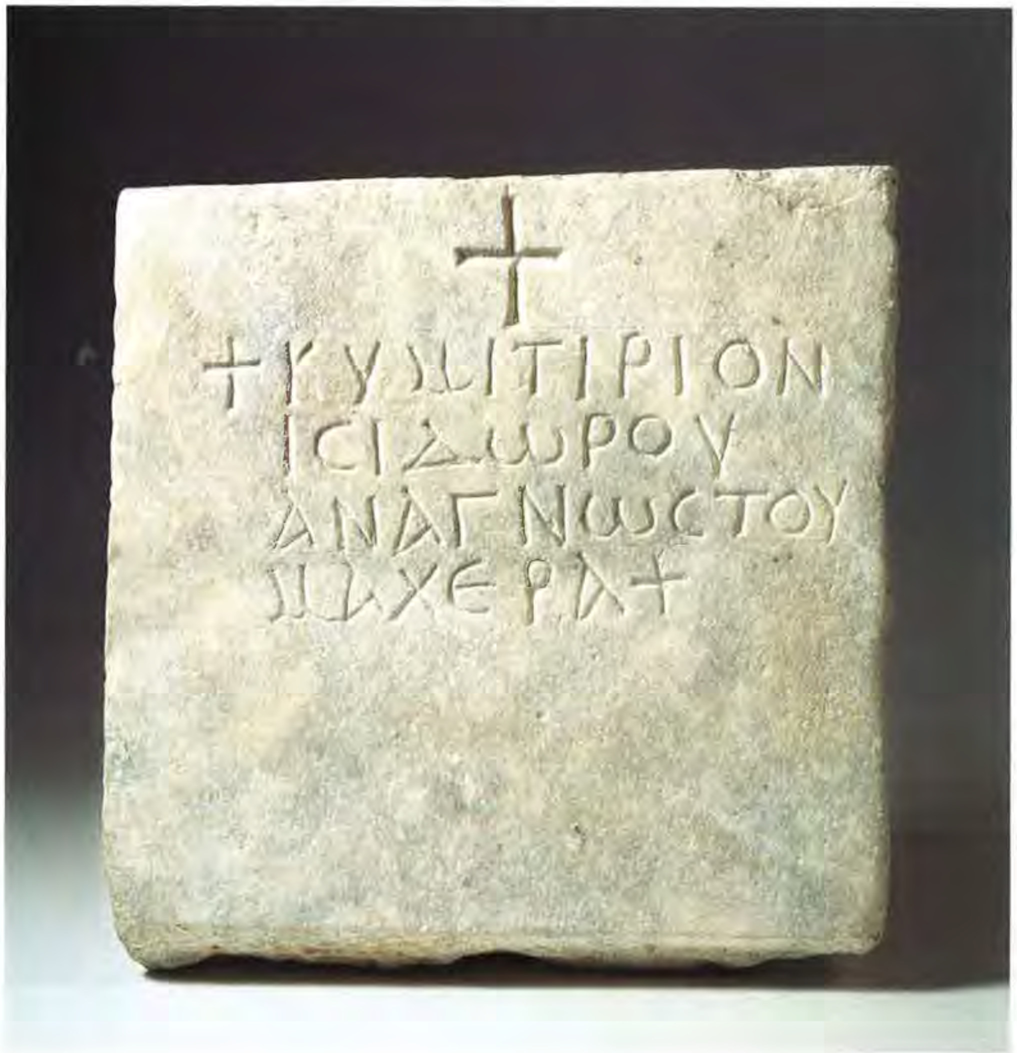
+
+ Κυμιτίριον
Ἰσιδώρου
ἀναγνώστου
μαχερᾱ +

Line 1: *Κυμιτίριον* for *Κοιμητήριον*.
Line 4: *μαχερᾱ* for *μαχαιρᾱ*.

This funerary inscription reveals that two apparently contrasting occupations – that of cutler and that of reader – could be combined. Isidoros filled one of the lower-ranking ecclesiastical offices, that of reader of the holy scripture, which is attested in many Early Christian inscriptions.
The reader not only had to be a literate pious Christian, but was also required to be married and of mature age. When Isidoros was not occupied in his parish church reading the scripture, he made and sharpened knives, or simply sold them. In Early Christian inscriptions, particularly those dating from the first centuries of Christianity, cases are often found of clerics of various ranks who, alongside their spiritual duties, also practised a profession by which they earned their livelihood: we may note a presbyter who was also a greengrocer, recorded in an inscription on a censer (Froehner Collection) and a reader and vet-doctor in an inscription from Phthiotian Thebes (*Bulletin Epigraphique* 1961, 71 and 363 respectively). *Machairas*, as a professional rather than a proper name, is attested from the 3rd to at least the 8th century (*SEG* XXXVI, 1986, 928), mainly with the spelling *macheras*.

Publications: Greaghan-Raubitschek 1947, p. 31, no. XV. Masson 1973, pp. 1-4. Guarducci 1978, pp. 323-324. Sironen 1997, no. 212

Z.K.-M.



98

99 Iron knife blade

Early Christian period

Length 9.2 cm., width 1.2 cm.

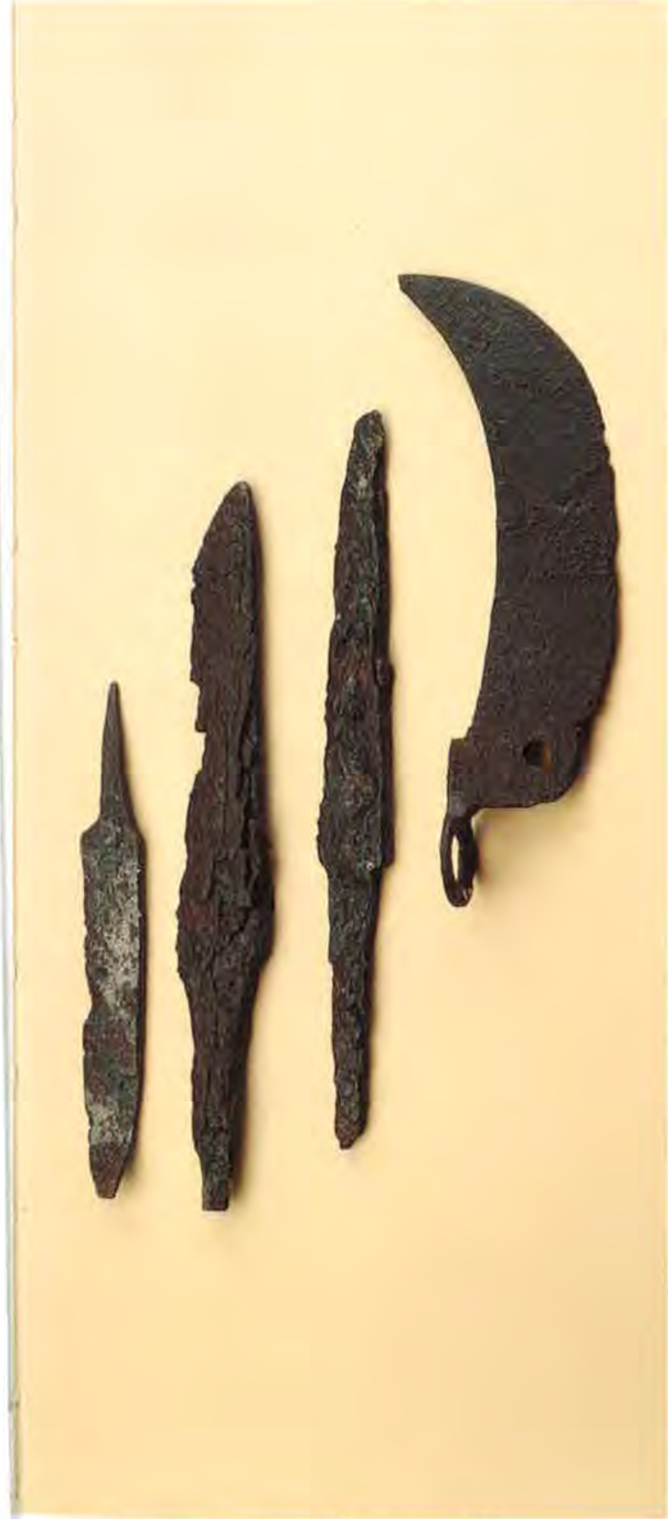
Provenance: Kolchis, Kilkis

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 150/4

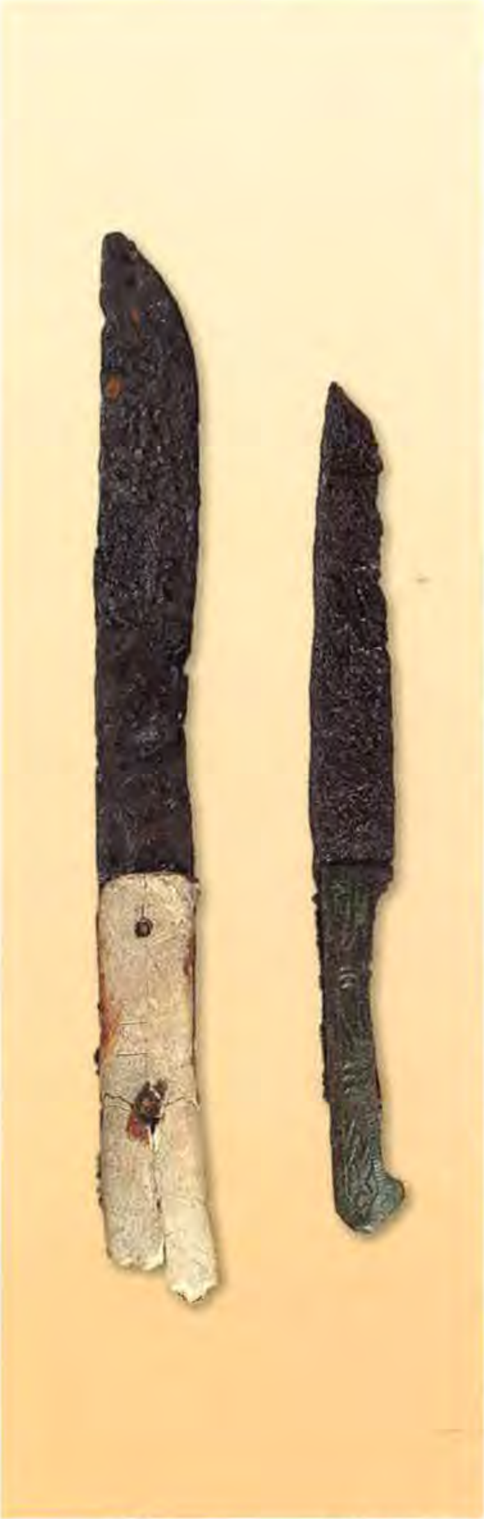
Straight knife blade with an integral attachment shaft of rectangular cross-section.

Publications: unpublished

A.A.



99 100 100 101



102α (a) 102β (b)

100 Iron dagger blades

6th-7th century

a) Length 13 cm., width 1.5 cm.

b) Length 13 cm., width 1.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. a) BX 253/102 b) BX 253/ 111

The daggers consist of a blade and a shaft for attaching them to a wooden handle.

Publications: unpublished

E.M.

101 Iron knife blade

Middle Byzantine period

Height 10.5 cm., greatest width 2 cm., least width 0.2 cm.

Provenance: Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ35/M24

Blade curved in the shape of a sickle, with a flattened cross-section. It has a circular horizontal protrusion on the head with a pierced hole to attach a handle made of some perishable material, perhaps wood or bone, or to suspend it from the belt.

Publication: Moutsopoulos 1989, p. 847, pl. 42.1, no. 68

M.P.

102 Two iron daggers

12th century

Total length: a) 22.2 cm. b) 17.5 cm.

Provenance: Thebes

a) 1st Ephorate of Byzantine Antiquities, inv. no. 5122

b) 1st Ephorate of Byzantine Antiquities, inv. no. 5123

a) This consists of an iron blade and a bone handle, the outer edge of which is not preserved. Two of the four rivets for attaching the handle are preserved. b) This consists of an iron blade and a bronze handle with engraved decoration. Four of the rivets for attaching the handle are preserved.

Publications: unpublished

CH. KOI.

103 Marble inscription of the *solites* and *kamisagorastes* Eusebios

4th-6th century

Height 41.2 cm., width 21.7 cm., thickness 2.4 cm., letter height 1.5-2.5 cm.

Provenance: near Lerna, Argolis

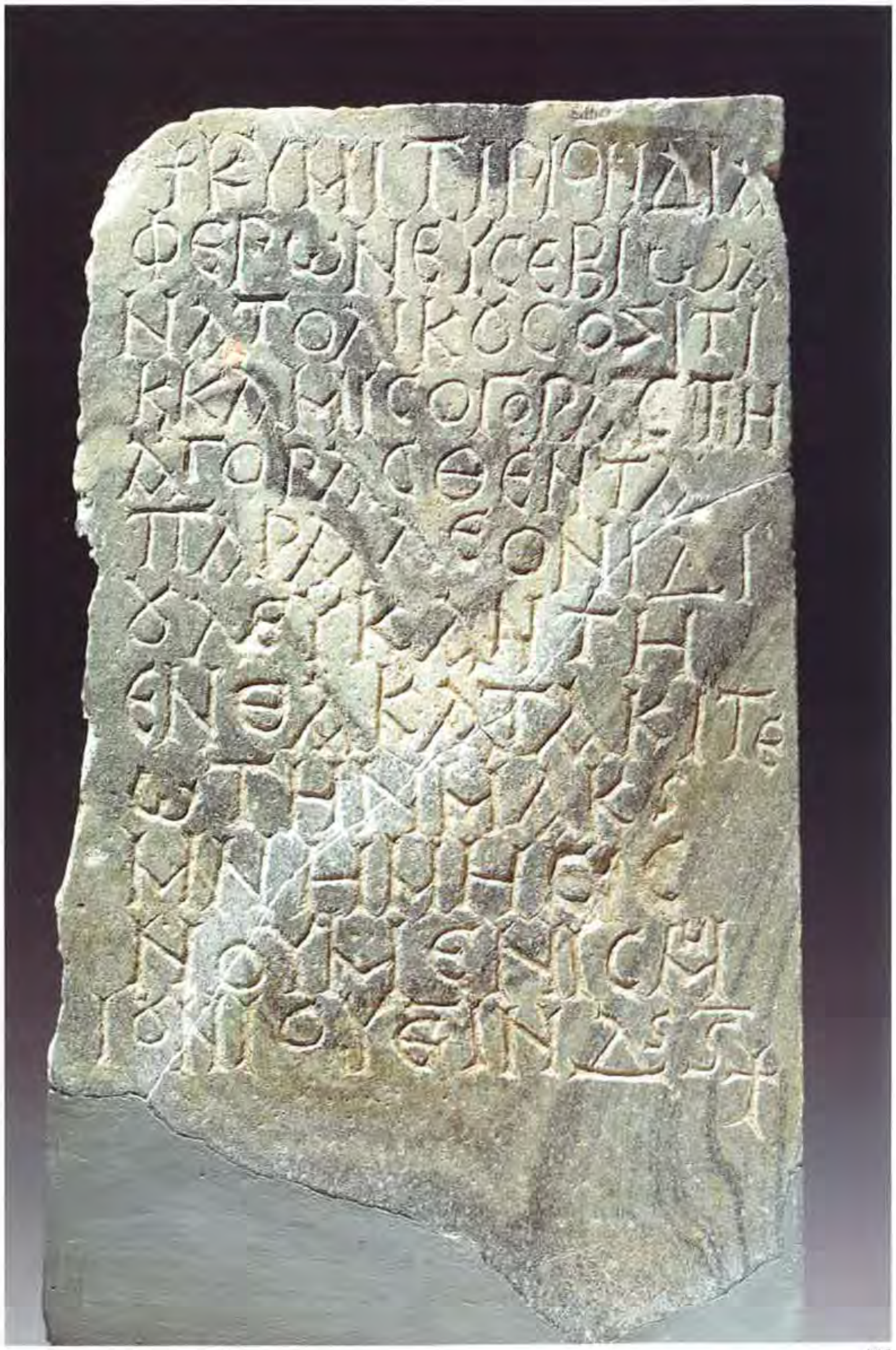
Corinth, Archaeological Museum, inv. no. 1019

Inscribed gravestone consisting of two parts, with the corners broken:

+ Κυμιτήριον δια-
φέρων Εὐσεβίῳ Ἀ-
νατολικοῦ σο<λ>ίτῃ
κ(αὶ) καμισαγοραστῇ
ἀγορασθέντα
παρὰ Λεωνιδί-
ου λευκαντῇ.
ἔνθα κατάκιτε
ὧ τὴν μακ(αρίαν)
μνήμην
Νουμένις μη(νὶ)
Ἰουνίου ε̄ ἰνδ(ικτιῶνος) ς̄. +

The owner of the grave, Eusebios Anatolitikos was a merchant dealing in dress ware. He practised the profession of *solites* and *kamisagorastes* – that is, he sold shoes and shirts (Liddell and Scott, q.v.). Another *kamisagorastes* is known from Corinth (Feissel 1985, p. 362, no. 35), and a related profession, that of *himatioprates*, clothes-dealer, is found in a 5th century inscription from Thessaloniki (Feissel 1983, pp. 146-147, no. 157). The grave was purchased from Leonidios, a *leukantes* – that is, 'dyer or painter of white' (Liddel and Scott, q.v.), who will probably have plastered or whitewashed walls (Feissel 1985, p. 362, no. 35).

In their funerary inscriptions, the deceased introduce themselves and provide information about their lives in a direct, comprehensive manner. Special interest attaches to the 'professional' funerary inscriptions, which either simply contain a reference to the profession of the deceased, as in the above case, or are accompanied by a depiction of the professional at work, together with the tools of his trade. The profession of the occupant of the grave either stands in place of the surname, or is added after it. His professional capacity was in any case one of the characteristics by which the deceased was known in his social environment. The custom of recording the profession began in the middle of the 4th century,



103

when Christianity had penetrated all levels of society and was predominant throughout almost the whole of the Mediterranean world (Antourakis 1991, pp. 100-102).

Study of these 'professional' inscriptions yields evidence relating to social and economic life and the evolution of the language and ethos of the day. It can be noted, for example, that people often had two professions, one of them frequently that of their father, and that in the Early Christian period it was considered a great honour to hold, in addition to the profession by which they secured their livelihood, some church office within their parish, such as cantor, sub-deacon or reader.

Publications: Kent 1966, p. 172-173, no. 522, pl. 45. Commentary on the inscription in Feissel 1985, p. 362, no. 35

K.S. – A.T.

104 Marble inscription of the *trochadarios* Pavlos

5th-6th century

Height 37 cm., width 28 cm., thickness 6.3 cm., letter height 1.5-5 cm.

Provenance: Athens, Kerameikos

Athens, Epigraphic Museum, inv. no. EM 9895

Inscribed slab of white marble, broken only at the right. The large relief cross occupying the whole of the inscribed surface was chiselled in order to show quite emphatically that the occupant of the grave was a Christian. The top arm of the cross is flanked by an inscription. Incised parallel guide-lines can be made out, engraved to assist the lapicide when carving the letters of the inscription:

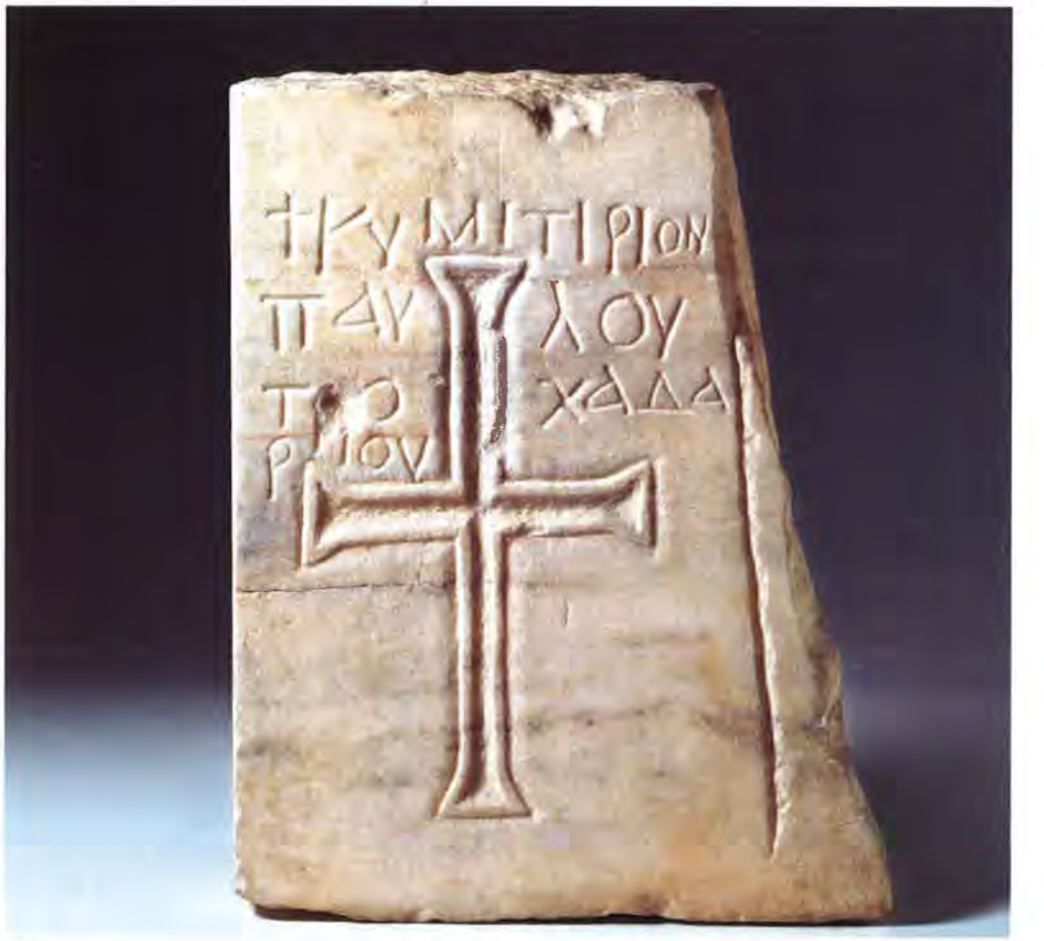
+Κυμιτίριον
Παύ λου
τρο χάδα-
ρίου.

Koimeterion, normally found mis-spelt as *kymeterion* in Attic inscriptions and in this case as *kymitirion*, is the word for grave preferred by the Christians of certain areas, including Attica. *Koimeterion* was the word predominantly used as early as the 4th century. The learned patriarch of Constantinople John Chrystostomos († AD 407) wrote a *Homily* on the subject, in which he explains that it is proper to call the burial place of the dead *koimeterion*, since for Christians death is no longer called death but sleep (*hypnos kai koimesis*) (Migne, *PG*, XLIX cols. 393-394). *Koimeterion* was thus a word of faith, and at the same time brought comfort to the relatives and friends of the dead person.

During his lifetime, Pavlos had practised the profession of *trochadarios* – that is, the maker of a kind of shoe called *trochadia*, a word derived from *trochas-trochados* (*trecho*). According to the lexicographer Hesychios (5th century AD), these were 'sandals of goat leather'. The word is still used today of a kind of shoe worn by shepherds (e.g. on Skyros). In the price edict of the emperor Diocletian, in which the maximum prices are given for various goods and wages, reference is made to three kinds of *trochadia* (*Edictum Diocletiani*, 9, 12-14, and p. 98), of different prices. Men's *dipelma*, *monopelma* and *koursoria trochadia* cost from 50 to 80 denarii, a price representing about twice the average daily wage for a craftsmen of that period, as attested in the same edict.

Publications: *IG* III 3463. Sironen 1997, no. 68

Z.K.-M.



104

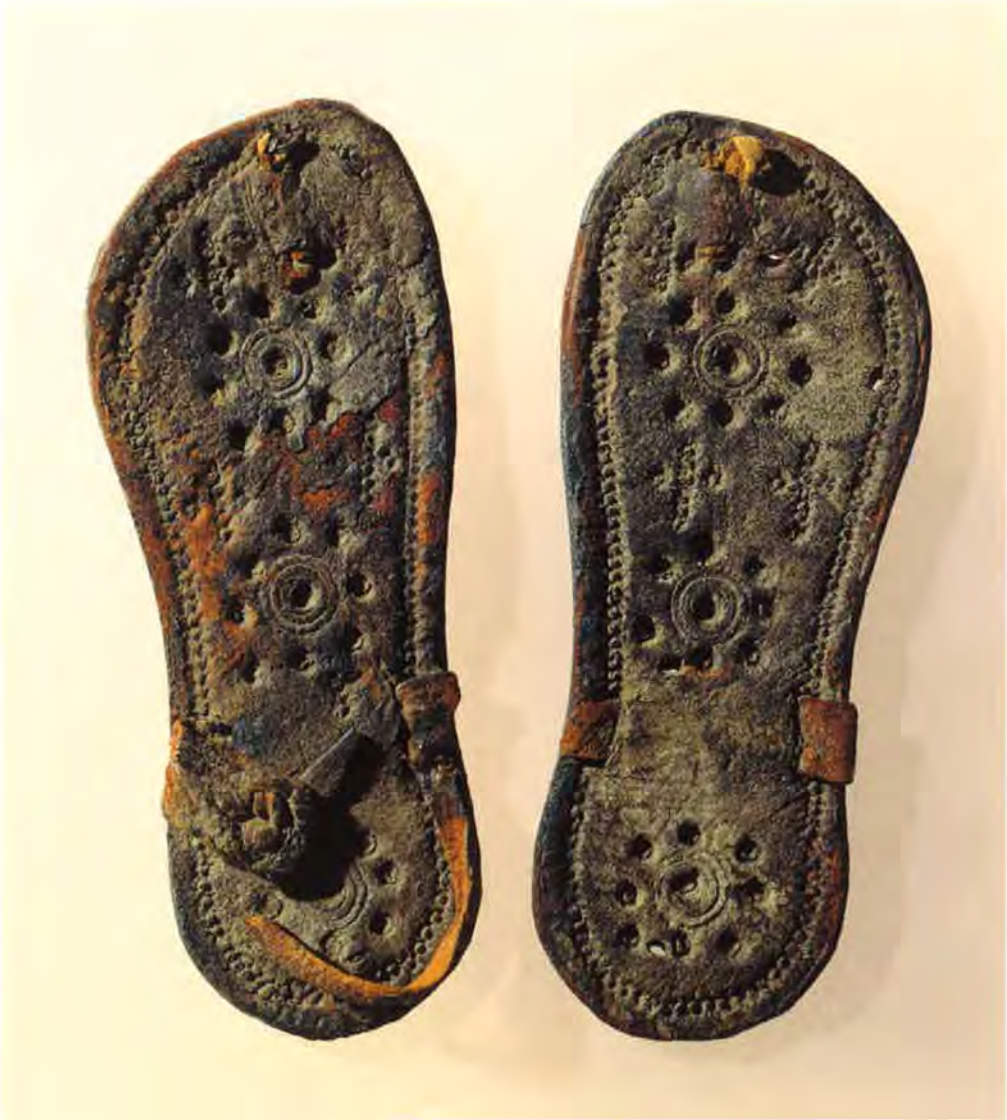
105 Children's leather sandals

Coptic period
Length 12.8 cm., width 5.1 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 21859

Pair of children's leather sandals decorated with embossed concentric circles and crosses. The preserved soles are worn from use. This contrasts with other surviving examples, of cheaper manufacture though intact, which were used only as grave offerings and have been found in appropriate contexts (*Ancient Faces* 1997, nos. 327-329). Leather sandals for adults, of similar manufacture though with simpler decoration, have been found at Antinoe in Egypt (*L'arte copte* 2000, no. 129), and more elaborate examples are known from Fayum (Bowman 1986, p. 115, fig. 68). The embossed ornamentation on the sandals under examination seems to have been common, since similar decoration is repeated on the sole of a bronze lamp in the shape of a sandalled foot in the Benaki Museum (Delivorrias – Fotopoulos 1997, no. 313).

Publications: unpublished

A.DR.



105

106 Iron nails for shoes

Early Christian period

Provenance: Thessaloniki, excavation at 5 Peleiadou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 339/1

Small flat-headed nails. They were fixed in the soles of shoes made of perishable material in order to protect them.

Publications: unpublished

D.M.

107 Three iron shoe-tips

Second half of the 12th century

Inner diameter of tips 3.5 cm., 3.8 cm., outer diameter of tips 5 cm., 5.3 cm.

Base of triangle (inner) 3 cm., base of triangle (outer) 4.5 cm.

Provenance: cemetery of the Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ40/M97 (α, β, γ)

Two horseshoe-shaped objects of virtually the same size, and an object with an obtuse angle and flattened cross-section. The underside is smooth, while the top has three attachment hooks. Found in a grave at the feet of the body, they were shoe attachments that would have been fitted to the sole of shoes made of perishable material (Zikos – Bakirtzis 1996, p. 854, fig. 13). The relevant archaeological evidence enables them to be dated to the second half of the 12th century (Païsidou 2000 1, p. 532).

Publications: unpublished

M.P.

108 Irons shoe-tips

13th-14th century

Length of chord 4-7 cm.

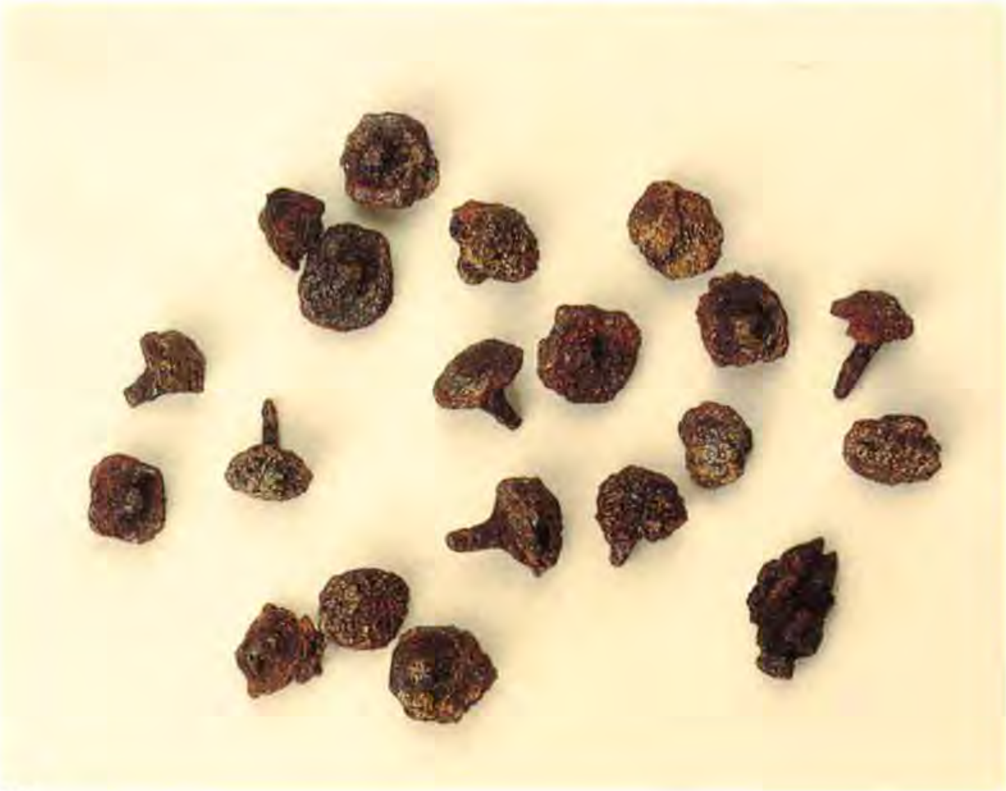
Provenance: Paliochori, Kavala, excavation of the Monastery of Ayios Georgios

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΚΠΛ/96/Μ5 (α-δ)

Four crescent-shaped shoe-tips, the larger two of which have curved integral projections to enable them to be fastened more securely to the soles of the shoes. Tips like these reduced the wear on shoes and extended their life. Similar examples have been found over the last twenty years in many excavations in Greece and the Balkans.

Publication: Zikos – Bakirtzis 1996, p. 861, fig. 13

N.Z.



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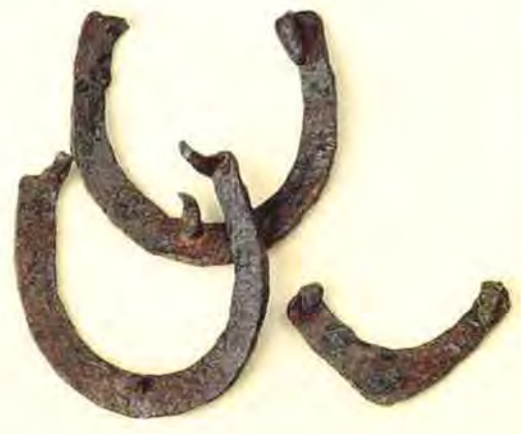
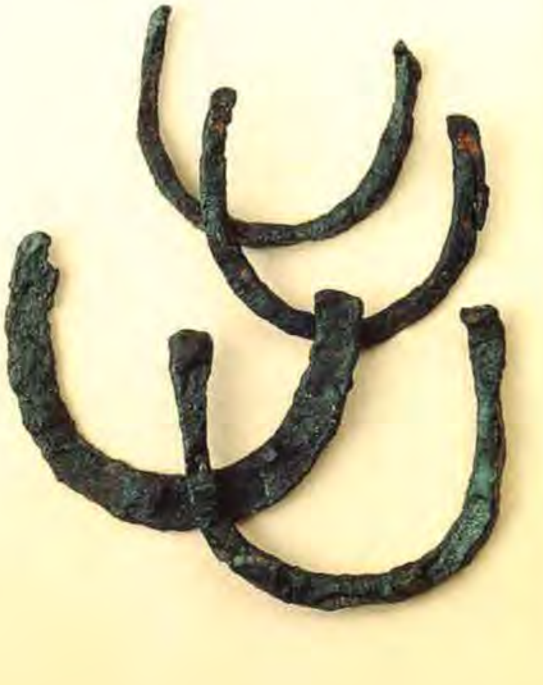




108

POTTER

109 Marble inscription of the *penakas* Epiphanes

4th century

Height 27 cm., width 27 cm., thickness 5.5 cm., letter height 1.3-2 cm.

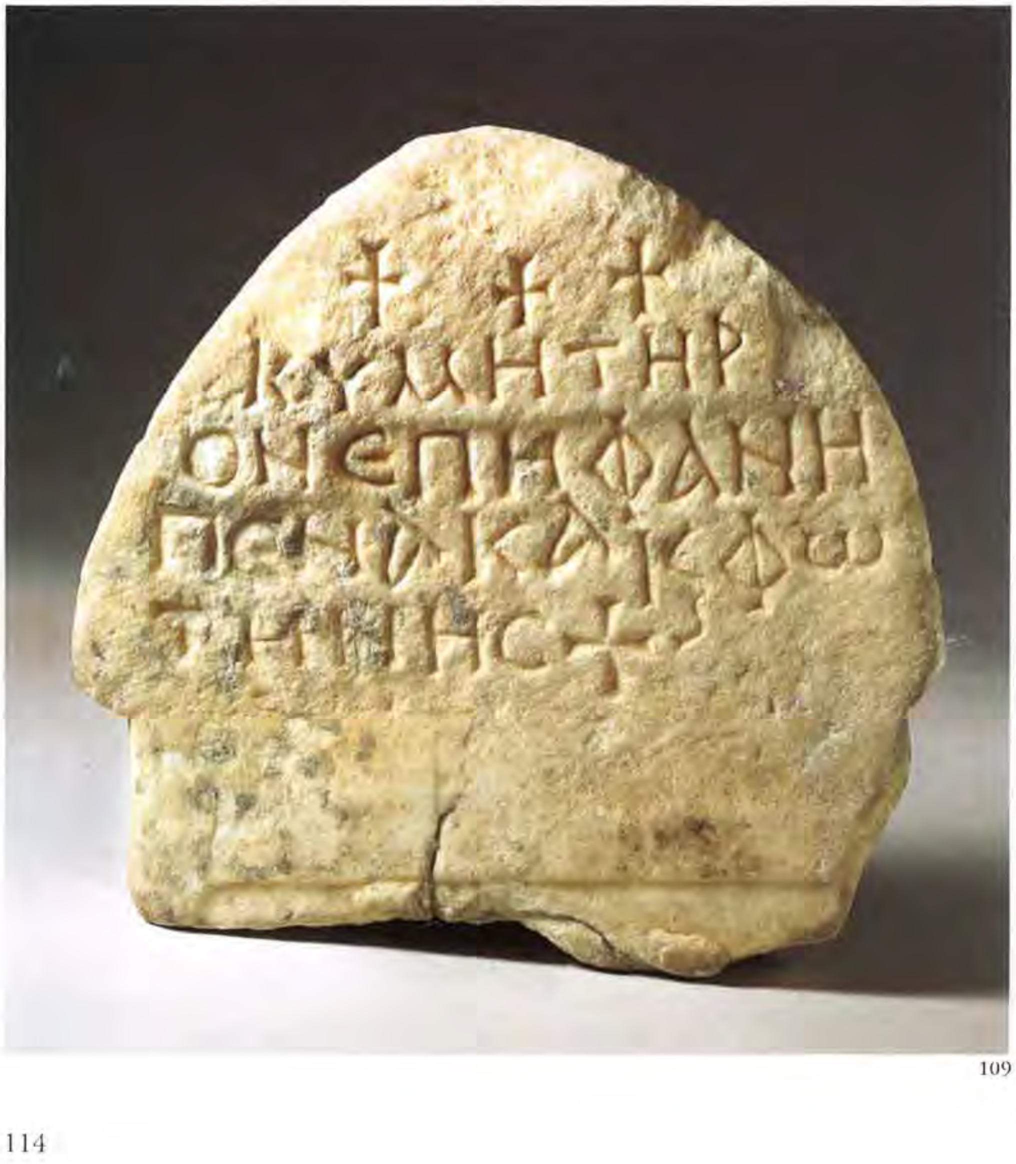
Provenance: Athens

Athens, Epigraphic Museum, inv. no. EM 9892

Crowning of a grave stele made of pentelic marble, of Hellenistic date (?) and with an oval outline. On the shaft of the stele was a relief depiction surrounded by a slightly vaised border. The stele was reused for a burial, probably in the 4th century. Since there was insufficient room to carve the Christian inscription on the field between the relief (remains of which can just be distinguished at the bottom, near the break) and the crowning, the mason erased the decoration on the latter and carved the inscription there. The text of the four-line inscription is bounded by three crosses above the first line and one at the end of the fourth:

\+ \+ \+
Κυμητήρι-
ον Ἐπηφάνη
πενακᾶ κ(αὶ) Φω-
τήνης. +

Line 2: *Ἐπηφάνη* for *Ἐπιφάνη*. Lines 3-4: *Φωτήνης* for *Φωτ(ε)ίνης* or *Φωτεινῆς*
Penakas or *Pinakas* was the name given to the man who made or sold *pinakia* – that is, plates. From the 2nd century on, parisyllabic nouns begin to appear, both proper nouns and diminutives, ending in *–as*, genitive *–ā*, the majority of which are the names of professions, such as *machairas*, *lachanas*, *baktras* (maker of staffs), *hyalas*, *kyminas*, etc.
Line 3 contains the abbreviation for the word *κ(αὶ)*, indicated by the abbreviation sign S attached to the letter K. There was only limited use of abbreviations in the Early Christian period, but the phenomenon intensified over the following centuries and became a characteristic feature of Byzantine inscriptions.



109

Publications: *IG* III 3459. Masson 1973, pp. 5-7. Sironen 1997, no. 250

Z.K.-M.

110 Pottery workshop in Ayion Asomaton Square

4th-6th century

Provenance: Athens, Ayion Asomaton Square

1st Ephorate of Byzantine Antiquities

In the years 1995-1996, during the construction of the ventilation shaft for the Athens Metro in Ayion Asomaton Square, an archaeological excavation conducted under the supervision of the 1st Ephorate of Byzantine Antiquities brought to light a pottery workshop, consisting of a kiln and ancillary areas, which produced lamps. It is situated in the general area of the Kerameikos which, as we know, has been the site of pottery workshops ever since ancient times.
The wealth of material retrieved during the excavation both inside and outside the kiln includes rejected, complete but malformed lamps, a large number of

fragments, moulds and tripod stilts (Papadopoulos 1992, pp. 203-221, pl. 47-51. Kaloyeropoulou 1970, pp. 429-434. Sampson 1987, pp. 122-126, fig. 6, drawings 24 and 25), in a variety of shapes: heart-shaped, almond-shaped tongue-shaped, pear-shaped and triangular.

A coin found on the floor of the firing chamber dates the beginning of operation of the workshop to the 4th c. AD, and it continued in use until the 6th century AD.

On the basis of the typology of the lamps, which is set in the context of the output already known from the Ancient Agora of Athens (Perlzweig 1961. Karivieri 1996), it is possible to trace the ideological and religious trends reflected in the repertoire, in association with the historical events of the Early Christian period (4th-6th century). Despite the political and economic decline observable in this

period in comparison with ancient times, there was a revival in the areas of literature and art, which finally expired completely in the 6th century with the closure of the philosophical schools by Justinian and the raids by the Slav tribes. This final artistic gleam, visible in all forms of art, can be seen very clearly in the production of lamps. The personal preferences of the clientele, which reflect the more general aesthetic taste of the period, can be traced in the iconography of the decoration on the lamps.

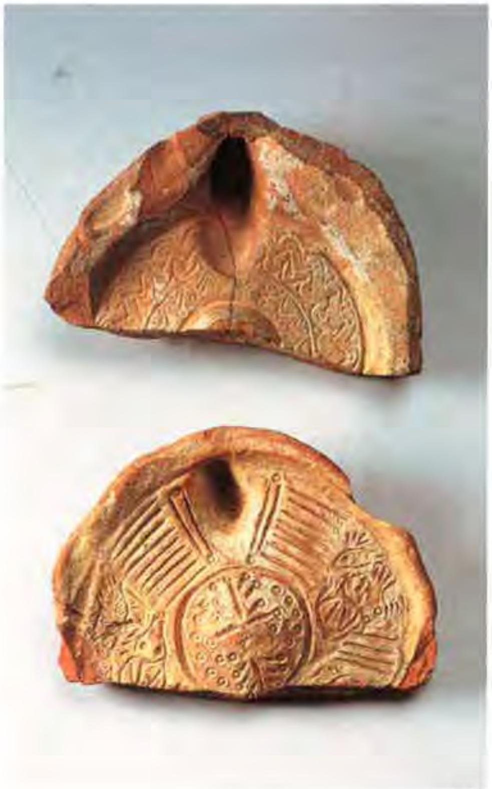
In a continuation of the 3rd-century tradition, the earliest lamps produced by the workshop are dominated by relief representations, with motifs of a mythological or religious content, such as Poseidon with his trident, Eros, and a deity with a double axe. These are followed by motifs drawn from the animal and plant kingdoms, typical examples being the bear, dog, panther, dolphin, lion, horse, and the rosette.

From the second half of the 4th century on can be observed a steady tendency to break free of outmoded styles and to seek new directions. Lamps passed through various stages of disengagement from the past, on occasion reaching the level of degeneration of motifs. At the same time, features were drawn from lamps newly imported at this period from North Africa and Asia Minor, until eventually a new style was adopted with purely linear and geometric designs, in which the predominant motifs were the herring-bone pattern, the rosette (inv. no. ΑΣΩ/1150 and ΑΣΩ /1137), the globule, the circle, the seashell (inv. no. ΑΣΩ/1364), the square (inv. no. ΑΣΩ/1042.5), the radiate pattern, and astrological symbols such as the crescent moon and star.

The linear style became completely predominant in the 5th century, and at the same time the repertoire was enriched by Christian symbols. The cross and the chi-rho monogram made their appearance at this period (inv. no. ΑΣΩ/1042.4), a reflection of the general acceptance of Christianity in Athens. The main features of the 6th century were stagnation and the repetition of a combination of elements drawn from local and foreign styles (inv. no. ΑΣΩ/1661), against a background of general cultural and intellectual decline, as events of major significance transformed Athens into a small provincial town.

Publications: unpublished

CH. KOL. – P.M.



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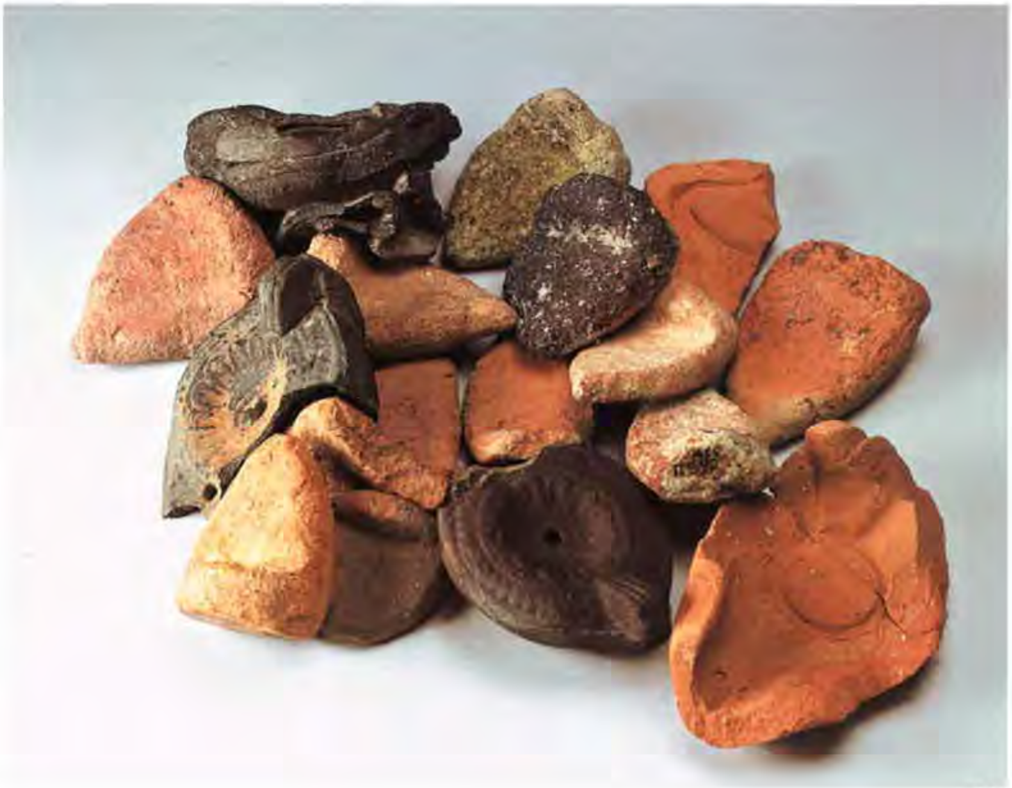


110

111 Clay lamps from the workshop in Ayion Asomaton Square

a) Second half of the 5th century

b) Second half of the 5th century

c) Second half of the 6th century

d) Second half of the 4th century

e) Late 4th-early 5th century

f) First half of the 5th century

a) Height 3.4 cm., height with handle 5.1 cm., length 9.5 cm., width 7 cm.

b) Height 4 cm., height with handle 5.4 cm., length 10.3 cm., width 7.4 cm.

c) Height 2.2 cm., height with handle 3.3 cm., length 8.1 cm., width 5 cm.

d) Height 3.7 cm., height with handle 5.3 cm., length 9.4 cm., width 6.7 cm.

e) Height 3.8 cm., height with handle 5.1 cm., length 9.9 cm., width 7.2 cm.

f) Height 3.1 cm., height with handle 3.8 cm., length 9.5 cm., width 6.7 cm.

Provenance: Athens

a) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1042.4

β) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1364

c) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1661

d) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1150

e) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1042.5

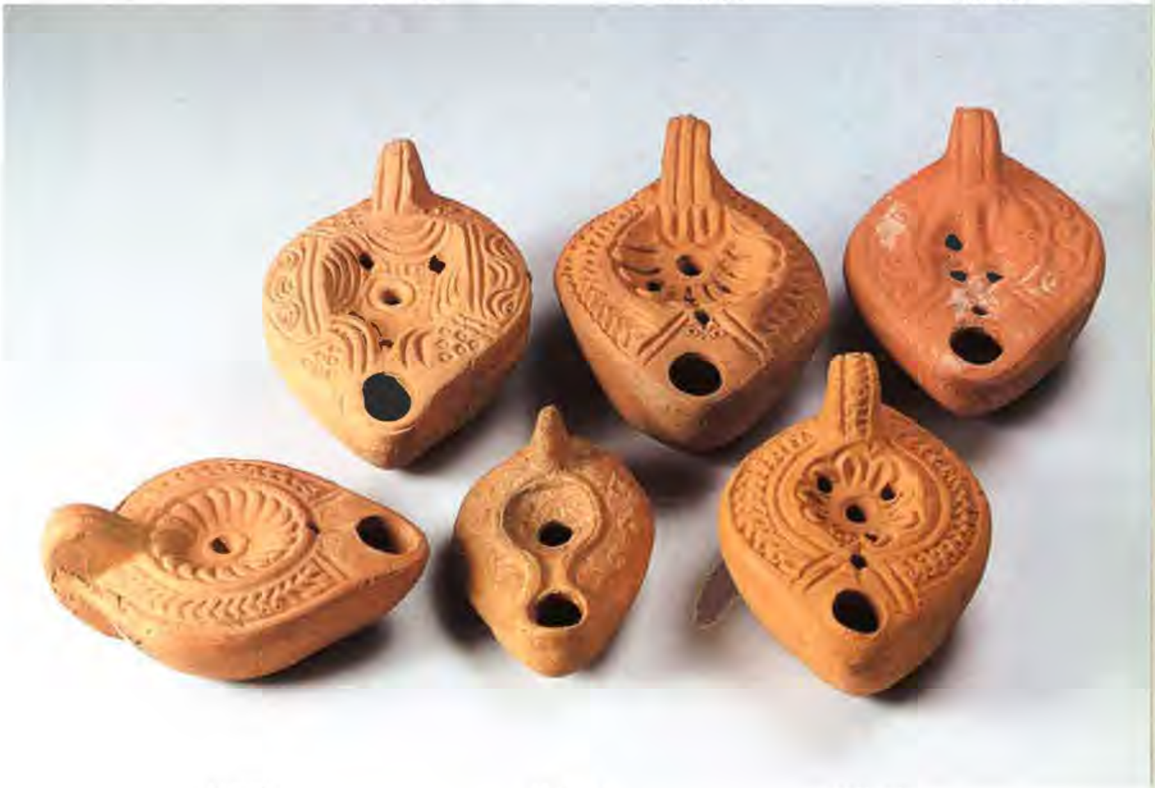
f) 1st Ephorate of Byzantine Antiquities, inv. no. ΑΣΩ/1137

a) Amygdaloid shape. Disk bordered by a groove enclosing a chi-rho monogram. Three holes between the arms. Rim with undulating lines. Double oblique grooves either side of the beak-shaped nozzle and ventilation hole. Solid fluted handle. Workshop signature, M, on the base inside a double incised ring (for parallels, cf. Karivieri 1996: for the upper surface, no. 86, pl. 8 and no. 87, pl. 46, and for the base no. 226, pl. 20). Red-brown clay, 5YR 6/6.

b) Amygdaloid shape. Disk with a relief seashell and four holes, one in the centre and the three placed radially around the edge. Rim with herring-bone pattern. Beak-shaped nozzle with two oblique grooves either side and a ventilation hole at the bottom. Decoration of two embossed circles beneath the beak. Solid fluted handle. Incised branch on the base within a double incised almond-shaped outline, at each end of which is an embossed circle (for parallels, cf. Karivieri 1996: for the upper surface, nos. 74, 75, pl. 6, and for the base no. 211, p. 224). Red-brown clay, 5YR 6/6.

c) Part of the base is missing. Disk with a relief ring connected to the raised nozzle by narrow groove. Filling hole at the centre enclosed by a four-leaf rosette arranged like a cross, with a dot at the centre of each leaf. Rim with an undulating relief line. Chevrons on the inside, and globules on the outside and either side of the nozzle. Solid knob handle. Relief ring enclosing knobs on the base, with contiguous semicircles with dots at their centres placed at intervals outside it (for a parallel, cf. Karivieri 1996, no. 99, p. 50). Red-brown clay, 5YR 6/6.

d) Amygdaloid shape. Disk with a nine-leaf rosette and four holes. Incised ring around the periphery. Rim with herring-bone pattern. Beak-shaped nozzle with two oblique grooves either side and a smaller vertical groove in the centre, running from the ventilation hole to the hole in the nozzle. High solid handle with herring-bone pattern on the spine and grooves at the ends. Workshop signature on the base within a double incised ring (for parallels, cf.



for the upper surface Karivieri 1996, no. 228, pl. 42 and for the base Perlzweig 1961, no. 1347, p. 140). Red-brown clay, 7.5YR 6/6.

e) Amygdaloid shape with a square disk bordered by grooves on three sides. The fourth side is connected to the nozzle by a groove bordered by curved flutes with a hole between them. The disk is pierced by five more holes, one in the centre and four at the corners, with groups of nested curved lines between them. Rim with undulating lines alternating with rows of embossed circles either side of the nozzle and handle. Solid fluted handle. Workshop signature KY on the base within a double, incised almond-shaped outline (for parallels, cf. Karivieri 1996: for the upper surface no. 153, pl. 14, and for the base no. 250, pl. 22). Orange clay 7.5YR 6/6.

f) Amygdaloid shape. Disk with a nineteen-leaf rosette with curving leaves and a hole at the centre. Ring around the periphery. Rim with herring-bone pattern. Beak-shaped nozzle with two oblique grooves either side and a smaller vertical groove in the centre, running from the ventilation hole to the hole in the nozzle. Between these, embossed circles. Solid fluted handle. On the base an incised branch in a double incised ring (for parallels, cf. Karivieri 1996: for the upper surface nos. 179, 180, 185, pl. 39, and for the base, no. 181, pl. 39). Red-brown clay 5YR 6/6.

Publications: unpublished

CH. KOL. - P.M.

112 Waste from a Byzantine pottery workshop at Mikro Pisto, Rodopi

13th century

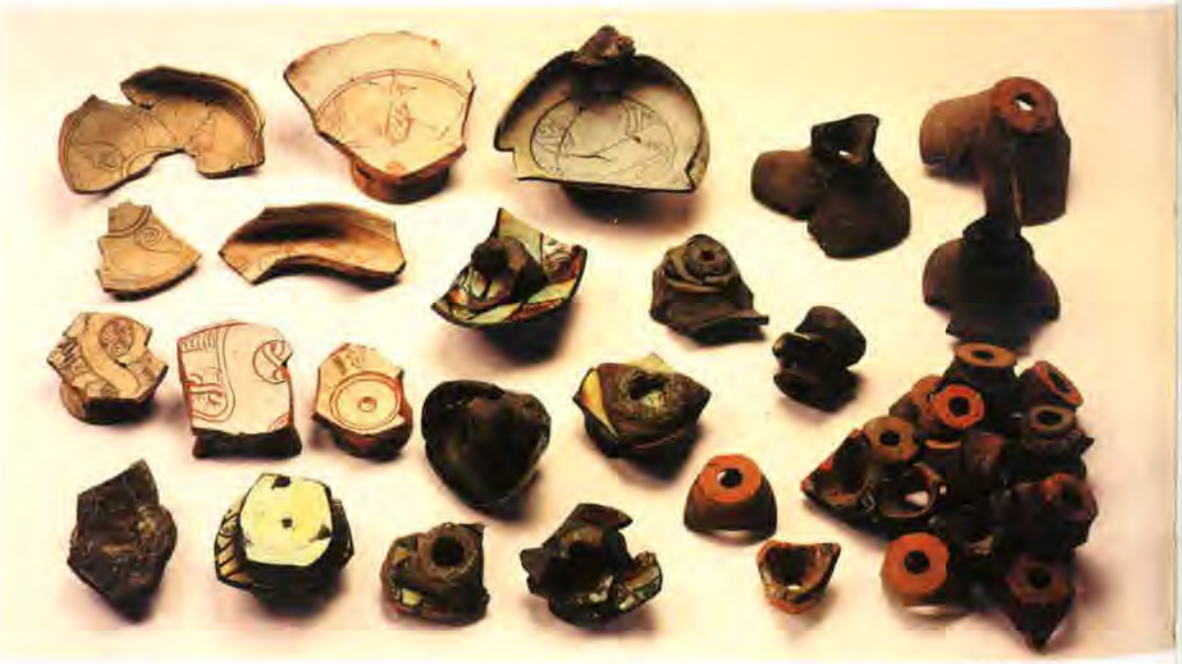
Provenance: Mikro Pisto, Rodopi

Komotini, Byzantine Archaeological Collection, excavation no. ΡΠΣ1/98

A Byzantine glazed pottery workshop discovered in 1988 in Thrace, near the village of Micro Pisto, Rodopi, may be added to the list of Byzantine pottery workshops known to date. It enriches our knowledge of the production centres and manufacturing techniques of Byzantine glazed vases. The large number of both unfinished and completed pots found enables us to compile a catalogue of the vases produced by the workshop. The interior surfaces of these vases were covered by an impressive variety of sgraffito decorative motifs. The trademark of the Thrace workshop is the figure-of-eight guilloche-knot, used either as the main design or as a supplementary motif. Study of the pottery waste revealed all the essential stages in the manufacture of the vases, from throwing on the wheel to the final firing. The most important discovery in the area of the workshop was the large number of tripod stilts. These constitute the best group discovered so far for the study of this particular category of stilts, which are also known from other pottery workshops (Varna, Veliko Tirnovo and Gratini). A number of clay objects in the shape of a truncated cone and three times the size of the stilts have been associated with firing. These were used instead of stilts in firing large vases and it is not impossible that they were also used as 'guides' to build the stack of pots. They were placed directly on the grill of the pottery kiln and the vases were piled up on top of them. The Byzantine glazed pottery workshop of Thrace is dated to the 13th century on the basis of the excavation evidence. It was built on the Via Egnatia, which made it easier to distribute its products on a wide scale.

Publications: Zikos 1998, pp. 41-54. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, pp. 243-248. Zekos 1999

N.Z.



112

GLASS-MAKER

113 Marble inscription of the *hyalas* Euphrasios

5th-6th century

Height 33 cm., width 23 cm., thickness 6 cm.

Provenance: Athens, Kerameikos

Athens, Epigraphic Museum, inv. no. EM 9869

The stele, of white marble, is broken at the bottom at the beginning of the roughly-dressed surface. A plain stele, the only decoration being the two crosses at the beginning and end of the text of the inscription, it stood above the grave of a glass-worker and his wife:

+ Κυμητί-
ριον Εὐφρα-
σείου οἰαλᾶ
κὲ Γενναδί-
5 *ας. +*

Lines 2/3: *Εὐφρασείου* for *Εὐφρασίου*. Line 3: *οἰαλᾶ* for *ὑαλᾶ*. Line 4: *κὲ* for *καί*. This stele of Euphrasios, and another Early Christian grave stele of a glass-worker from Athens, EM 13068, now in the Epigraphic Museum, furnish an indication, rather than direct proof, of the existence of glass workshops in Athens. As far as we know, the name Euphrasios is found at Attica only in this inscription, though there is one more occurrence of the name Gennadia (*IG* III 3456), also from the Early Christian period.

Publications: *IG* III 3436, Sironen 1997, no. 72

Z.K.-M.

114 Iron glass-worker's tongs

6th-7th century

Length 38 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/664

Glass-worker's tongs consisting of a straight, horizontal handle ending in two teeth of unequal size.

Publications: unpublished

E.M.

115 Workshop waste and samples of the output of a glass workshop

a) Middle Byzantine period

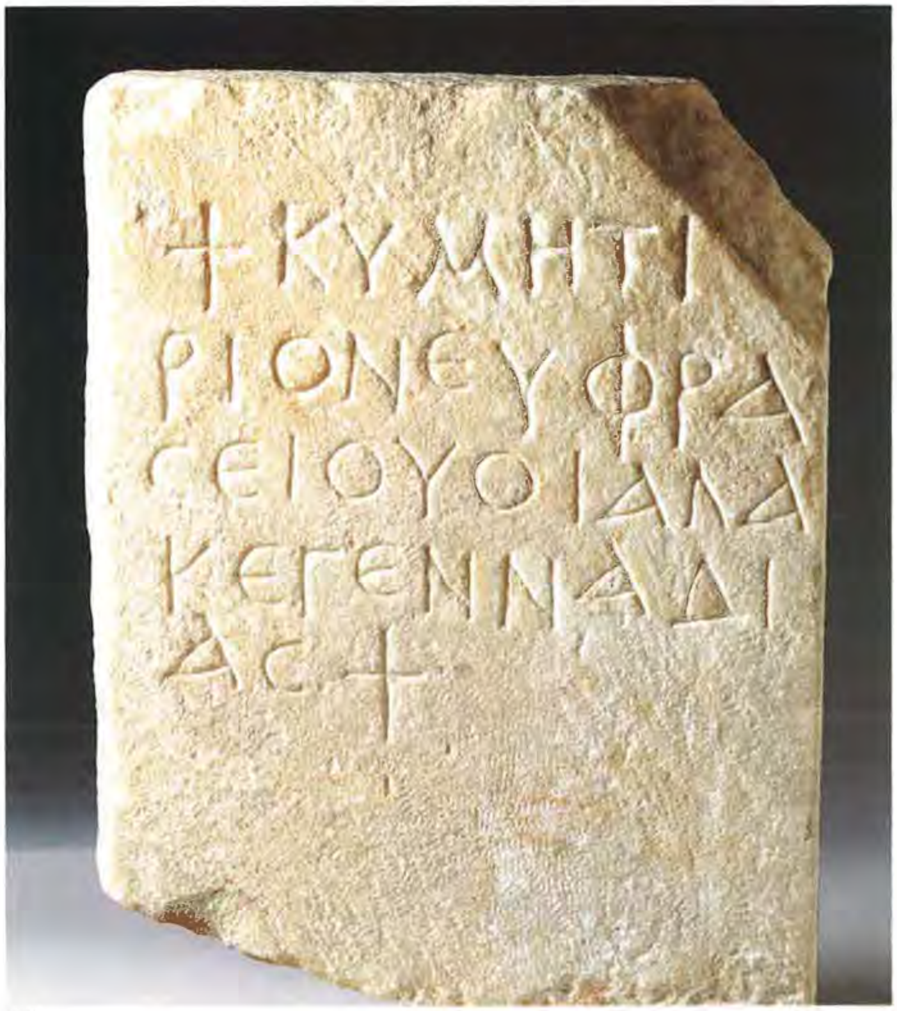
b) Early 9th century

Provenance: Thessaloniki

a) Thessaloniki, Museum of Byzantine Culture, inv. no. BY 298/2-6

b) Thessaloniki, Museum of Byzantine Culture, inv. no. BY 244

a) Amorphous masses of glass, glass panes, pieces of bracelets, beads and bezels to be set with stones are evidence for the existence of a glass worship in Thessaloniki, more specifically to the



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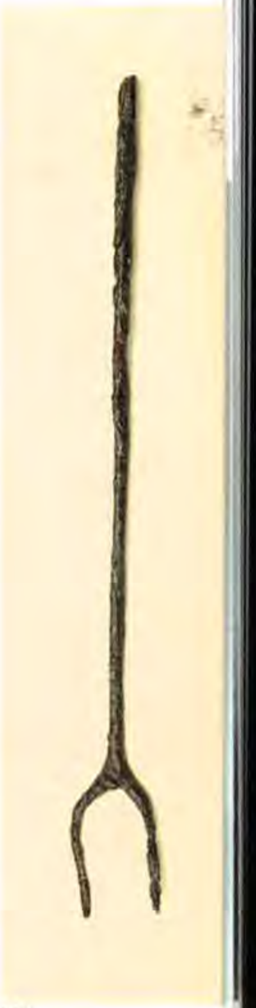

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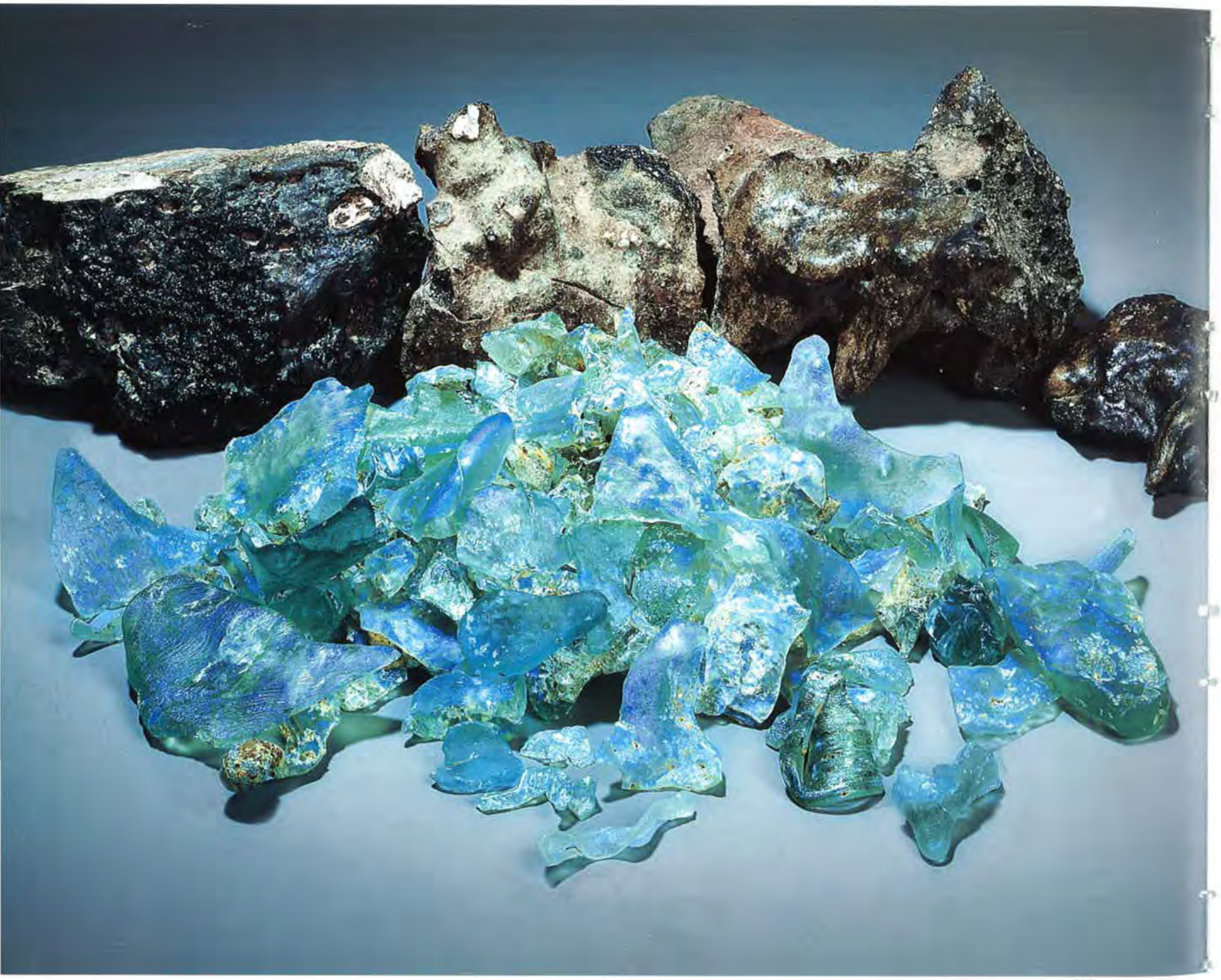
south of the *Mesi Odos* (Via Egnatia) and south-east of the church of Ayia Sophia (house at Agapis Street no. 3).

b) The material comes from the deposits of the kiln and waste pit of the glass workshop discovered on the archaeological site in Diikitiriou Square, Thessaloniki. More specifically, it consists of pieces of the brickwork grill, amorphous lumps of glass, malformed fragments, and parts of vases.

Publications: unpublished

I.O.K.



115

Activities in the countryside

The people who lived in the countryside were mainly peasants engaged in farming and stock-breeding. It is evident from finds made during excavations that farmers used the same handmade or animal-powered implements to farm the land that were in use in Roman times – tools such as mattocks, pruning hooks, sickles and plough-shares. Our main source of evidence for the use of the various farming tools is formed by manuscript miniatures.

Machines were generally used on only a limited scale: various types of presses for producing oil and wine were common, such as the ancient 'trapetais'.

Inscribed column capitals, such as cat. no. 116 from Rhodes, furnish evidence for the practice of using columns crowned by capitals to mark the boundaries of plots of land, thus providing confirmation for depictions in art (p. 56, fig. 2). Clay beehives demonstrate that farmers were also beekeepers; honey was, in any case, the only sweetening agent down to the 14th century, when sugar-cane began to be grown in the Mediterranean area.

Stock-breeding was another inseparable part of life in the countryside. Archaeological excavations have yielded examples of artefacts such as shears and bells for sheep and goats, and also vessels associated with milking, while inscriptions allude to 'aigiarioi' (goat-herds), shepherds and neatherds. Bird-raising must also have been a common practice, since inscriptions have been found referring to 'siteutarioi' (a person who fed up birds or animals for slaughter) and 'phasanarioi' (partridge-breeders). Bucolic scenes, particularly in manuscript miniatures and wall-paintings enrich our knowledge of life in the countryside *and the tasks involved in stock-breeding. Individual scenes from representations of the Nativity provide valuable evidence for the dress, equipment, and the life of shepherds, depicted in various moments of their daily chores.*

The vessels in the exhibition (cat. nos. 148-150) are adorned with scenes of hunting, a favourite Byzantine pastime. The wealthy, with their slaves, well-exercised dogs and specially trained hawks, hunted wild animals such as bears, foxes, deer and hares. The poorer people of the countryside, too, set traps with nets and lures to catch hares and birds in order to supplement their diet and their income.

A. TZITZIBASSI

FARMING

116 Column capital-boundary marker of the adjoining properties owned by Christophoros and Georgios

7th-8th century

Height 25.5 cm., side of abacus 25 cm., diameter of base 20 cm., letter height 1.5 cm.

Provenance: Rhodes

4th Ephorate of Byzantine Antiquities, inv. no. Γχ 1011

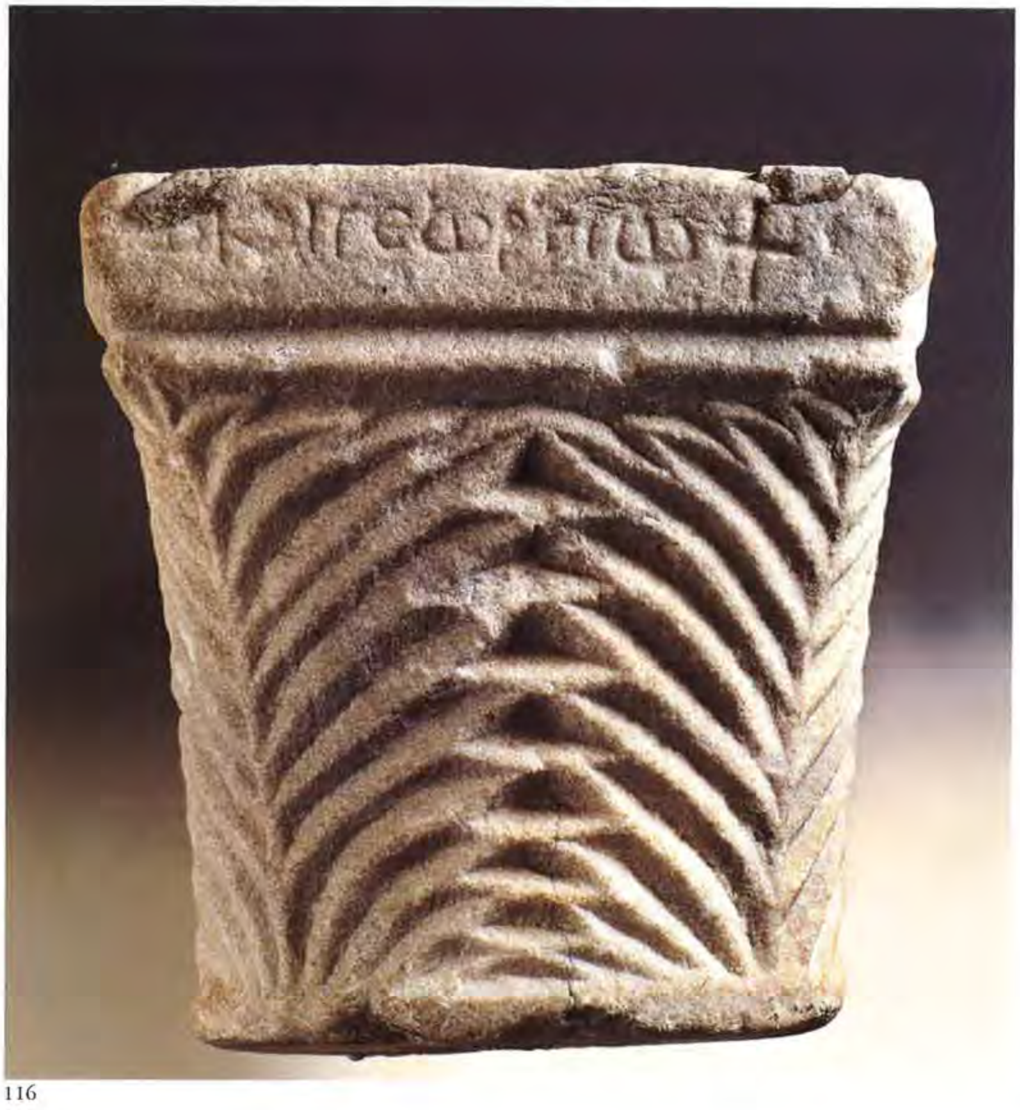
The capital has a square abacus, the side of which is quite badly worn. The surface is covered by four stylised acanthus leaves, the central ribs of which correspond with the four corners of the abacus, while their pointed ends are linked in pairs on the axis of each side, forming a vertical row of nestled triangles.
On all four sides of the abacus can be read the following engraved inscription:

> *+] Ὅροι διαφέρον[τες]*
> *]τοῖς κλι...*
> *μά]ρτυρες Χριστοφό-*
> *ρῳ καὶ Γεωργίῳ+*

According to this inscription, the capital crowned a column that served as a boundary marker between adjoining properties that belonged to Christophoros and Georgios. From the plural *'horoi'* it may be presumed that the two neighbours had set up other, similar markers, probably at the corners of their properties, to prevent encroachment. Inscribed boundary markers were used both by private individuals and also by the Church, to protect the boundaries of churches or other holy places (Orlandos 1948, p. 12, notes 3, 4).
The specific practise whereby farmers marked the boundaries of cultivated land with a column crowned by a capital is presented graphically in a 12th-century miniature from codex 602, fol. 384a of the Vatopedi Monastery (*Θησαυροί του Αγίου Όρους* 1991, vol. 4, p. 276, fig. 136).

Publication: Orlandos 1948, pp. 10-12, fig. 5-6

E.P.



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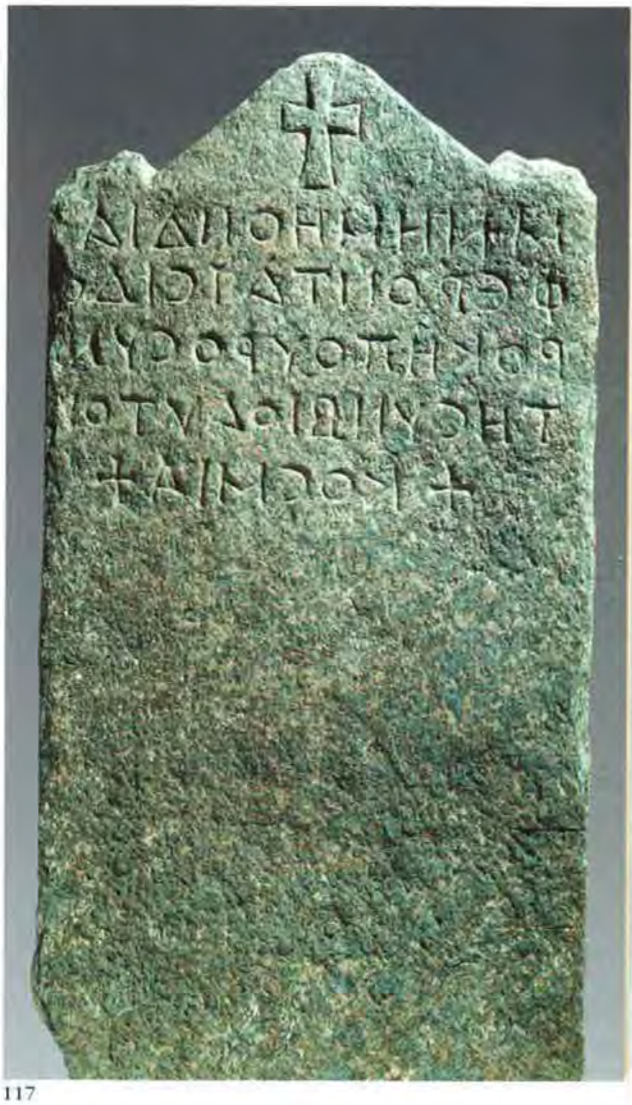


117

117 Marble inscription of the *kepouros* Isidoros

5th-6th century

Height 71 cm., width 36 cm., thickness 8 cm., letter height 2.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, inv. no. E 17

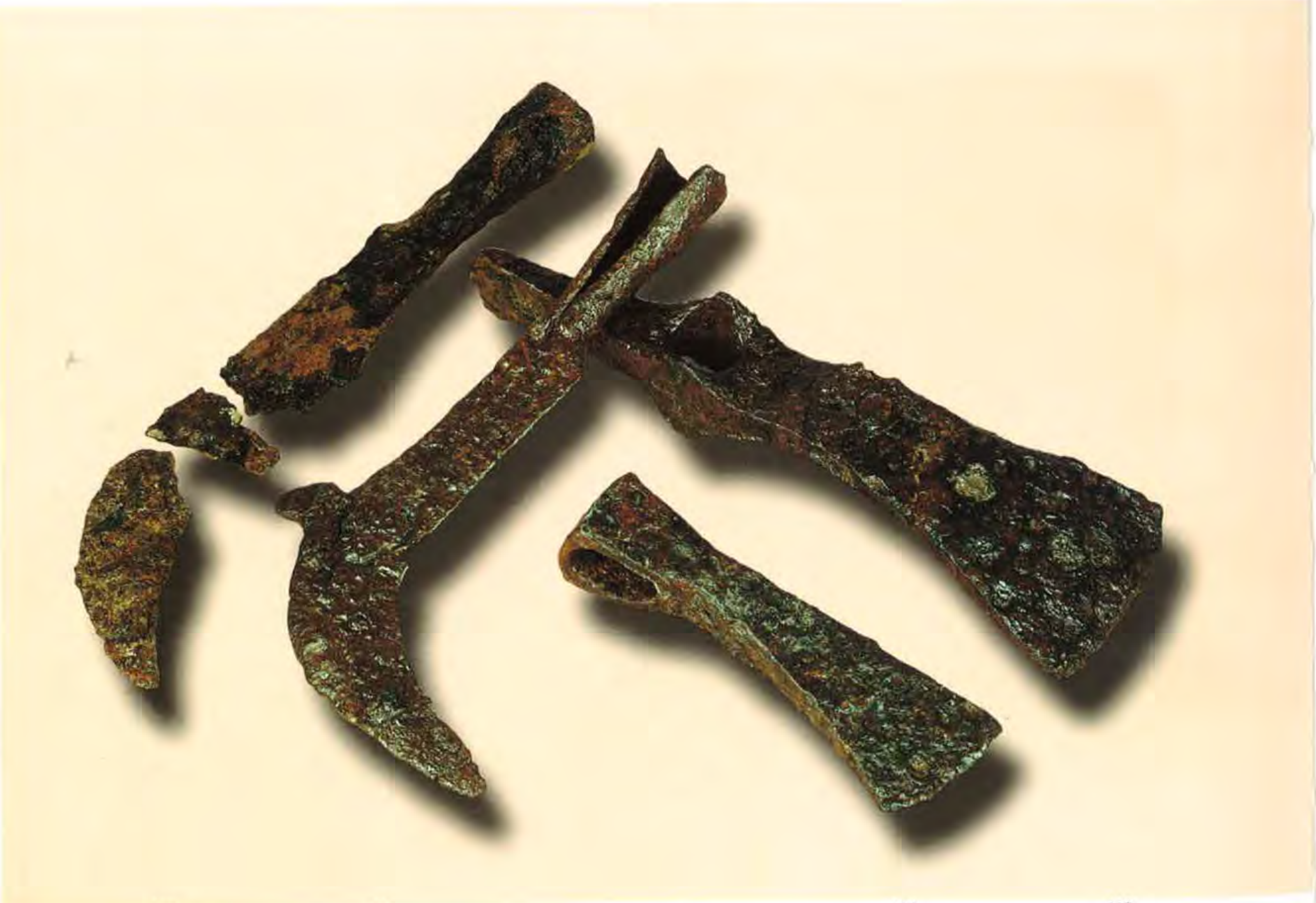
Schist grave stele surmounted by a pediment:

+
Μνημῆον δια-
φέροντα Ἰσιδό-
ρο κηπουρὸ σὺν
τὴ συνϐίο αὐτοῦ
5 *+Κοσμία+*

Isidoros was a *kepouros*. The profession of *kepouros* was regarded as one of the most humble and was widely practised, as is clear from the many preserved inscriptions. In the context of this profession, Justinian's *Novels* no. 64 (*Concerning kepouroi*) is of great interest: it censures their greed and also informs us that there was a guild of *kepouroi* in Constantinople, and that they used to tend gardens in the suburbs of the capital and cultivate them for their own benefit (Mentzou 1975, pp. 93-95).

Publication: Sotiriou 1929, p. 155, no. 13

A.D.



120 121 118 119

118 Iron axe

6th century

Length 16 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/615

Axe with a blade of triangular section and a vertical triangular hole to receive the wooden shaft. The bottom edge of the blade curves down, to make the cutting edge wider.

Publications: unpublished

E.M.

119 Iron mattock

6th-7th century

Length 29 cm., width 9 cm., thickness 0.3-5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/334

Mattock with two blades of unequal size, one slightly convex and square and the other triangular. Between the blades is a vertical circular hole with triangular protrusions to attach a wooden shaft.

Publications: unpublished

E.M.

120 Iron pruning-knife

6th-7th century

Length 24 cm., length of handle 8.3 cm., thickness of blade 0.5-0.8 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/4

Sickle or pruning-knife with a hollow handle, open cone and a blade of triangular section. A long wooden shaft would have been fitted in the handle.

Publications: unpublished

E.M.

121 Iron pruning-knife

10th-11th century

Length (estimated) 32 cm., greatest width (estimated) 4.5 m., diameter of shaft socket 3 cm.

Provenance: Thasos, Skala Rachoni, excavation of wine-press

12th Ephorate of Byzantine Antiquities, inv. no. ΘPA1/94/M12

Versatile farming implement. It consists of a convex blade with one cutting edge. One end is pointed and the other has a hollow base in which a wooden shaft would have been fixed. It was used for pruning vines and also for cutting shrubs. It is depicted in illuminated manuscripts (*Octateuch* of Smyrna, and Vatopedi Monastery, *Homilies of Gregory of Nazianzus* and manuscript of the works of Hesiod). It was also the symbol of St Tryphon, the patron saint of vine-growers. Similar examples dating from the 1st to the 14th century AD have been found in excavations in Romania, Bulgaria, and Yugoslavia. Generally speaking, the shape of this tool has not changed from ancient times to the present day.

Publications: Ostuni 1986. Bryer 1986, pp. 45-80

S.D.

122 Iron pruning-knife

12th-13th century

Length 19.8 cm., width of blade 2.8 cm.

Provenance: Akraiphnio

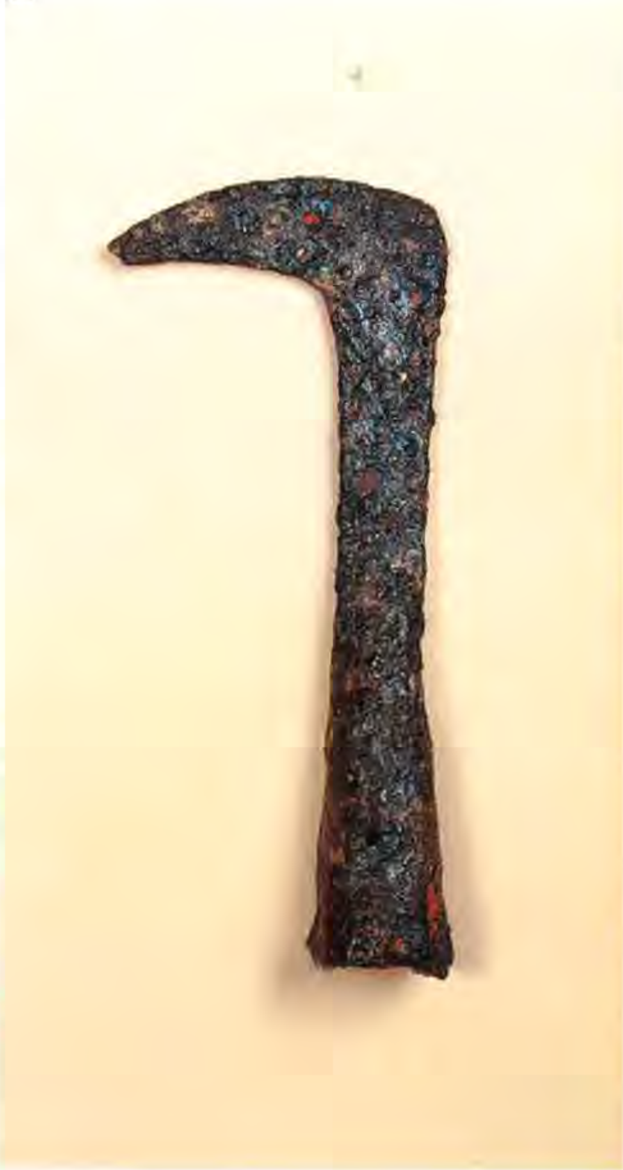
1st Ephorate of Byzantine Antiquities, inv. no, 8498

Curved blade ending in an integral hollow shaft with a small hole pierced through it to attach a wooden handle. Pruning-knives are depicted in illustrated manuscripts from Mount Athos (Liveri 2000, p. 282, fig. 7, 10, 11). In its simple form, it is still used today for pruning olive-trees (*Παραδοσιακές καλλιέργειες* 1978, p. 51, fig. 68, 69).

Publications: unpublished

CH.KOL.

122



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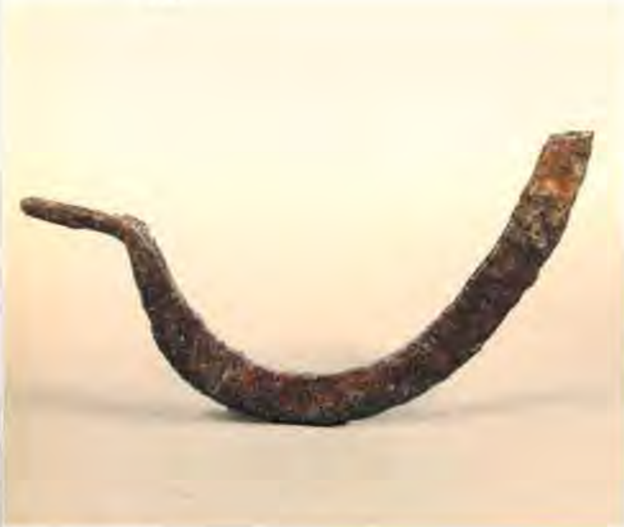

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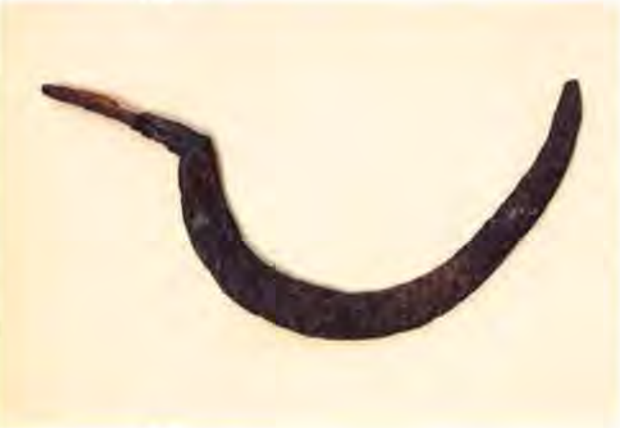

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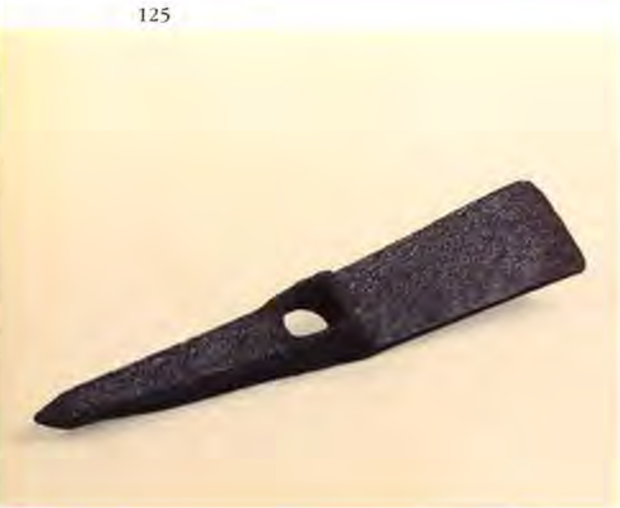


123 Iron sickle

Early Christian period

Interior opening of arc 28 cm., exterior opening of arc 33 cm., average thickness 1.7 cm., preserved length of handle 10 cm.

Provenance: Rhodes, New Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. MB 515

Almost intact sickle. The arc, of roughly elliptical cross-section, ends in a horizontal shaft to which the handle, made of wood or other organic material, now lost, would have been attached.

The tool is referred to in Byzantine texts as *drepanon* or *theriston*. In Early Christian mosaic floors, the month July holds a sickle (Asimakopoulou-Atzaka – Pelekanidou 1987, pp. 77-80, pl. 101α). *Therista* are also depicted in harvest scenes adorning illuminated manuscripts from the 11th to the 14th century (Liveri 2000, p. 279, with relevant bibliography).

Publications: unpublished

A.N.

124 Iron sickle

14th century

Length of blade 42,5 cm., length of handle 10 cm.

Provenance: Kato Paphos, Basilica of the Chrysopolitissa

Limassol, Medieval Museum, inv. no. MM 687 (K. Paphos Chrys/ssa no. 21)

Curved blade. The bottom edge projects at an angle forming a shaft to which would have been attached a wooden handle, a small piece of which is preserved. Sickles of this type were used to harvest grain.

Publications: unpublished

E.Z.

125 Iron mattock

Early Christian period

Length 37 cm., diameter of hole 7 cm., greatest width 7.3 cm., greatest thickness 5 cm.

Provenance: Rhodes, New Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. MB 513

Intact blade of an iron mattock, distinctly rusted and slightly flaked. The central hole of the socket for the wooden handle, which has not survived, divides the long tool into two equal parts, one a flattened rectangle and the other triangular with a pointed end.

All the related farming implements retain their same morphological type to the present day, since their functional characteristics have not changed.

No significant changes can be detected in farming equipment during the Byzantine period. The *Georgikos Nomos* refers to the sickle and the mattock amongst the tools that every farmer should have in his possession.

References to tools in the literary texts are rare, and there are no descriptions of them. However in a preserved Act of Patmos the author envisaged the clearing of 467 modii of land with mattocks and spades, in order to convert it into farm land (Harvey 1997, pp. 203, 205).

Publications: unpublished

A.N.

126 Iron axe

6th century

Length 17 cm., width 5.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

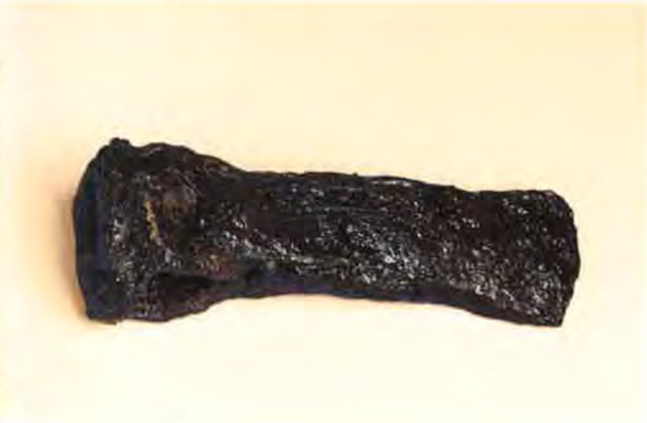
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/788

Axe with a blade of triangular cross-section and a triangular hole through it to receive a wooden handle. The bottom edge of the blade curves down, making the cutting edge wider.

Publications: unpublished

E.M.

126



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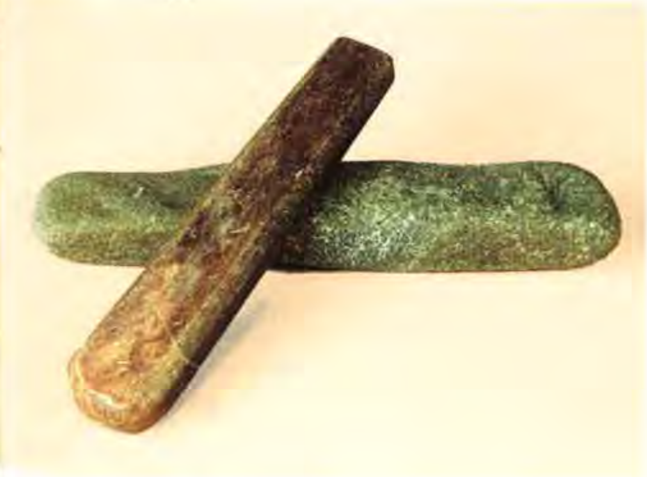


127 Whetstones

6th-7th century

a) Length 16.5 cm., width 3.4 cm., thickness 1.5 cm.

b) Length 20.5 cm., width 3.7 cm., thickness 2.7 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. a) ΒΑμ 32/28, b) ΒΑμ 32/70

Trapezoidal whetstones with rounded edges.

Publications: unpublished

E.M.

128 Iron ploughshare

Early Byzantine period (?)

Length 32.5 cm., greatest width 10.6 cm.

Provenance: unknown

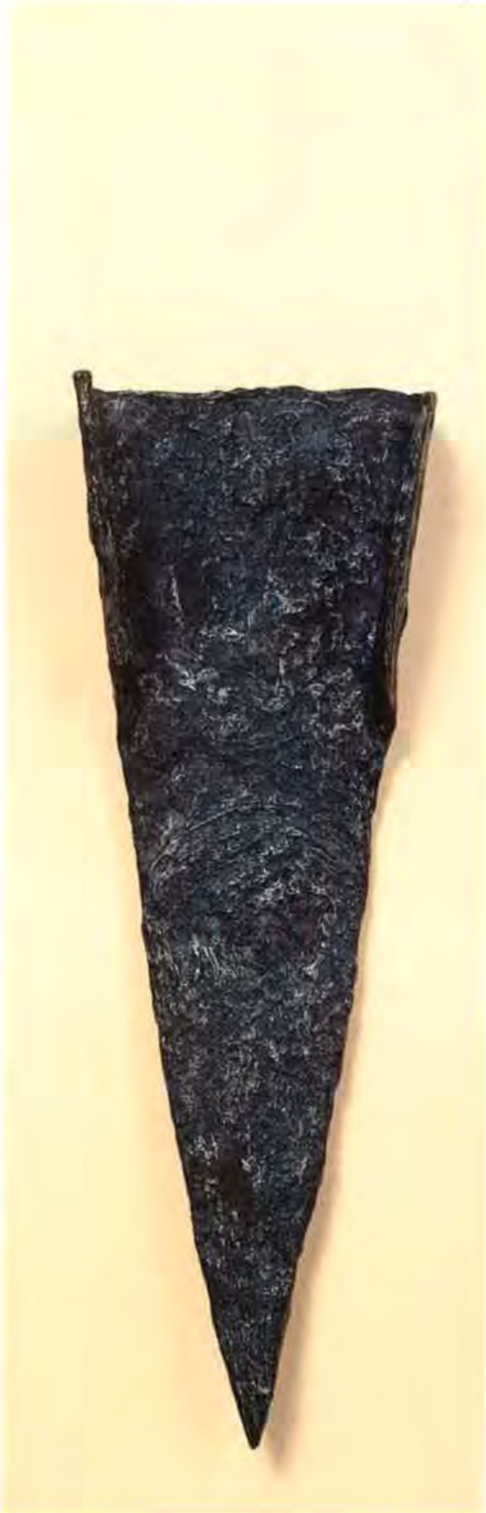
Limassol, Medieval Museum, inv. no. MM 684 (1947/IX - 24/2)

The blade and socket are formed from the same piece of metal, the ends of which are turned to form 'wings' with slightly rounded ends. The blade is triangular in shape. Slightly convex on the outer side (cf. Henning 1987, type A4, 48-57, pl. 20).

Publications: unpublished

E.Z.

128



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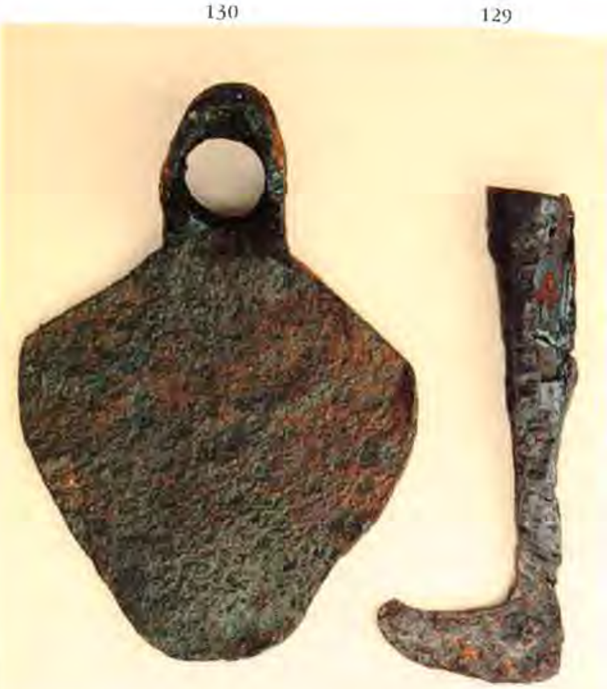
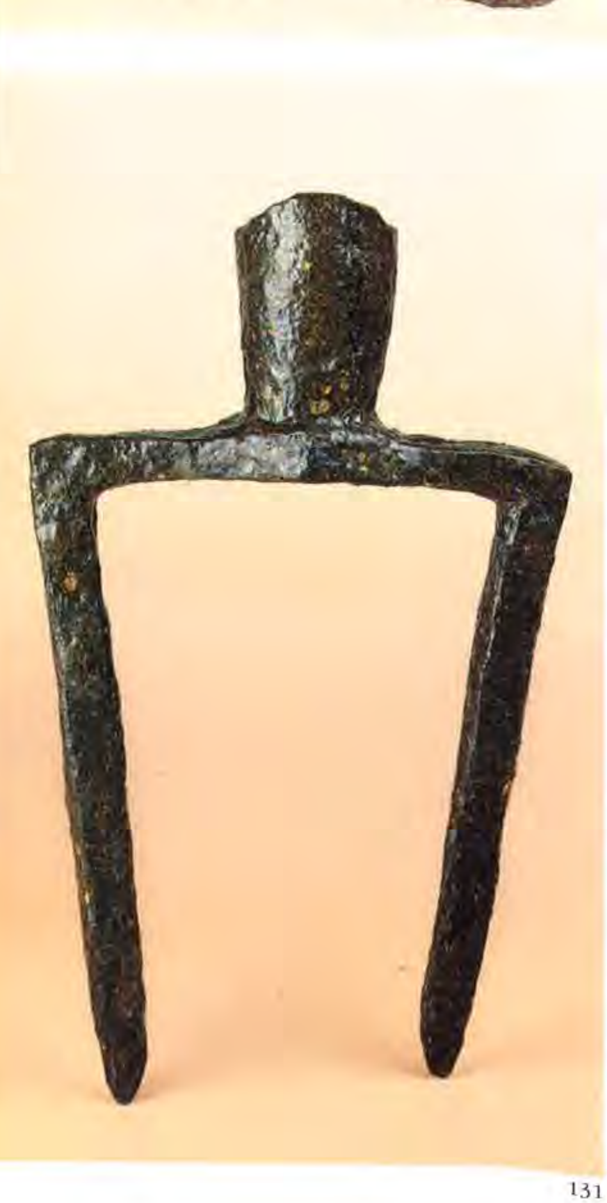




131

129 Iron scraper

First half of the 14th century

Length 21 cm., width of scraper 3 cm.

Provenance: Psalidas Tower, Nikiti, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1999

Forged farming implement that would have been attached to the back edge of the shaft of the goad. Identical tools were used until recently to clean off the mud that stuck to the ploughshare during ploughing.

Publication: Papaggelos 2000, p. 170

I.A.P.

130 Iron digging tool (adze)

13th century

Length 24 cm., width 17 cm.

Provenance: Paterma, Rodopi, excavation of a Byzantine church

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΡΠ1/80/Μ13

Broad iron adze with a timeless shape. A circular hole is preserved for attaching the wooden shaft. Similar tools, though of different shape, have been found at Červen and Veliko Tirnovo.

Publication: Bakirtzis – Zikos 1981, p. 42, phot. 9

N.Z.

131 Iron *dikellion* or *lisgarion* (fork)

12th-13th century

Length 36 cm., width 21 cm. (top), 14 cm. (bottom)

Provenance: Akraiphnio

1st Ephorate of Byzantine Antiquities, inv. no. 5141

The tool is the shape of the Greek letter Π, with a hollow, vertical socket in the middle of the horizontal arm to attach a wooden shaft. It was used to dig around the roots of plants, usually vines, to make it easier to fertilise and water them. When used, the two heavy prongs were pushed into the ground with the foot, as is clear from a depiction of viticulture in an illuminated 11th-century Gospel book (Paris, gr. 74, fol. 39v) (*IEE*, vol. VIII, p. 202). A depiction of the same tool can also be found in codex 602 in the Vatopedi Monastery, fol. 384a, dating from the 13th century (*Θησαυροί του Αγίου Όρους* 1991, p. 87, fig. 136). In medieval manuscripts of Hesiod's *Works and Days*, tools of this form are normally called *lisgarion* and less frequently *dikella* or *dikellion* (for a detailed examination of this issue, see Bryer 1986).

Publication: Koilakou 1988, p. 102, pl. 74δ

CH. KOI.

132 Two millstones for an olive-press

6th century

Diameter 58.5 cm., thickness 14.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3086/519, 520

Hemispherical millstones of green and grey limestone. They have incised decoration on the curved outer surface and a square hole pierced through the centre to allow a horizontal wooden beam to be passed through. They were the moving parts of a *trapetes* (Latin *trapetum*), a kind of olive-press, the operation of which was based on the rotation of the two millstones within a fixed, hemispherical basin (Hadjisavvas 1992, p. 9, fig. 8, 9). According to finds made during excavations on Chios and at Olynthos, *trapetai* were already known in the 4th century and continued to be used during the Early Christian period. Intact examples have been found at the villa Boscoreale near Pompeii, on Malta, and in the Roman Forum of Athens (Hadjisavvas 1992, pp. 9-10, Liveri 2000, pp. 283-285).

Publications: Marki 1994, p. 155, Marki 1996, pp. 728, 733, fig. 2

E.M.

133 Sherds from a shallow vase with graffiti

Middle of the 6th century

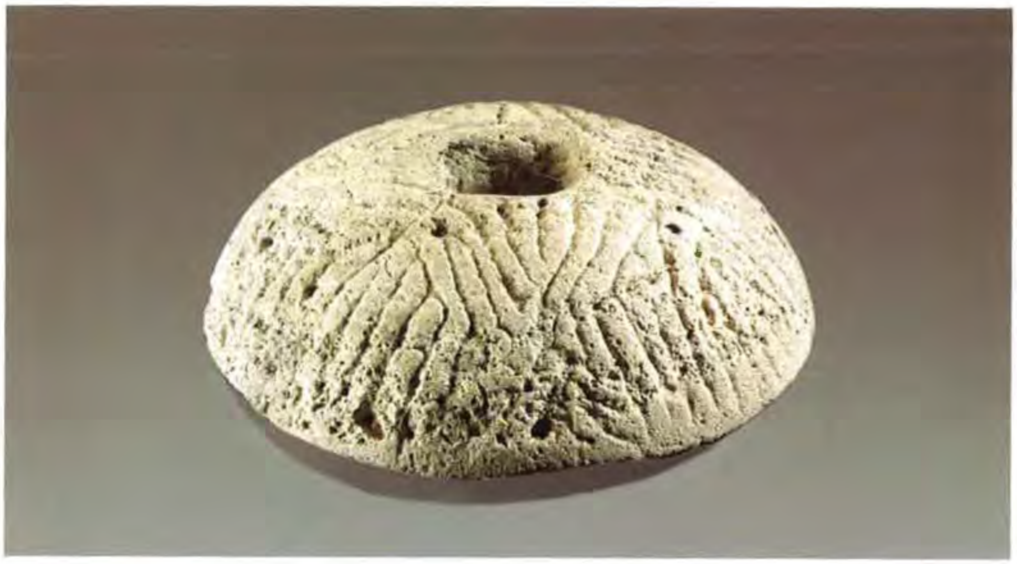
Provenance: Chalkidiki, Veria, Nea Syllata

10th Ephorate of Byzantine Antiquities, inv. nos. 1836, 1838-1842, 1844-1845, 1852-1853, 1856

Eleven sherds from a shallow plain storage vase, on which numerals are written in vertical columns. They are scratched with a point in a majuscule script. The sherds were found in an oil-press that was destroyed by fire about AD 500.

Publications: unpublished

A.TSA.



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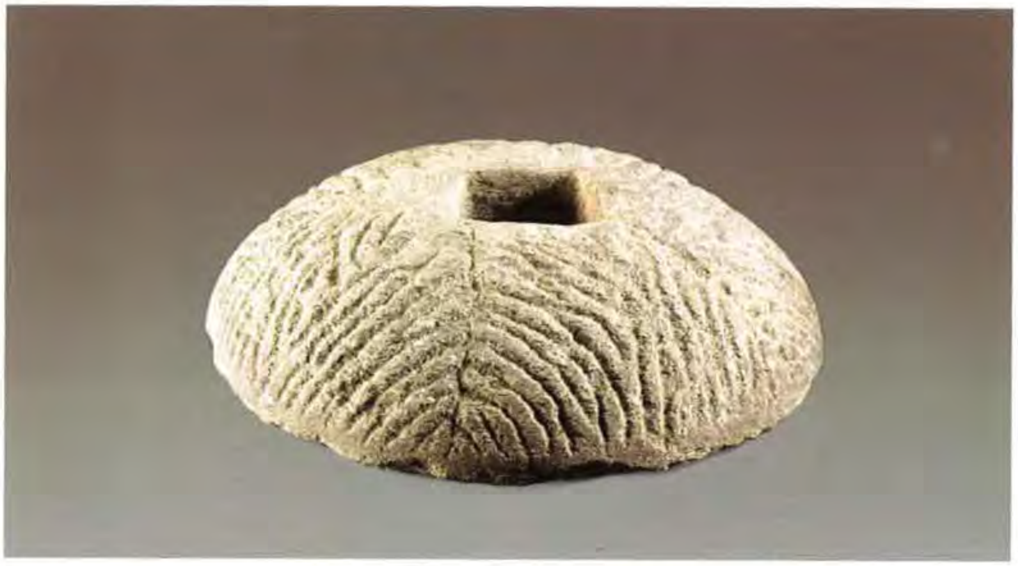

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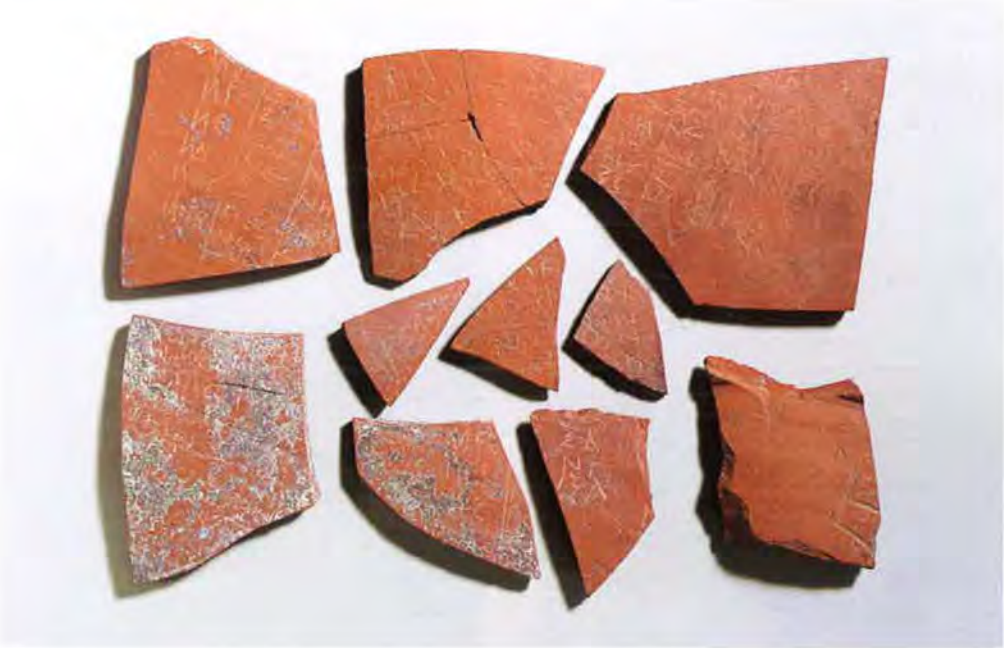


133

134 Marble inscription of the *siteutarios* Pavlos

5th-6th century

Height 31.5 cm., width 34 cm., thickness 5.4 cm., letter height 1.8-3.3 cm.

Provenance: Near Lerna, Argolid

Corinth, Archaeological Museum, inv. no. 1138

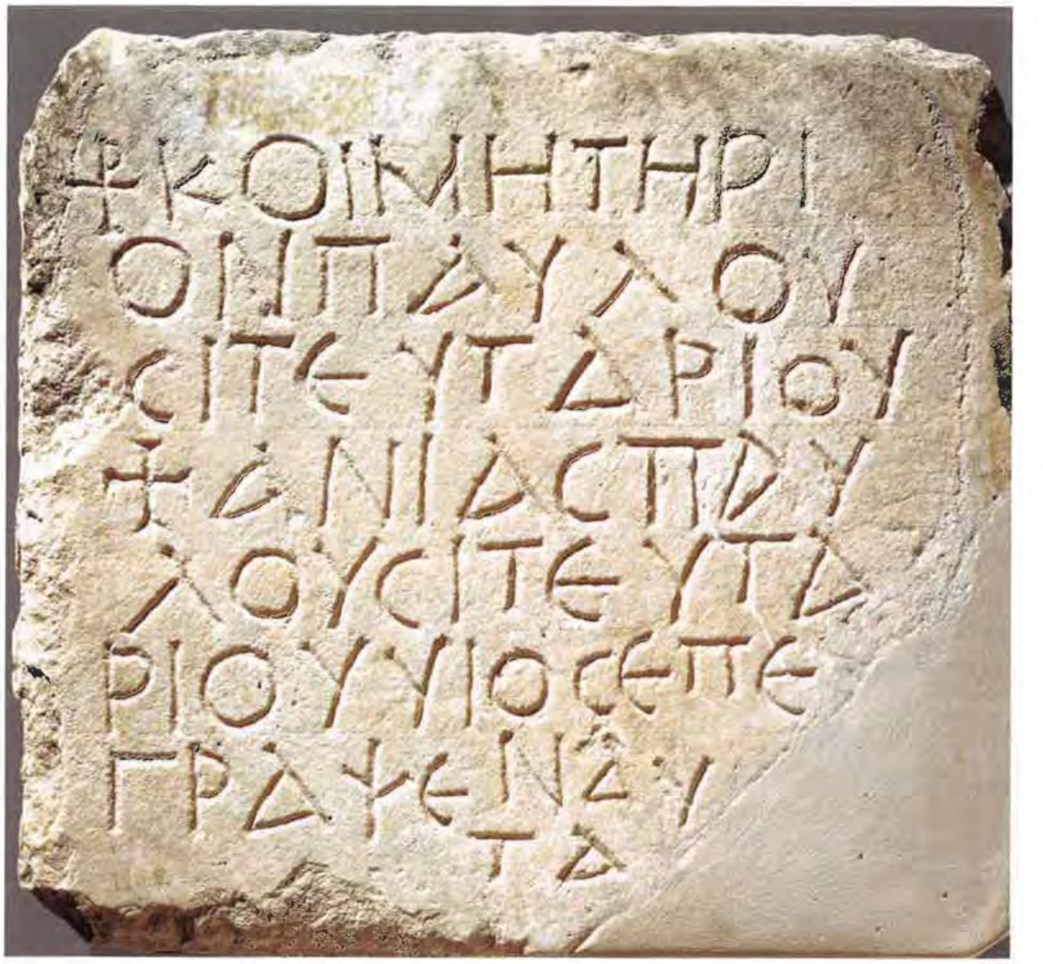
Grave stone with an eight-line inscription. Bottom right corner of slab missing:

+ Κοιμητήρι-
ον Παύλου
σιτευταρίου
+ Ἀνίας Παύ-
5 *λου σιτευτα-*
ρίου υἱὸς ἐπέ-
γραψεν αὐ-
τά

The grave belonged to Pavlos, who was a *siteutarios*, that is, a person who fed up animals and birds with a view to fattening and slaughtering them. The profession is also attested with the synonym *sitistarios* (Liddel and Scott, q.v.) in an Early Christian inscription from Corinth (Kent 1966, pp. 181-182, no. 559, pl. 47). Byzantines were particularly fond of lamb, goat and pork, which they ate roasted, boiled, or cured. The marketing of poultry products proved very profitable, and in the 13th century, the emperor himself, John Vatatzes, engaged in it (Motsias 1998, p. 110). The name of the lapicide is recorded at the end of the inscription, which is very rare. Anias, son of the deceased Pavlos, properly spelled and in clear, easily legible letters, inscribed the funerary inscription and proudly declares the fact, thereby achieving immortality.

Publications: Kent 1966, p. 177, no. 542, pl. 46. Commentary on the inscription in Feissel 1985, p. 365, no. 59

K.S. – A.T.



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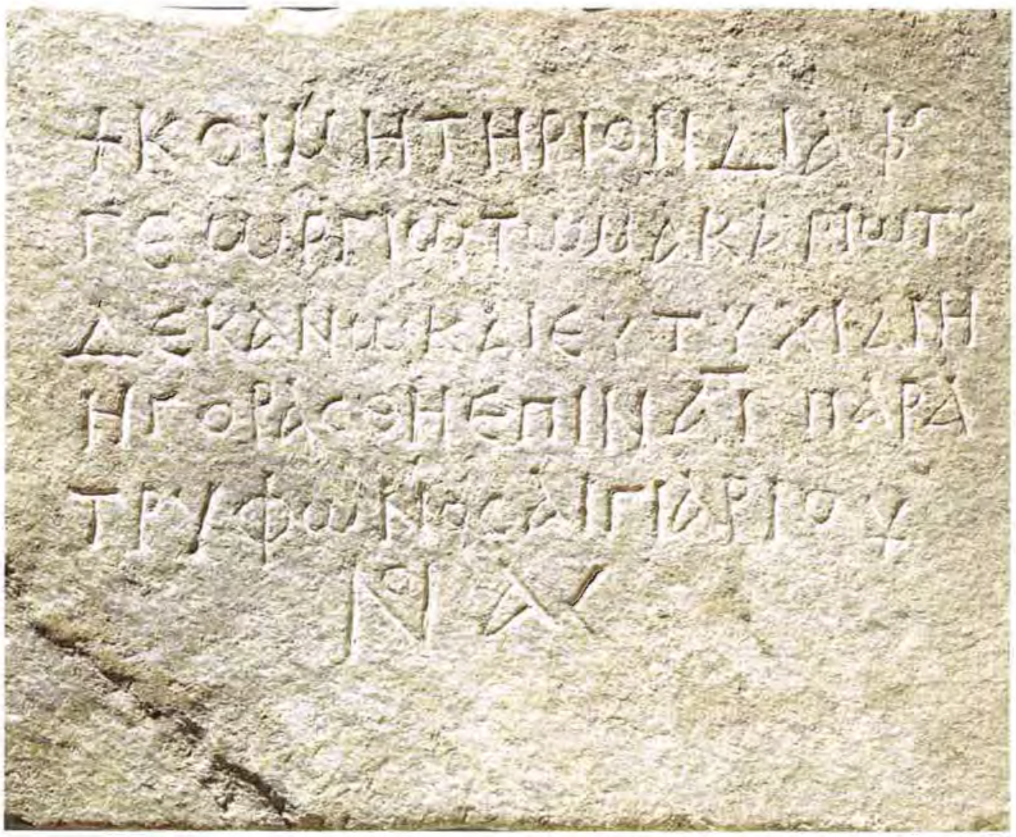


135

135 Schist inscription referring to an *aigiarios* (goatherd)

5th-6th century

Height 29.5 cm., width 39.2 cm., thickness 2.5 cm., letter height 1.5-3.5 cm.

Provenance: Near Lerna, Argolid

Corinth, Archaeological Museum, inv. no. 1029

Grave stone with a six-line inscription. Bottom left corner flaked:

+ Κοιμητήριον διαφ̄(έρον)
Γεωργίῳ τῷ μακαριωτ(άτῳ)
δεκανῷ καὶ Εὐτυχιανῇ
ἠγοράσθη ἐπιν(εμήσεως) ια̅ παρὰ
5 *Τρύφωνος αἰγιαρίου*
νό(μισμα) α̅<.

The grave belonged to Georgios and Eutychiane. It was purchased in the 11th (ια̅) year of the indiction from Tryphon, the goatherd, for the price of 1½ nomismata and was bought from Tryphon. The adjective *makariotatos* accompanying Georgios's name was at first used only for the martyrs of the new religion. Over the centuries, however, it came into more general use, and by the 5th-6th century, the adjectives *makarios* and *makariotatos* were common in funerary inscriptions (Andourakis 1991, p. 75). Georgios was a *dekanos* – that is, he held a lower-ranking ecclesiastical office (Kriaras 1977, vol. V, p. 2). The title is also attested in an inscription of the 5th-6th century from Thessaloniki (Feissel 1983, pp. 92-93, no. 93). Tryphon, who sold the grave, was an *aigiarios* – that is, a goatherd. The profession of goatherd is also attested in a mosaic floor of Madaba in Palestine, which has a votive inscription 'of the brothers and goatherds' (Feissel 1985, p. 363, no. 40), and is also found, incorrectly spelled *egiarios* in an inscription from Corinth (Kent 1966, p. 187, no. 587, pl. 50).

Publications: Kent 1966, p. 180-181, no. 556, pl. 48. Commentary on the inscription in Feissel 1985, p. 363, no. 40

K.S. – A.T.

136 Clay spouted vase, probably for milking

Early Byzantine period

Height 17.5 cm., base diameter 12 cm., rim diameter 16.3 cm.

Provenance: Attica-Mesogeia (Spata, excavation at Ayios Petros, on the site of the New International Airport)

1st Ephorate of Byzantine Antiquities, inv. no. 4713

Unpainted vase reassembled from fragments and largely restored. It has a broad flat base, body in the form of a compressed sphere, and wide mouth ending in a high, slightly everted rim. Two horizontal strap handles are attached to the upper part of the body, which has a short tubular spout ending in a trefoil.

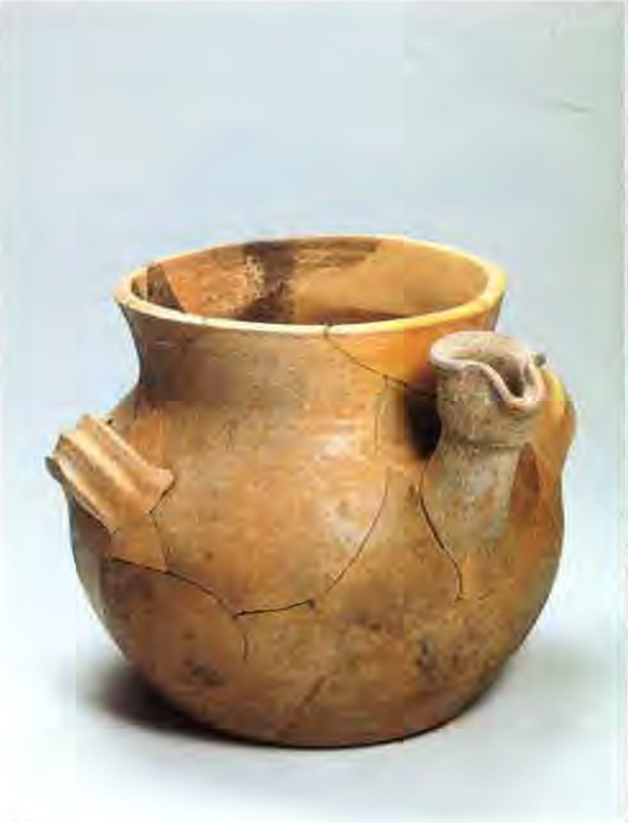
A similar vase with horizontal strap handles and a simple tubular spout has been found in Athens (see Liagouras 1973-1974, pp. 38-40, pl. 47β), and is dated to the late 4th-first half of the 5th century AD.

Vases of similar type, with a wide mouth and one or two vertical handles are known from the Athenian Agora (Robinson 1959, M300, p. 112, pl. 30, dating from the early 6th century), from Samos (Yerousi 1992-1993, pp. 251ff., no. 8048, pp. 267-268, pl. 50 γ, of the 6th-early 7th century), and from the Yassi Ada shipwreck (Van Doorninck 1982, P35, pp. 173-175, of the first quarter of the 7th century).

In early modern times, vessels known as *armeoi* had a similar shape; these are clay vessels used during milking, and have a characteristic wide, sometimes half-closed, mouth and a spout, to make it easier to decant the liquid into some other container after it was collected (cf. Korre-Zographou 1995, p. 252, no. 458, p. 298, no. 561).

Publication: Ghini-Tsofopoulou 2001, p. 153, fig. 15

E. G.-T.



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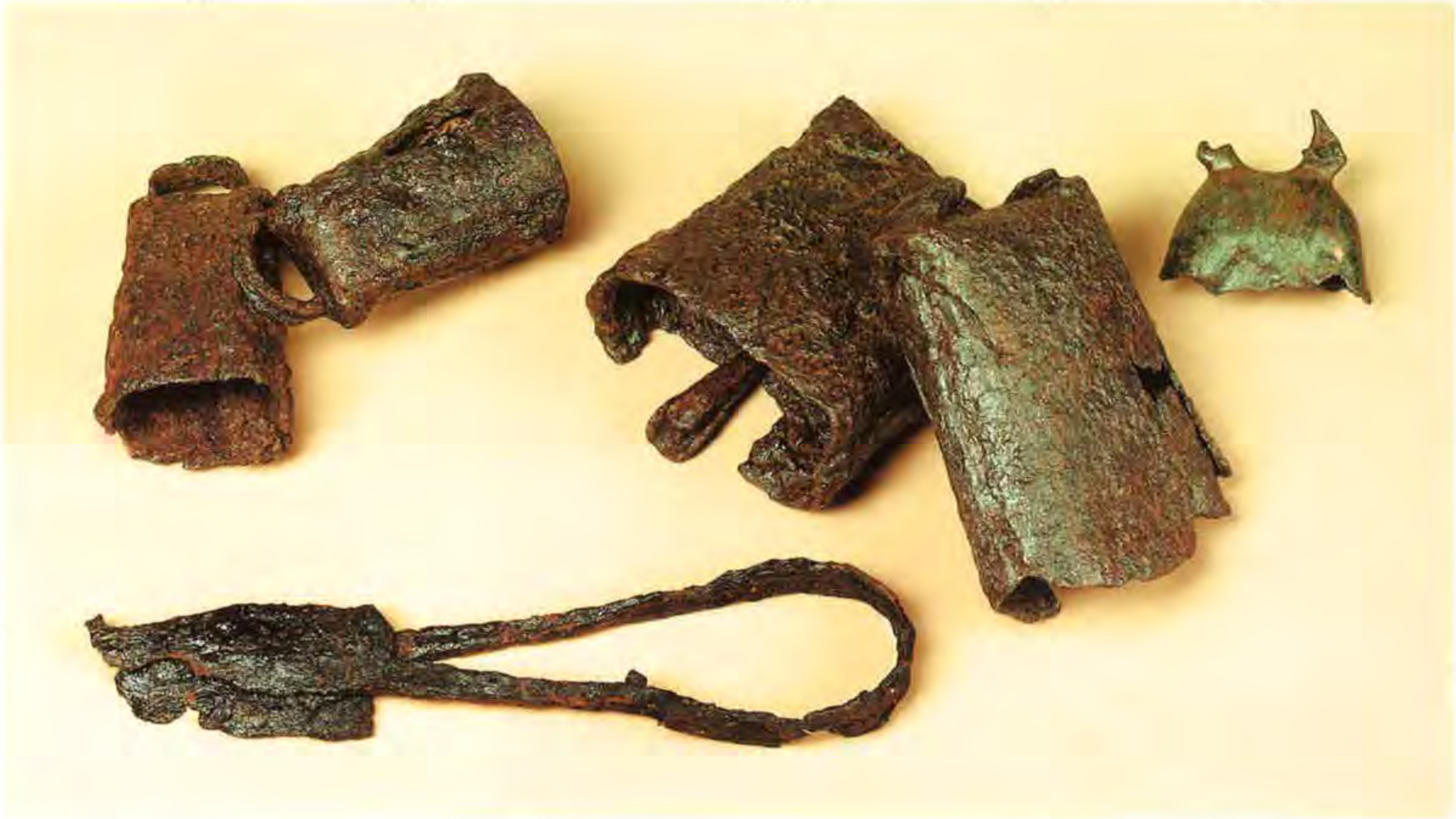


137 Iron shears

6th century

Total length 19 cm.

Provenance: Thasos, Limenas, excavation of an Early Christian basilica

12th Ephorate of Byzantine Antiquities, inv. no. ΘΑ5Β/94/Μ17

Sheep shears. The tool consists of a single piece of iron, which is curved and ends in two blades, each with one cutting edge. It was used to shear both sheep and goats. Similar tools have been found in excavations of medieval settlements in Yugoslavia, Romania and Bulgaria and attest to the timeless nature of the tool.

Publications: Iliopoulou 1938-1939, p. 274, Koukoules 1952, p. 324, Ostuni 1986

S.D.

138 Iron bell

3rd-6th century

Height 8.9 cm., opening 8×4 cm.

Provenance: Tripotamos, Sithonia, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1910

The bell consists of a wide piece of iron sheet, folded and connected at the side by means of iron clamps (*birtsimia*). The shape, rather flattened and with rounded corners, is still found in Chalkidiki at the present day. The clapper is made of iron in the shape of a long narrow cone, a shape apparently chosen to produce two tones when it rang. The top of the clapper was hammered and elongated, like a thick wire, which was bent back to form the suspension ring.

To hang the bell, a long iron spindle was passed sideways through the top. It may be supposed that there were several clappers, possibly three, placed side by side. The one preserved is 5.3 cm. high. The bell was probably hung around the animal's neck by means of a leather thong, 4 cm. wide at most, which passed through the pear-shaped construction, traces of which can be made out at the top of the bell.

Publications: unpublished

I.A.P.

139 Brass bell

3rd-6th century

Preserved height 5 cm., opening 8×4.5 cm.

Provenance: Tripotamos, Sithonia, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1911

Cast; squashed shape of oval cross-section. The clapper is not preserved. Presumably a bell from a young animal.

Publications: unpublished

I.A.P.

140 Iron bell

Early Christian period

Height 8.3 cm., width 4.2 cm., thickness 3.4 cm.

Provenance: Kolchis, Kilkis

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 150/1

Rectangular bell made of a forged piece of metal with a suspension element in the shape of a strap.

Publications: unpublished

A.A.

141 Iron bell

6th-7th century

Height 10 cm., width 3.5 cm., thickness 0.2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/221

Rectangular bell, reassembled.

Publications: unpublished

E.M.

142 Copper-alloy bell

6th-7th century

Height 9 cm., diameter 8.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/416

Bell in the shape of a truncated cone incorporating a suspension ring.

Publications: unpublished

E.M.

143 Iron *sandratsi* (tool for shoeing animals)

14th-15th century

Height 23 cm., greatest width 18 cm.

Provenance: excavation at the Monastery of Ayios Georgios Vranokastrou

Drama, Archaeological Museum, inv. no. ΚΠΛ 1/95/M3

Tool used to cut the hooves of animals in preparation for nailing on the shoes. It consists of a semicircle 12 cm. in diameter, to the edge of which is attached an iron shaft of square cross-section with a pointed end. The shaft-handle originally had a wooden sheath. The integral projection at the edge of the semicircle was used to clean dirt from the cavity in the hoof, after the removal of the old shoes and before the new ones were attached. Similar tools for shoeing are to be found in areas where animals are still used for farming and stock-raising purposes.

Publication: Zikos – Bakirtzis 1996, p. 861, fig. 12

N.Z.

144 Iron *anaboleus* (stirrup)

First half of the 14th century

Length 14 cm., width 13.5 cm., greatest thickness 1 cm.

Provenance: Psalidas Tower, Nikiti, Chalkidiki

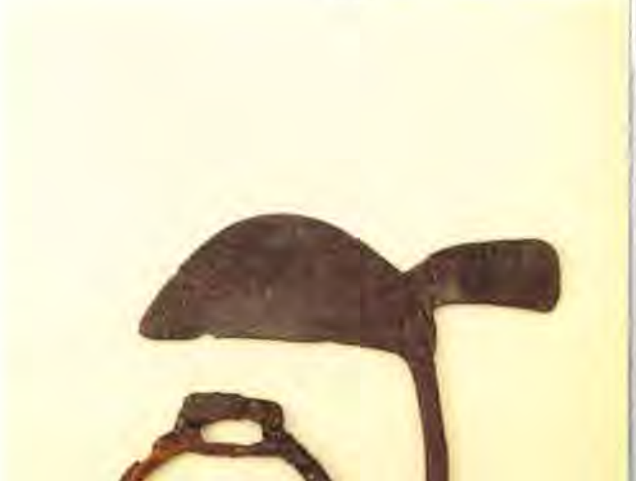
10th Ephorate of Byzantine Antiquities, inv. no. 2000

Typical forged stirrup, suspended by a leather thong.

Publications: unpublished

I.A.P.

143



144

145 Iron axe

13th century

Length 14 cm., width of blade 11 cm.

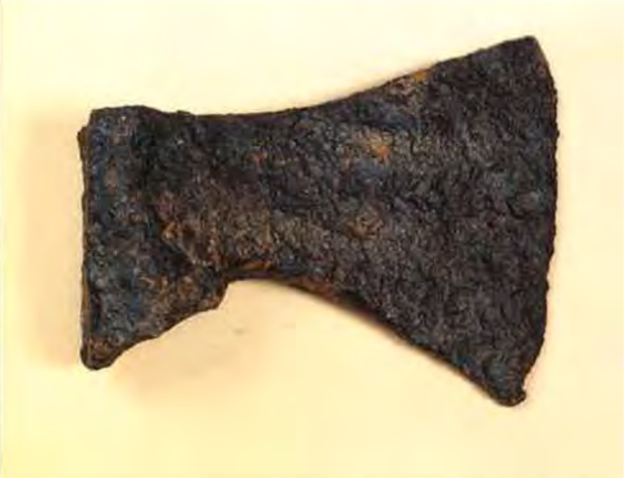
Provenance: Thebes

1st Ephorate of Byzantine Antiquities,
inv. no. 9593

The axe, which is intact, is triangular in shape and has a wide single-edged blade. It has a socket for a wooden handle, which is of elliptical cross-section at the top and circular at its chamfered end. The shape is the same as the tool used today for pruning (see *Παραδοσιακές καλλιέργειες* 1978, pl. 66-67), though in Byzantine times it was used for hunting boar (Koukoules 1952, p. 392). In medieval illuminated manuscripts of Hesiod's poem *Works and Days*, a similar type of axe is called *axine* (Bryer 1986, p. 74).

Publications: unpublished

CH.KOL.



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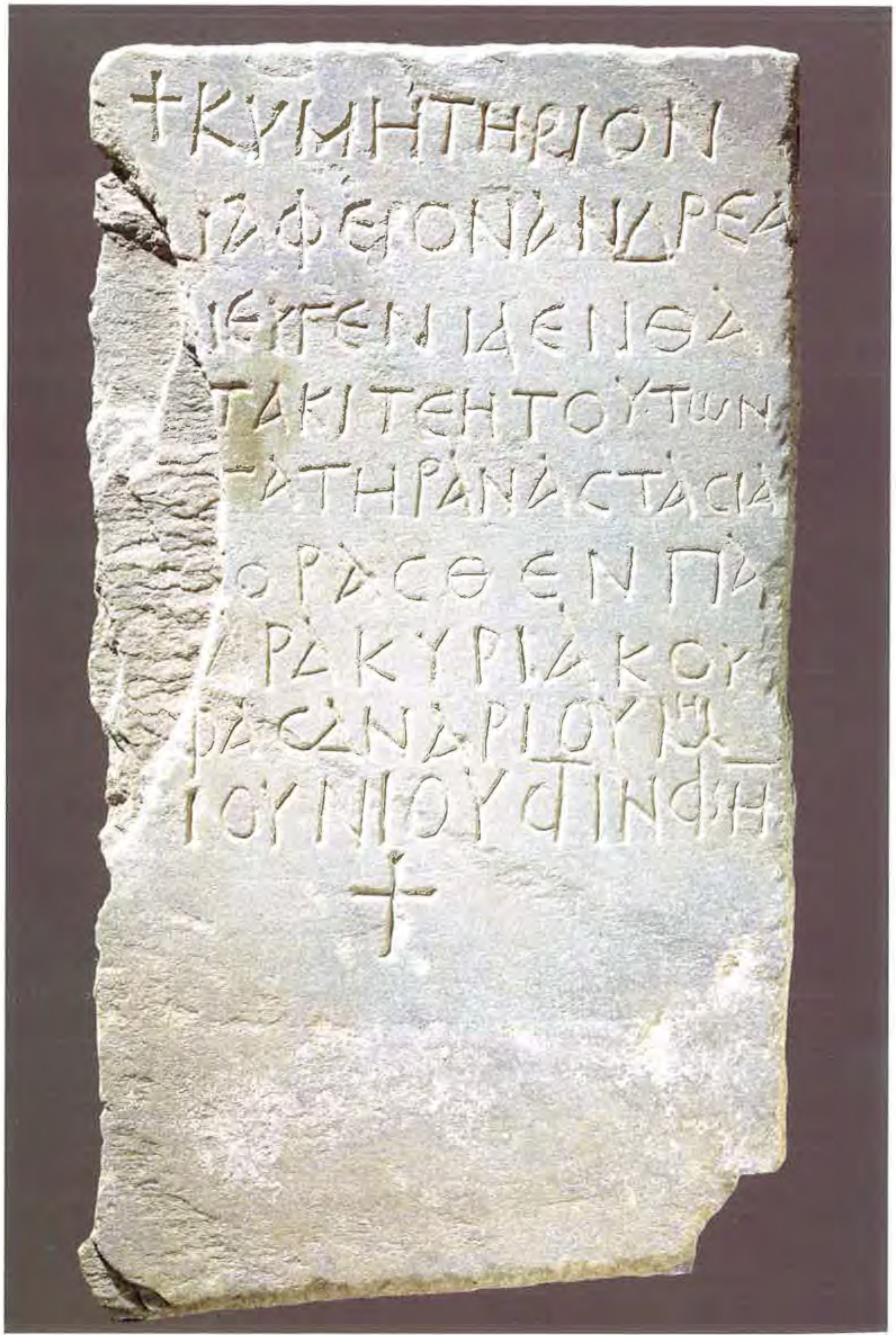


146

146 Schist inscription with a reference to a *phasanarios*

5th-6th century

Height 47.5 cm., width 26.7 cm., thickness 2.8 cm., letter height 1.5-3.5 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 1049

Inscribed grave stone. Part of the left side missing:

+ Κοιμητήριον
διαφέρον Ἀνδρέα
[κ]α̣ὶ Εὐγενία, ἔνθα
[κα]τάκιτε ἡ τούτων
[θυ]γ̣άτηρ Ἀναστασία,
[ἀγ]ορασθὲν πα-
[{[π]α}]ρὰ Κυριακοῦ
φασαναρίου μη(νὸς)
Ἰουνίου δ̅ ἰνδ(ικτιῶνος) η̅
+

Family tomb of Andreas and Eugenia, in which their daughter Anastasia was buried. The grave was purchased from Kyriakos, who was a *phasanarios* (Latin *phasanarius*) – that is, a breeder of partridges. The profession of *phasanarios* is also mentioned in an inscription of the 2nd-3rd century from Thessaloniki, now in the Constantinople Museum (*IG* X 2.1., p. 245, nos. 857-858).

Publications: Kent 1966, p. 182, no. 561, pl. 49. Commentary on the inscription in Feissel 1985, p. 363, no. 38

K.S. - A.T.

147 Clay beehive

6th-7th century

Length 51 cm., diameter 18-23 cm.

Provenance: Attica-Mesogeia (Kalyvia, Ayios Ioannis at Gouri Bim)

1st Ephorate of Byzantine Antiquities, inv. no. 7717

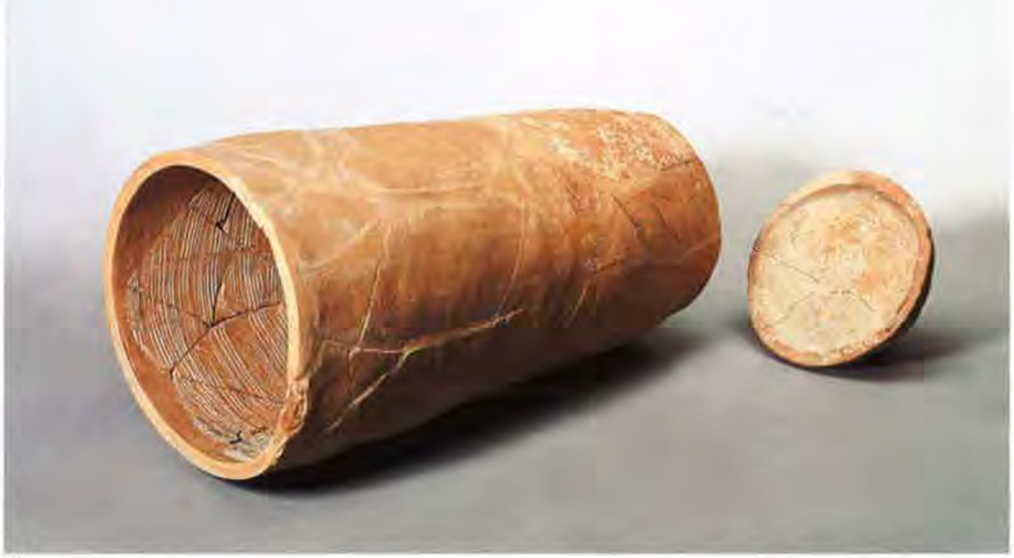
Reassembled from fragments, with some small parts restored. A small piece at one end is missing.

It is unpainted and has a long cylindrical body that gradually widens towards one end. On the inside it has parallel bands of combed incisions. The base that belongs with it comes from the originally closed narrow end, from which it was cut away at a later stage of its use. The size of the beehive could be increased by adding extensions to it. The use of clay beehives is known from prehistoric times and continued down to the medieval period. During use, the vessel was placed in a horizontal position and the wider open end was closed with a lid, pierced to allow the bees to enter. Similar objects and fragments of them, normally recognisable from the incised interior of the walls, are often found in excavations of rural sites in Attica, where the bee-keeping tradition is still alive today.

For the use of beehives, see Jones 1976, pp. 80-91 and Andreou 1988, pp. 73-74, pl. 44α, 45α.

Publications: unpublished

E.G.-T.



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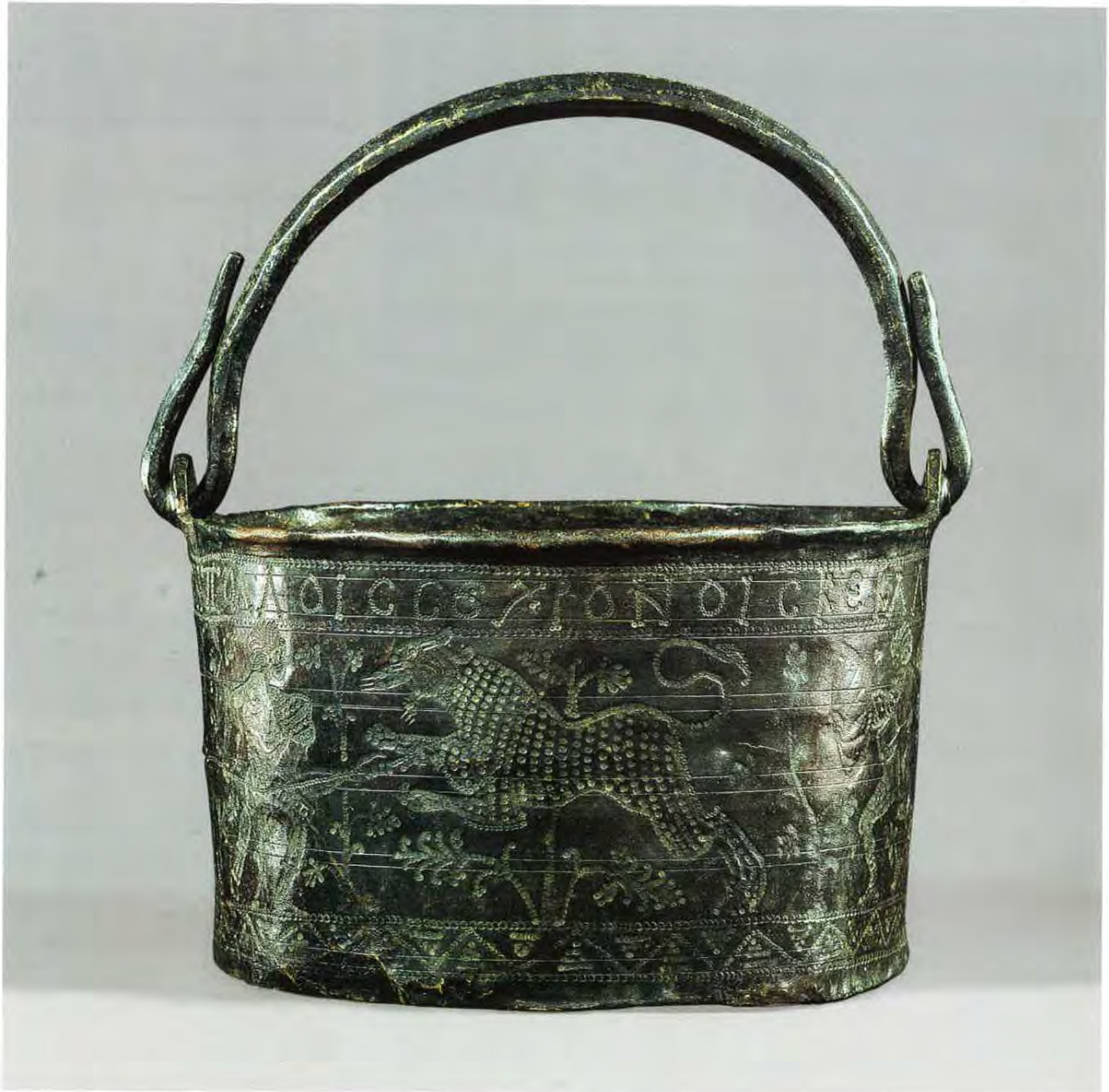


148 Brass situla with a hunting scene

First half of the 6th century

Height 10.7 cm., rim diameter 17.8 cm., base diameter 17 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 32553

Hammered brass, lathe turned, ring punched. Brass cylindrical *situla* (bucket) worked on a wheel, with a semicircular handle of polygonal cross-section threaded through two lugs that project from the rim of the vessel. The decoration on the vertical walls is arranged in three bands. The uppermost one bears the majuscule Greek inscription *ΥΓΙΕΝΩΝ ΧΡΩ ΚΥΡΙ(Ε) ΕΝ ΠΟΛΛΟΙϹ ϹΕ ΧΡΟΝΟΙϹ ΚΕ ΚΑΛΟΙϹ ΕΥΤΥΧΩϹ*. The beginning of the inscription is marked by a stylised bird. The broad central frieze is adorned by a hunting scene with five men attacking two imposing felines. Trees, plants and a hunting dog complete the composition. The lowest band is filled with geometric motifs. The entire decoration is executed with ring punces. In order to organise the decoration of the surface the craftsman used incised guide lines. The Benaki Museum *situla* is one of a group of similar copper-alloy buckets that share a common shape –with slight variations–, technique, and decoration, and also the form of the inscription referring to health and happiness (Mango et al. 1989. *Byzantium* 1994, no. 77, pp. 85-86 [M.Mundell-Mango]). These vessels have been found in regions ranging from Syria to Britain and Spain, attesting to the wide dissemination of the type. Their close similarities and the inscriptions suggest a common place of manufacture, probably in the area of Antioch. As is suggested by depictions of such *situlae* in mosaics with scenes of bathhouses (Kontoleon 2000, p. 148, fig. 2), these buckets were probably used for water. Hunting, a favourite pastime of Roman aristocrats was also a very popular motif in the decoration of mosaic floors in Late Antiquity, and in that of everyday life objects like *situlae*. The depiction of heroic hunts, in particular, fulfilled decorative needs on the one hand, according to the fashion of the day, and on the other symbolically conferred upon the owner of the vessel the spiritual endowments of the hero-hunters.

Publications: Delivorrias – Fotopoulos 1997, fig. 303, 306. Delivorrias 2000, p. 60.

A.DR.

149 Glazed bowl with a hunting scene

Late 12th-early 13th century

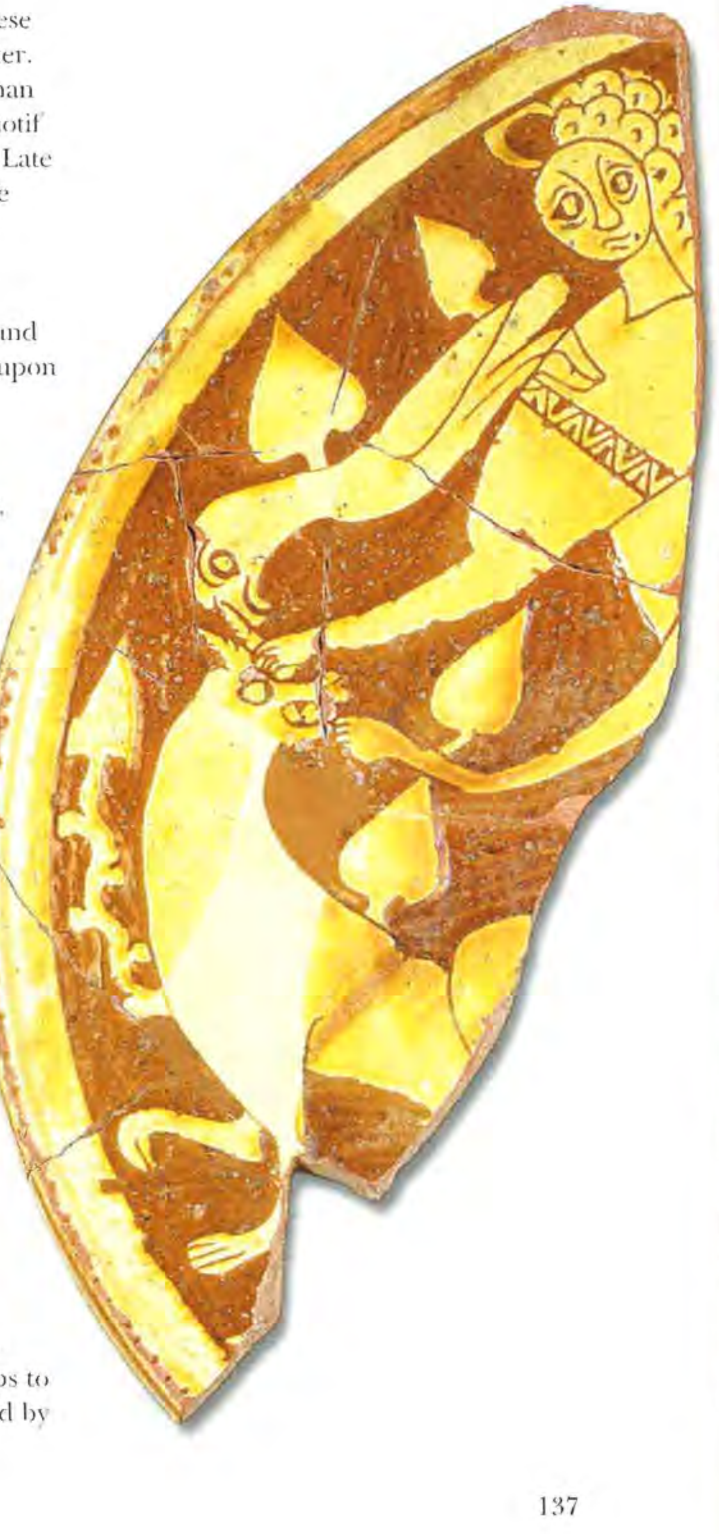
Rim diameter (estimated) 40 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 5127

Fragment of a large shallow bowl. Part of a hunting scene with a hawker is preserved, rendered in champlevé. Red fabric. Shallow body with oblique walls. Rim with rounded edge. Layer of white slip covering the interior surface, with a very thin layer on the exterior. Champlevé decoration with sgraffito details: a hawker, frontally, wears a sleeved garment and has curly hair. On his right shoulder sits a hawk that stoops to bite an animal, probably a deer, held by

149



the hawker with both hands. The decoration is completed by ivy leaves and a foliate scroll in the background. The interior and exterior surface is covered by a shiny yellowish glaze, giving the exposed areas of clay and the outer edge of the rim a brown colour. Hunting with birds of prey was practised not only in the medieval West but also in Byzantium (Papanikola-Bakirtzi 1986).

Publications: *ΑΔ* 48 (1993), Chronika, pp. 77-78, pl. 32δ. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, cat. no. 49

CH.KOL.

150 Glazed bowl

Late 12th century

Preserved height 5.3-5.6 cm., rim diameter 12.8 cm., base diameter 3.8 cm.

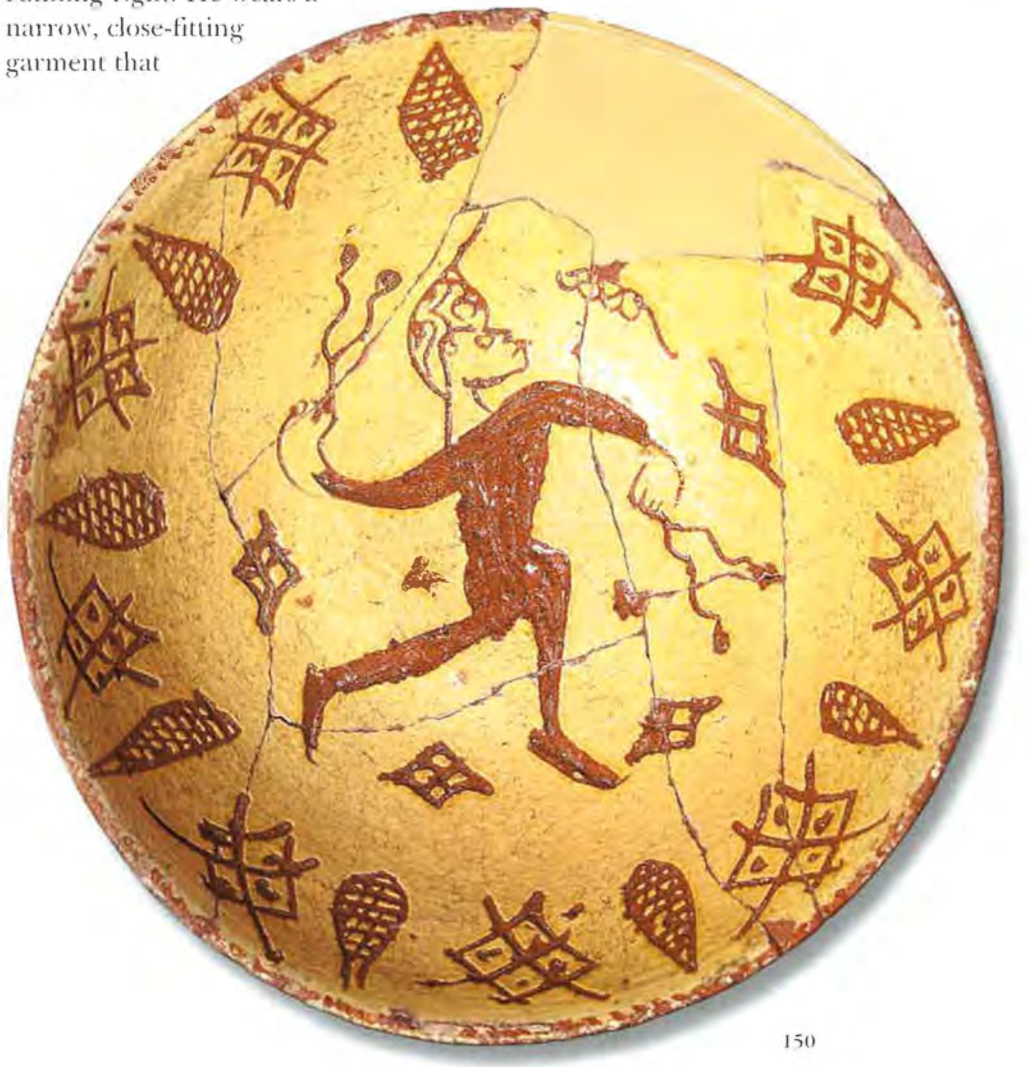
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 1951

Hemispherical body and ring base. Yellowish glaze covering the interior and the upper part of the exterior. In the centre of the well is a sgraffito scene of a human figure, probably a hunter, running right. He wears a narrow, close-fitting garment that leaves his hands exposed, in which he holds a kind of whip. His head is covered by a conical *pilos* with undulating decoration. The figure is enclosed by lozenge-shaped decorative motifs, while around the rim, motifs of the same shape but of larger size alternate with 'pine cones'.

Publications: *ΑΔ* 41 (1986), Chronika, pp. 28-29, pl. 52γ. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, cat. no. 36

CH. KOL.



150

Activities associated with the sea

For the Byzantines the sea was an area of life, a provider of wealth, a communications channel and a source of inspiration. From Early Christian times, the sea also acquired a symbolical character for Christians, and there was widespread use of symbols such as the anchor, the ship (cat. no. 152) and the fish (ΙΧΘΥΣ), used as an acronym.

Bollards (cat. no. 151) indicated numbered berths at which ships were tied up. 'Naukleroi' (shipowners or charterers) (cat. no. 153) evidently engaged in the trade of the products they transported. Cargoes were unloaded by 'achthophoroi' (porters) and the crew of the ship and stored in warehouses, where they were subjected to close state control and taxation. Large quantities of coins circulated in the ports, used for commercial exchanges that were conducted for about one thousand years with the strong currency of the day, the solidus (cat. nos. 161-164).

Byzantine merchant ships called 'strongyla' plied the Mediterranean, carrying goods from the East and the West. Oil and wine were transported in the amphoras of the period, the 'koupha' and 'magarika' (cat. nos. 154-160). Trade, however, passed into the hands of merchants from the Italian cities, partly in the Middle Byzantine and almost entirely in the Late Byzantine period.

Sea creatures such as fish and dolphins are often depicted on marble closure slabs (cat. nos. 166, 167), on bronze lamps and unguentaria (cat. nos. 168, 169), and on clay vases (cat. no. 170), serving as decorative elements, though probably also as symbols.

Men engaged in fishing, using nets they wove or repaired with special needles (cat. no. 172) and fitted with corks and lead weights (cat. no. 176), or rods to which hooks (cat. nos.

173-175) and weights (cat. nos. 177, 178) were attached; harpoons were used for larger fish. The 'kyrte', a special wicker basket, was used by the 'kyrtas' (cat. no. 21), mainly to catch crabs and murex.

Astrolabes (cat. no. 186), portable sundials (cat. no. 185) and compasses (cat. no. 188), used to calculate distances on maps, provide sound evidence that the Byzantines had developed the art of seafaring to a sophisticated level. This made it easier for them to travel, since sea voyages, whether undertaken for commercial ends or for pilgrimages, were often quicker than journeys by land.

Numerous shipwrecks demonstrate that the sea was a source not only of life, but also of danger. This led people to call upon the Virgin for help, and also saints connected with the sea, such as St Phokas and, above all, St Nicholas, the bishop of Myra in Lycia (cat. nos. 179-184). The veneration accorded these saints involved ex votos dedicated by sailors in thanks for their aid in averting an approaching danger, calming bad weather, or for a miraculous rescue.

I. MOTSIANOS

PORTS

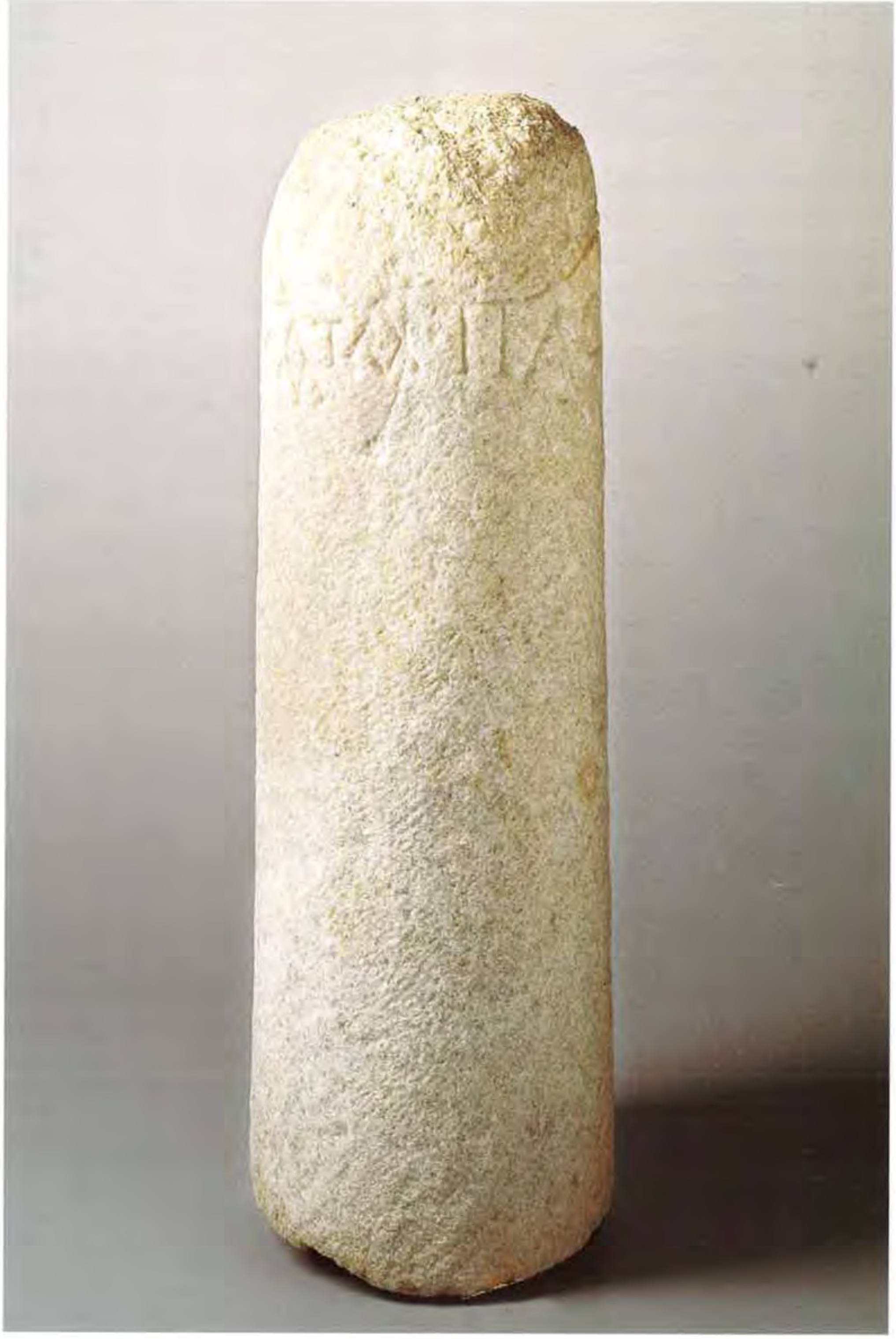
151 Marble bollard

5th-6th century
Height 56 cm., diameter 18.5 cm.
Provenance: N. Anchialos, Magnesia
N. Anchialos, inv. no. E 137

Part of a fluted colonnette with both ends broken. At the top of the preserved piece is carved the inscription *Δ ΚΑΤΑΠΛΟΥ* that is, the fourth berth for mooring a ship.
This is one of the colonnettes that stood on the quay of the port of Phthiotian Thebes. When the boat approached the port, the sailors dropped anchor and then used a thick rope to tie the stern of the ship to the colonnettes on the quay (Koukoules 1952, vol. V, p. 383). The fact that the mooring position was numbered is an indication of the official concern to ensure the proper functioning and use of the port area, in order to avoid accidents.

Publication: Sotiriou 1929, p. 12, fig. 9

A.D.



151

152 Wall-painting with a depiction of a boat

Second half of the 13th century

Height 100 cm., width 73 cm.

Provenance: Naxos, church of the Panayia Ariotissa

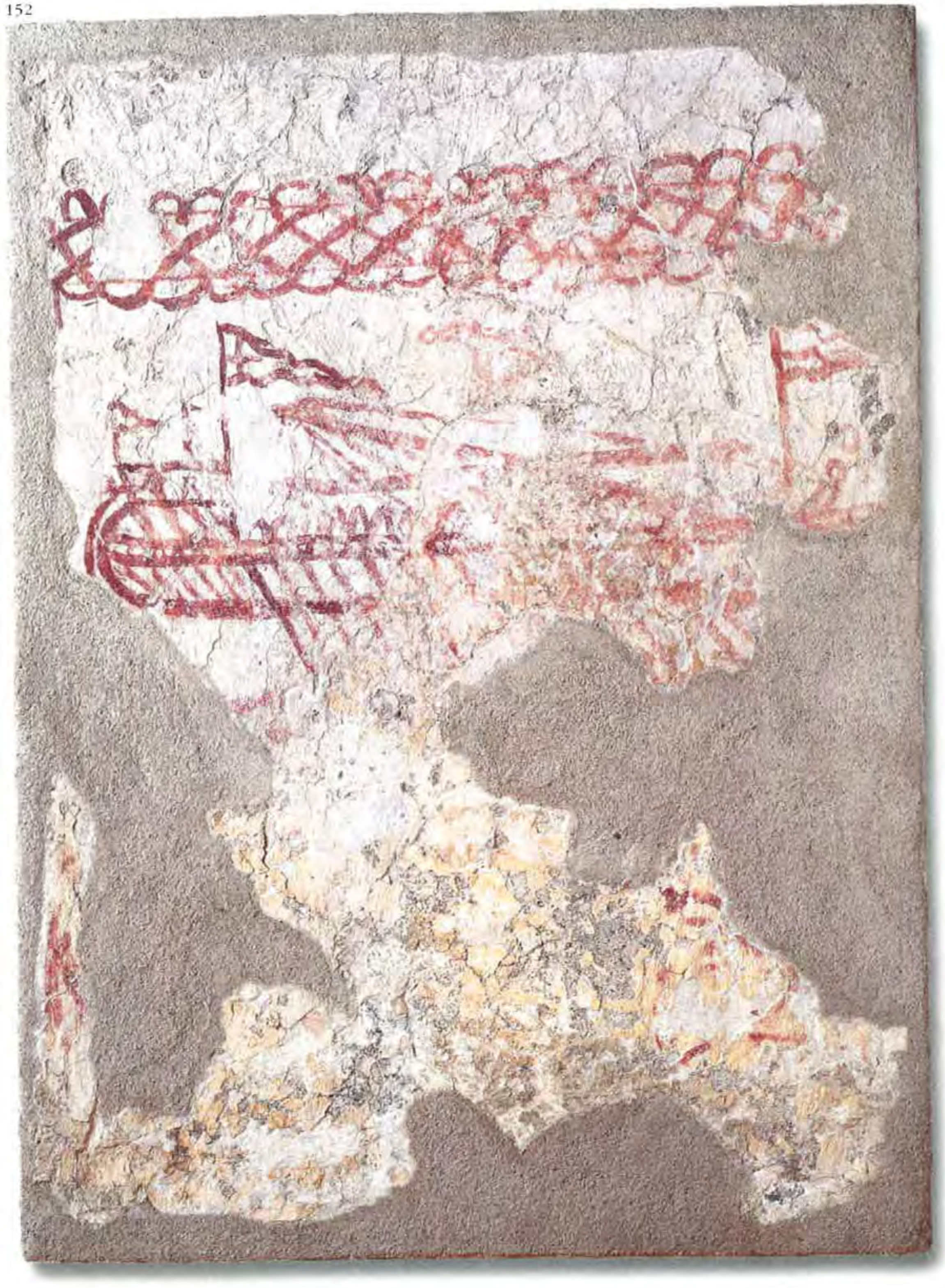
2nd Ephorate of Byzantine Antiquities, inv. no. 30

Detached wall-painting from the south-west pillar of the nave of the Panayia *ton Arion* (Ariotissa) in the area of Philoti on Naxos. A Byzantine warship (*dromon*) is depicted at sea, painted red against the light-coloured lime plaster. The prow and superstructure are well preserved, and the helm and helmsmen can clearly be seen. The oars and oarsmen can also be made out, as can the stowed mast and sailyard, the ropes and the pulleys, and the lookout in the prow. One of the three triangular flags has a cross, and a bird is depicted above the ship. Above the scene is a geometric design. This was undoubtedly a representation of votive character. It is probably connected with the presence of the Byzantine fleet under the *protostrator* Alexios Philanthropenos in the Aegean islands after the spring of 1263 and his attack against the Venetians on Naxos.

Publications: *Βυζαντινές τοιχογραφίες* 1976, p. 41, no. 71, *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 55, no. 52. Mastoropoulos 1993-1994, p. 11, 14, fig. 15

A.Ml.

152



153 Inscription of the *naukleros* Hieron Pollion

2nd-3rd century

Height 28 cm., width 46 cm., thickness 12.8 cm., letter height 2-4.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, inv. no. E 70

Part of an inscribed sarcophagus. The inscription is preserved in ten fragments, of which four have been located:

[Ἱέρων]
Π]ωλλίω-
νο]ς Νεικο-
μ]ηδεὺς ναύ-
5 *κληρος ἐτῶν*
κϐ′

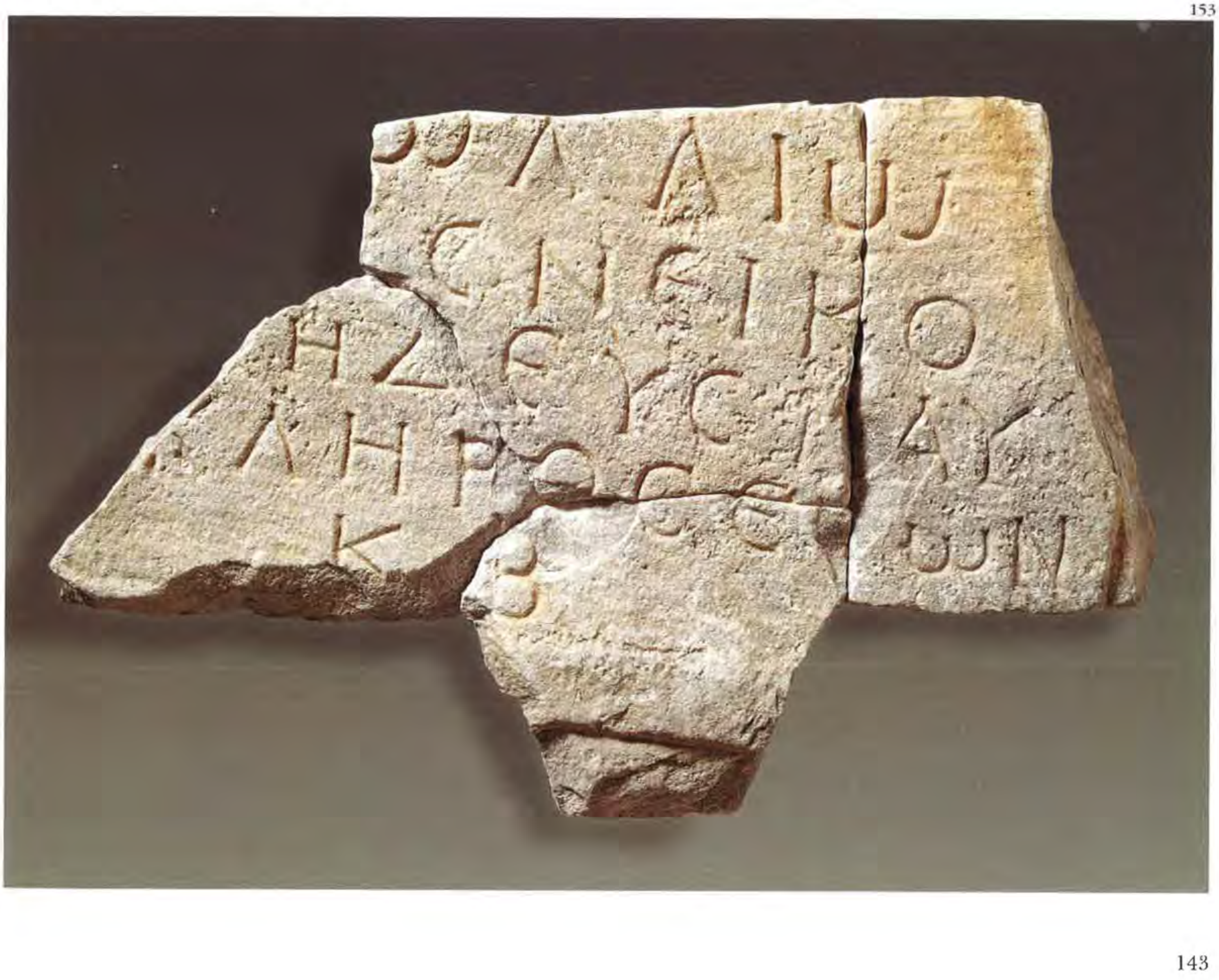
The *naukleros* was the shipowner or the charterer of a commercial vessel, of which he might also be captain. *Naukleroi* had no connection with warships or their crews. A large number of inscriptions from various parts of the Mediterranean allude not only to their profession, but to some of the ports of the empire (Mentzou 1975, pp. 157-165).

From this particular inscription, we learn that the *naukleros* Hieron Pollion came from Nicomedia, died at the age of 22, and was buried in the area of N. Anchialos.

Publication: Sotiriou 1929, p. 143, no. 11

A.D.

153



COMMERCIAL AMPHORAS

154 Amphora

5th-6th century

Height 54 cm., rim diameter 10,5 cm., neck diameter 7,5 cm., body diameter 30,5 cm.

Provenance: N. Anchialos, fortification wall to the north of Basilica B, 1983

N. Anchialos, Archaeological site, inv. no. K 264

Reddish-ochre coarse-grained fabric. Cylindrical body tapering towards the bottom. Rounded end. Cylindrical neck with a rounded everted rim. Handles with groove in the middle start below the rim and end on the shoulders. Wheelmade fluting around the body of the vase, widely spaced in the middle and more densely on the shoulders and lower part of the vase. Illegible inscription in red paint on the shoulder.

Publications: unpublished

A.D.

155 Piriform amphora

5th-6th century

Height 76 cm., rim diameter 11 cm., neck diameter 9 cm., body diameter 26,5 cm., deepness 74 cm.

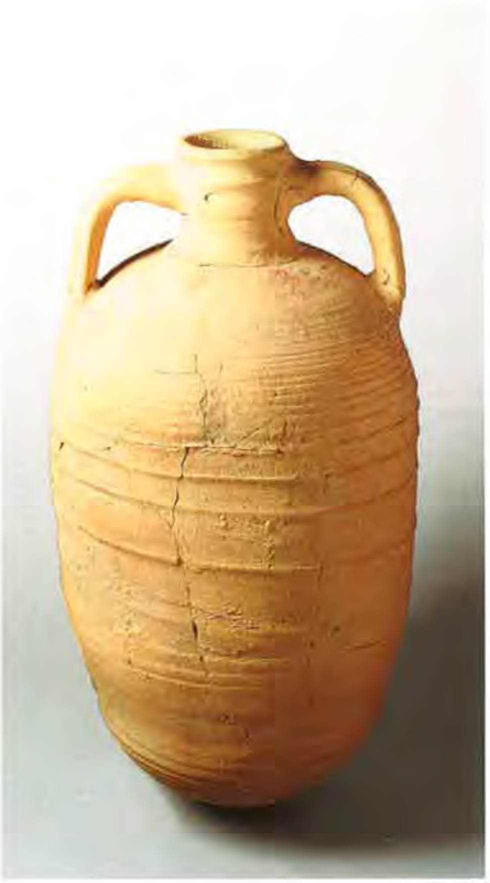
Provenance: N. Anchialos, Akropoleos Street, 1983

N. Anchialos, Archaeological site, inv. no. K 265

Brown-red fabric. Cylindrical body and wide mouth, with no neck. Two handles. Wheelmade grooves around the shoulders beneath the handles and on the lower part of the vase, near the bottom. Around the mouth are attached pieces of clay. This type of amphora is generally known as 'Palestinian' and is dated from the 4th to the 6th century.

Publications: unpublished

A.D.



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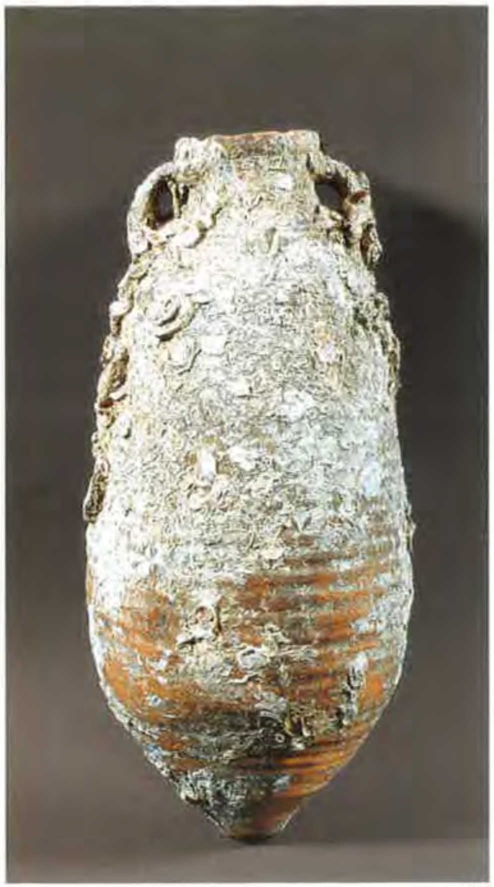

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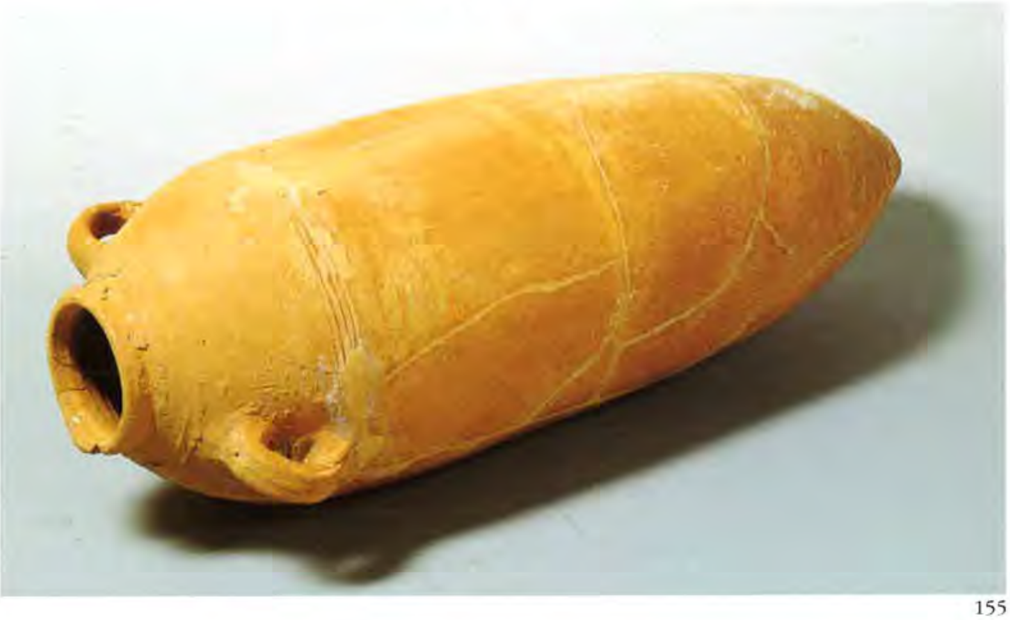

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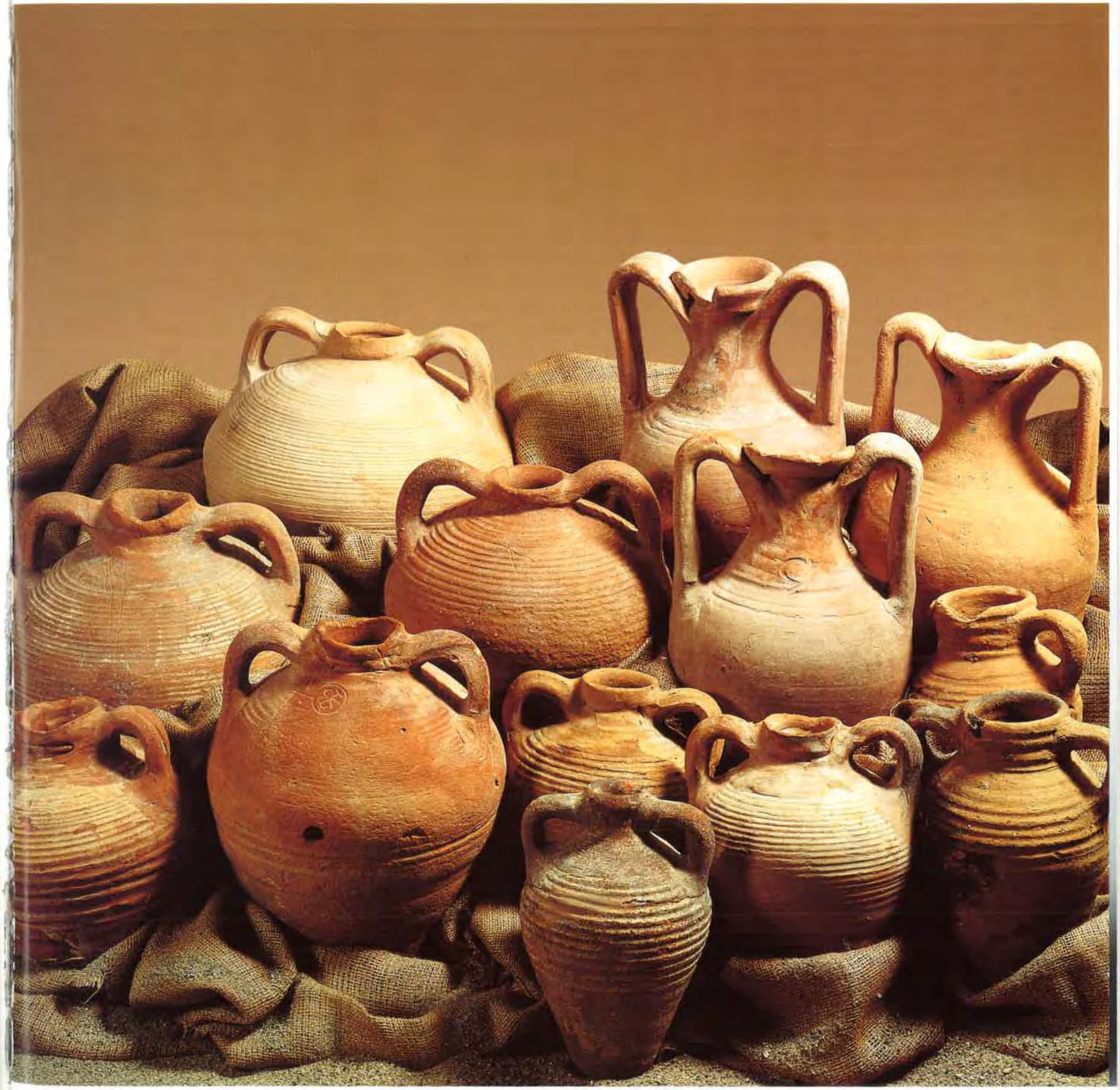


156 Amphora

4th-5th century

Preserved height 57 cm., rim diameter 11 cm.

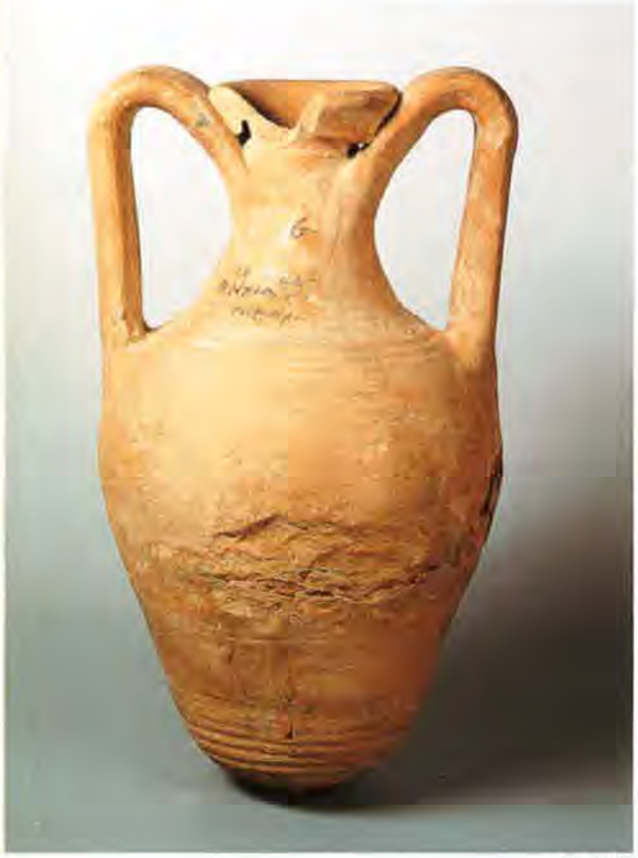
Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 2638

Piriform amphora with a body curving slightly towards the base, which ended in a point. Short neck, wide mouth, flattened rim. The small handles have a vertical groove and start from beneath the rim and end at the upper part of the shoulders. The entire body is covered by horizontal fluting. Seashells and coral stuck to the outer surface suggest that the vase comes from a shipwreck. Amphoras of this type are known as 'Samian' amphoras, since large quantities of them have been found in cisterns on this island (Gerousi 1992-1993, pp. 254-256).

Publications: unpublished

P.K.



(a) 157γ

'Magarika' (the amphoras of the Byzantines)

157 Piriform *magarika* with high-flung handles

Magarika with a distinctly piriform body and rounded base. The neck is narrow and high with a conical mouth that folds back at the edge of the rim. Two thick handles are set at the edge of the shoulders, from where they rise higher than the rim before turning abruptly and ending beneath the mouth. Zones of fine grooves on the shoulders and base (Bakirtzis 1989, 4th group).

157a

Second half of the 11th century

Height 44,5 cm., rim diameter 12 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4457

On the neck of the vase is a three-line inscription executed in black paint which may be read as *ΟΙΝΟΠΑΝΤΕΛΑΝΕΜΑΣΙΩ* ('Wine of Panteleimon Anemas Io(annis)'). The first part of this inscription refers to the source of the wine and the second to the merchant, or the owner of the vase, or possibly the recipient of the merchandise. The letter E above the inscription may convey information about the capacity of the vase, or relate to the order in which it was loaded or stored.

Publication: Kissas 1993, pp. 241-244

P.K.

157b

Second half of the 11th century

Height 47,5 cm., rim diameter 11 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/191

The vase has an embossed circular sealing on the neck.

Publications: unpublished

P.K.

157c

Second half of the 11th century

Height 49 cm., rim diameter 11,5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

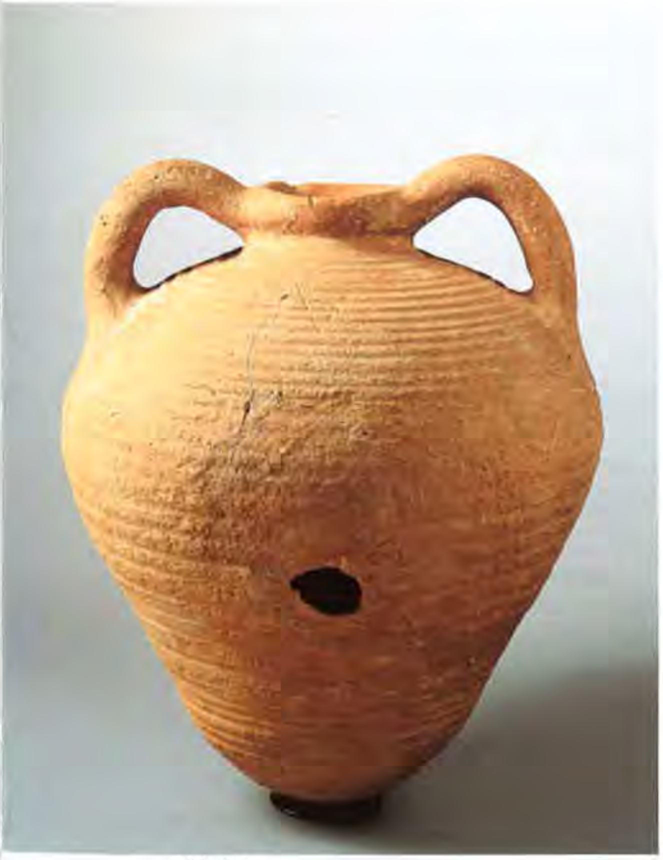
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/176

Publications: unpublished

P.K.

158 Squat *magarika* with high-flung handles

Magarika with distinctly piriform fluted bodies, distended at the shoulders, and a narrow rounded base. Two bow handles from the shoulders to the mouth, which is connected directly to the body, with no neck (Bakirtzis 1989, 6th group).



158γ(c)

158a

Second half of the 11th century

Height 36 cm., rim diameter 8.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/313

Publications: unpublished

P.K.

158b

Second half of the 11th century

Height 42 cm., rim diameter 9 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/99

The upper part of the vase is covered by a layer of off-white slip. Graffiti on the shoulders.

Publications: unpublished

P.K.

158c

Second half of the 11th century

Height 46 cm., rim diameter 8.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/146

Publications: unpublished

P.K.

159 Squat round *magarika*

These magarika are short and squat with a piriform body and distinctly flaring, almost round, shoulders. Narrow rounded base, thick bow handles (Bakirtzis 1989, 2nd group).

159a

Second half of the 11th century

Height 38.5 cm., rim diameter 8.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/318

Sgraffito cross † and embossed circular sealing on the shoulder (cf. cat. no. 38).

Publications: unpublished

P.K.

159b

Second half of the 11th century

Height 31 cm., rim diameter 8.5 cm.

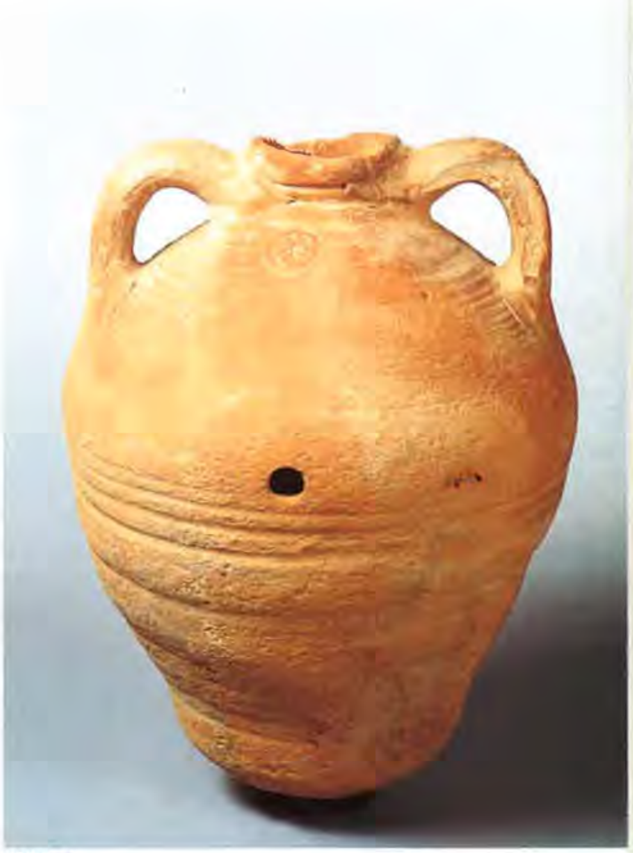
Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/207

Thick exterior surface is off-white.

Publications: unpublished

P.K.



159α(a)

159c

Second half of the 11th century

Height 27.5 cm., rim diameter 7.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/645

Thick layer of slip on the exterior.

Publications: unpublished

P.K.

159d

Second half of the 11th century

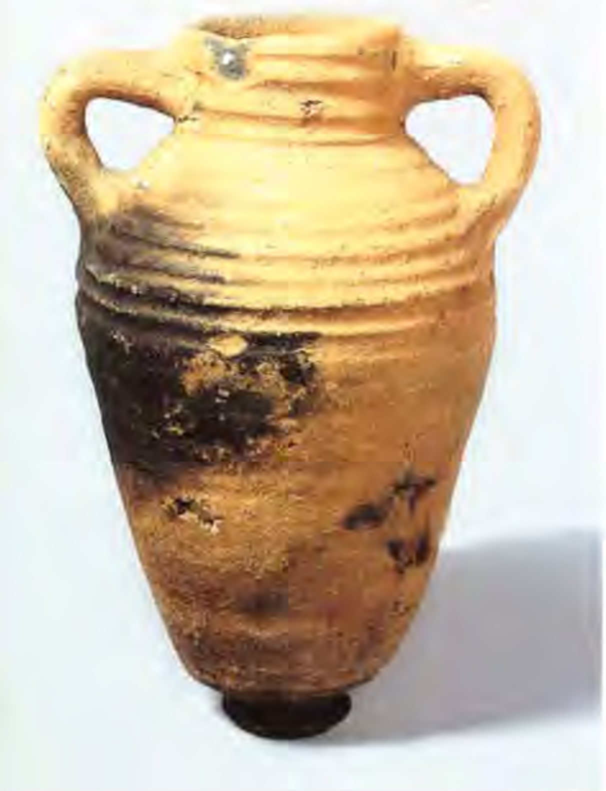
Height 27.5 cm., rim diameter 8 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/225

Publications: unpublished

P.K.



(a) 160a

160 Small piriform *magarika*

Magarika of small dimensions with an ovoid fluted body and narrow rounded base. Wide funnel-shaped mouth, thick handles from the shoulders to the upper part of the neck (Bakirtzis 1989, 3rd group).

160a

Second half of the 11th century

Height 30 cm., rim diameter 10 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/171

Publications: unpublished

P.K.

160b

Second half of the 11th century

Height 30 cm., rim diameter 10 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/215

Publications: unpublished

P.K.

160c

Second half of the 11th century

Height 29 cm., rim diameter 6 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/502

Piriform *magariko* of small dimensions with an ovoid fluted body and a narrow mouth. Thick bow handles. The exterior surface is covered with a thick layer of slip.

Publications: unpublished

P.K.

HOARDS

161a Copper-alloy oinochoe-*thesaurarion*

Second half of the 6th century

Height 23 cm., rim diameter 8.5-9.5 cm., neck diameter: at the ring 6 cm., at the base 10 cm., body diameter 18 cm., base diameter 11 cm.

Provenance: Spetses, Zoyeria bay, building 3

Spetses Museum, inv. no. 617B

Bronze with a dark green patina. Disk base smaller than the body, with a slight depression at the centre of its upper surface and engraved broken lines arranged in circles round the centre. On the bottom part of the body around the base, oblique engraved lines can be made out, forming a herring-bone pattern in places. Cylindrical body with a continuous outline up to the shoulder, where the transition to the neck is abrupt, forming almost a right angle. Relief ring in the middle of the neck, which ends in a trefoil spout. Iron strap handle, distinctly rusted, starts from the rim, curves out beyond the outline of the body and ends at the shoulder of the vase, without touching it. The vase belongs to a total of three bronze oinochoai (nos. 617α-β-γ) found by chance in 1970 by the journalist Adonis Kyrou during the laying of a rural road in Zoyeria bay, on the site where building 3 was excavated much later. Similar oinochoai have been found at Pergamon (Conze 1913, p. 325, fig. 117 c), Olympia (Volling 1995, pl. 93, 94), Corinth (Davidson 1952, no. 559), and Sardis (Waldbaum 1983, pp. 525-530). A hoard of 126 bronze coins was found along with the oinochoai (see cat. no. 162) with a concealment date of about 581/2, which forms a *terminus ante quem* for the vases. According to the excavator, building 3 of the Late Roman and Early Byzantine settlement investigated in Zoyeria bay was used to store liquid products: oil and wine. In 1992, two more hoards of bronze coins were found in the same building, dating from the 6th century (Krikou-Galani 1992, pp. 70-71).

Publication: Koilakou 1992, pp. 67-68 (reference)

CH.P.

161bCopper-alloy oinochoe-*thesaurarion*

Second half of the 6th century

Height 23.5 cm., rim diameter 8.5-9.5 cm., neck diameter: at the ring 7 cm., at the base 10 cm., body diameter 17 cm., base diameter 12.3 cm.

Provenance: Spetses, Zoyeria bay, building 3

Spetses Museum, inv. no. 617α

Oinochoe like cat. no. 161a, but with a base whose diameter is 1.3 cm. larger. Both the back part of the mouth and the handle were restored during conservation work carried out while the vase was in the possession of the journalist Adonis Kyrou.

Publication: Koilakou 1992, pp. 67-68 (reference)

CH.P.

162Zoyeria hoard/1970

Last quarter of the 6th century

126 bronze coins

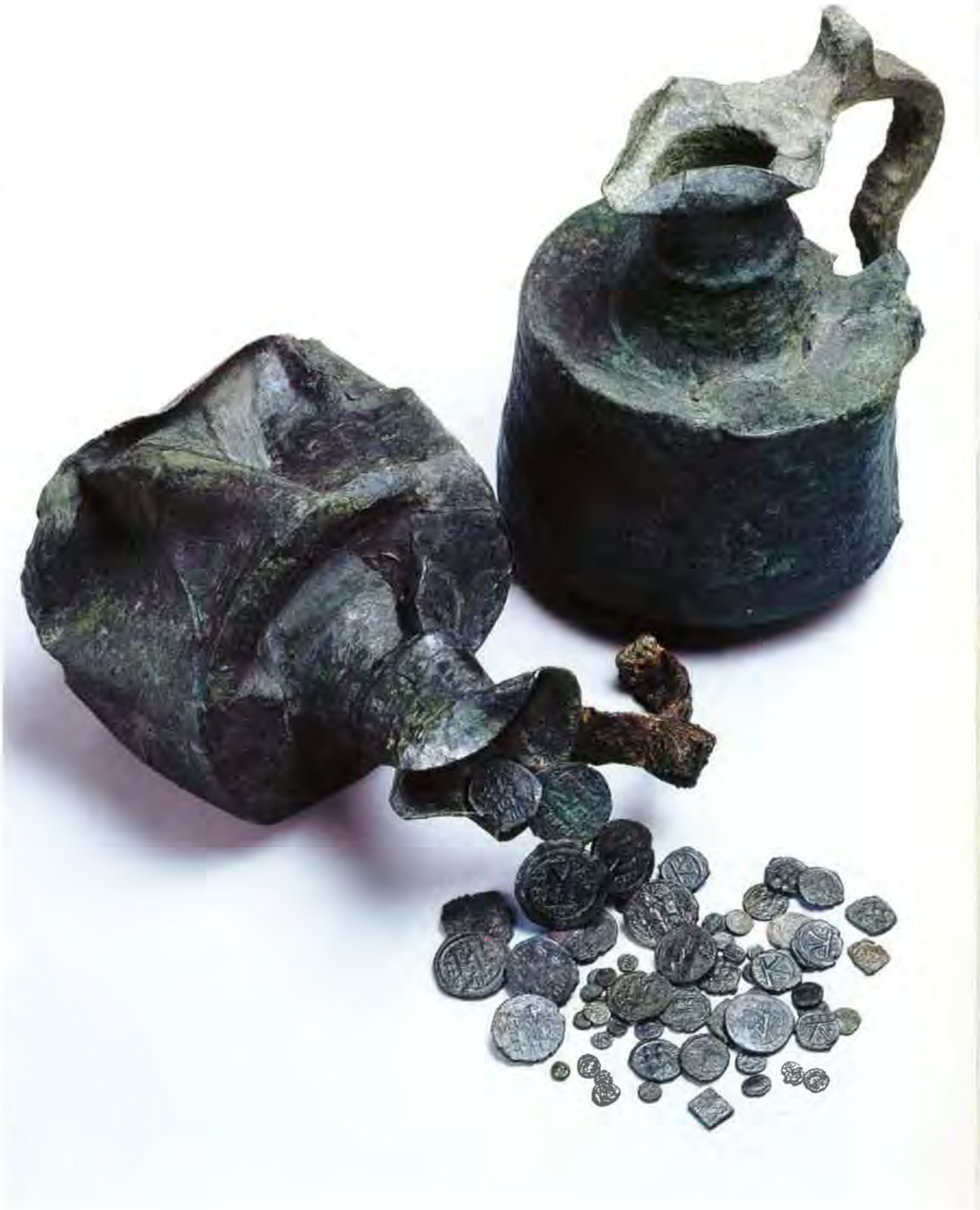
Provenance: Spetses, Zoyeria bay

Spetses Museum, inv. no. 670

The hoard was found by chance together with three bronze oinochoai (cat. no. 617α, β-γ), in 1970 by the journalist Adonis Kyrou during the laying of a rural road at Zoyerias bay on Spetses, on the site where building 3 was later excavated (Koilakou 1992, pp. 67-68). According to information supplied orally by the finder, part of the hoard was found inside one of the oinochoe, while the rest had fallen out of the vessels and was found in a layer

161α(a)

161β(b)



162

with strong traces of fire. Before they were cleaned, many of them had stuck together. The find consists of a total of 126 bronze coins dating from the 6th century and a bronze balance weight (for the type, see Vasilopoulou 1985, nos. 47-48. The sign N is dotted). The hoard contains: 5 *folles* of Justinian I, dating from 538 to 557/8 (3 from Constantinople and 2 from Nikomedia), 1 20*nummion* of Justinian I, dating from 562-564/5 (Thessaloniki), 13 *folles* of Justin II dating from 569/70 to 576/7 (8 from Constantinople, 3 from Nikomedia, 1 from Kyzikos, 1 unidentifiable), 27 20*nummia* of Justin II, dating from 568/9 to 576/7 (1 from Constantinople, 25 from Thessaloniki, 1 from Carthage), 1 5*nummion* of Justin II (Constantinople), 1 *follis* of Tiberius dating from 580/1 (Constantinople), 5 20*nummia* of Tiberius dating from 578/9 to 581/2 (1 Constantinople, 4 Thessaloniki), 3 badly corroded and unidentifiable 20*nummia* and 3 20*nummia* stuck together. The other 67 coins in the hoard are mainly corroded small denominations, nummia of the 6th century and a few issues of the second half of the 4th century. Only 3 of the nummia have been identified, of Justinian I (1 Carthage, 1 Sicily and 1 Rome).
The concealment of the hoard probably took place about 581/2, and was possibly connected with the statement by John of Ephesos that three years after the death of Justin II, the Slavs overran the whole of Greece (Avramea 1983, pp. 68-69). The seizure of the ciborium of the church of Corinth, described in the *Chronicle* of Michael of Syria, is probably further evidence of upheaval in the islands in general during the reign of Tiberius I Constantine.
Taken in combination with other finds from building 3 (see above cat. no. 161a, b), the hoard suggests that the little settlement in Zoyeria bay was highly active economically and commercially during the last quarter of the 6th century.
The photograph shows part of the hoard.

Publication: Krikou-Galani 1992, p. 71 (reference)

CH.P.

163 Zoyeria hoard/1992

Last quarter of the 6th century
13 gold coins
Provenance: Spetses, Zoyeria bay
Spetses Museum, inv. no. 671

The hoard was discovered in 1992 during the excavation of building 2 in Zoyerias bay, a mere 2 m. away from the point where the following hoard was found (cat. no. 164). The find contains 1 solidus of Justinian I, 3 solidi and 1 tremissis of Justin II, 3 solidi of Tiberius, and 4 solidi and 1 tremissis of Mauricius. Its concealment must have taken place during the reign of Mauricius (582-602) and was probably connected with the Slav raids of this period (Avramea 1983, pp. 69 and 87). The close proximity in which hoards cat. nos. 163 and 164 were found is probably an indication that they formed a single unit. Generally speaking, the discovery of gold coins in the settlement at Zoyeria, Spetses, on the sea route along the coast of the Peloponnese, is of great interest, and enriches our knowledge of the activities engaged in by the inhabitants of the bay of Zoyeria.
The photograph shows part of the hoard.

Publications: Krikou-Galani 1992, pp. 69-70 (reference)

CH.P.

164 Zoyeria hoard/1962

Last quarter of the 6th century
30 gold coins
Provenance: Spetses, Zoyeria bay
Spetses Museum, inv. no. 672

The hoard was discovered in 1962 by a local farmer on the site where building 2 was excavated much later (Koilakou 1992, p. 67). It was then purchased by Adonis Kyrou and donated to the Spetses Museum in 1992.
The find consists of 27 solidi of Justinian I (Constantinople) and 3 solidi of Justin II (2 Constantinople, 1 Thessaloniki). More specifically, one solidus of Justinian I belongs to the period 527-542, and the rest to the period 542-565. The three issues of Justin II cover the period 567-578.
The photograph shows part of the hoard.

Publications: Krikou-Galani 1992, pp. 69-70 (reference). Penna 1997, p. 283 (reference)

CH.P.

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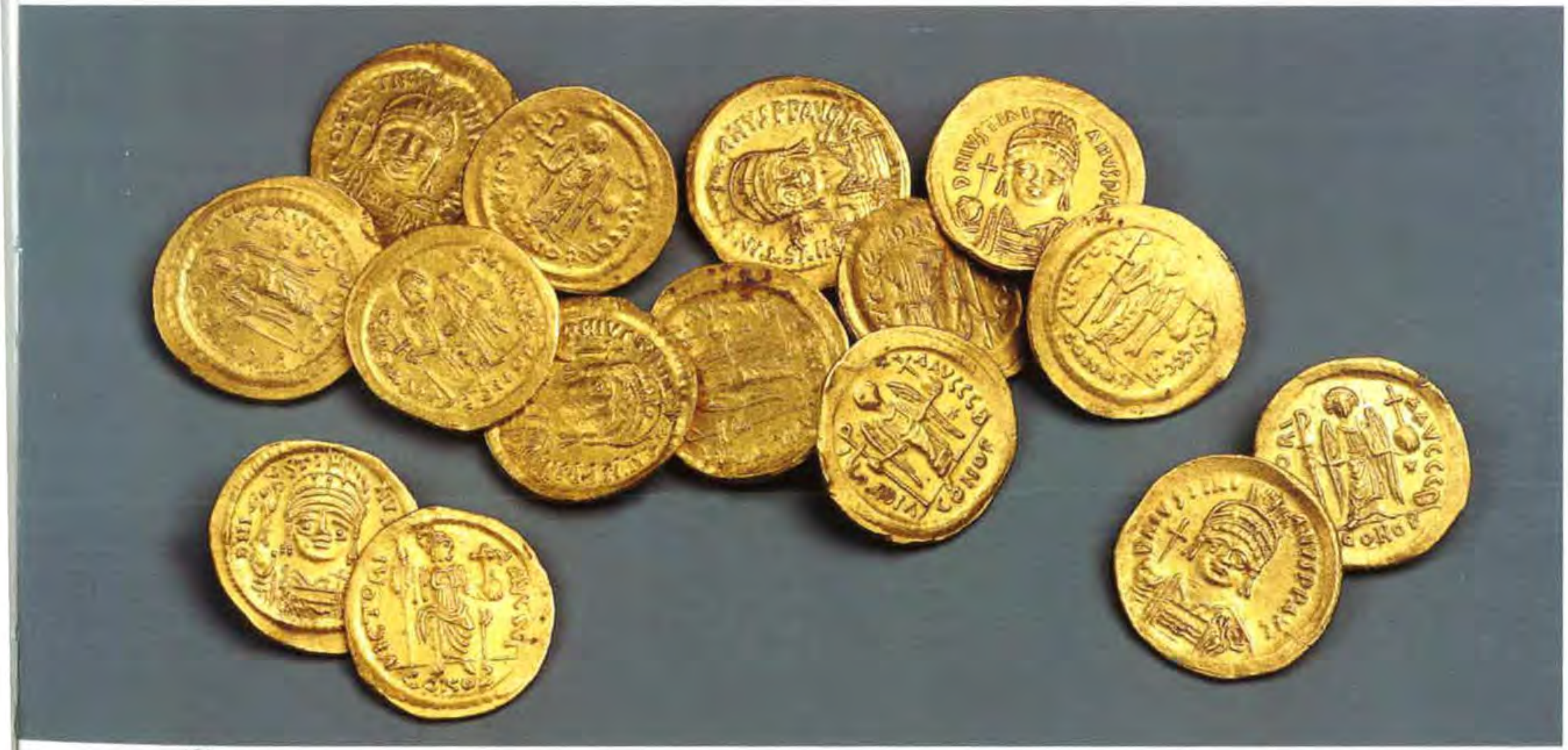
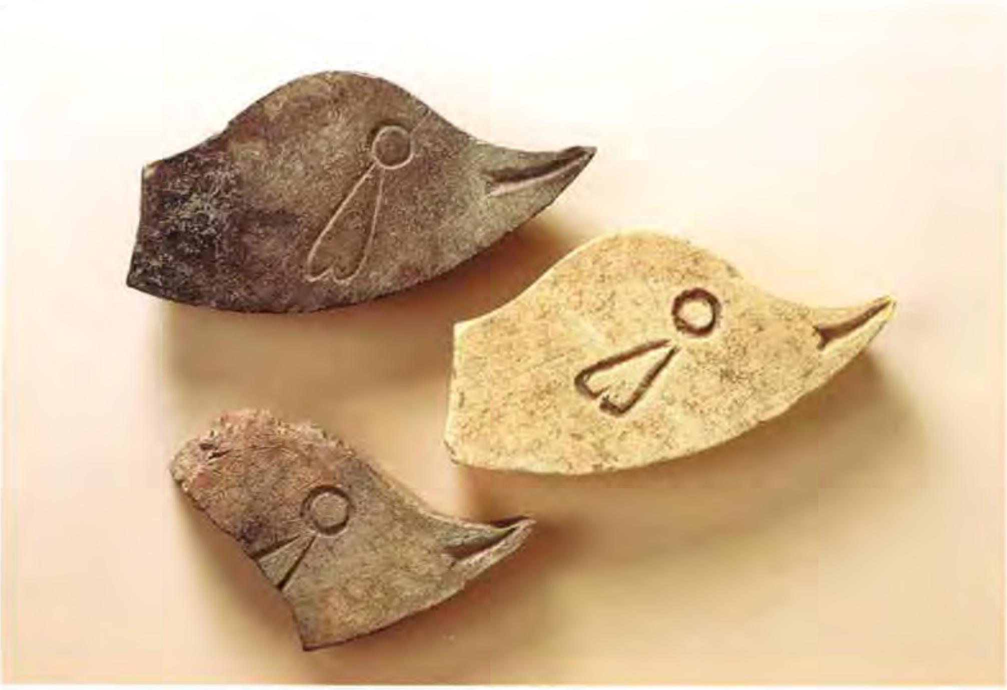


164

THE WORLD OF THE SEA

165



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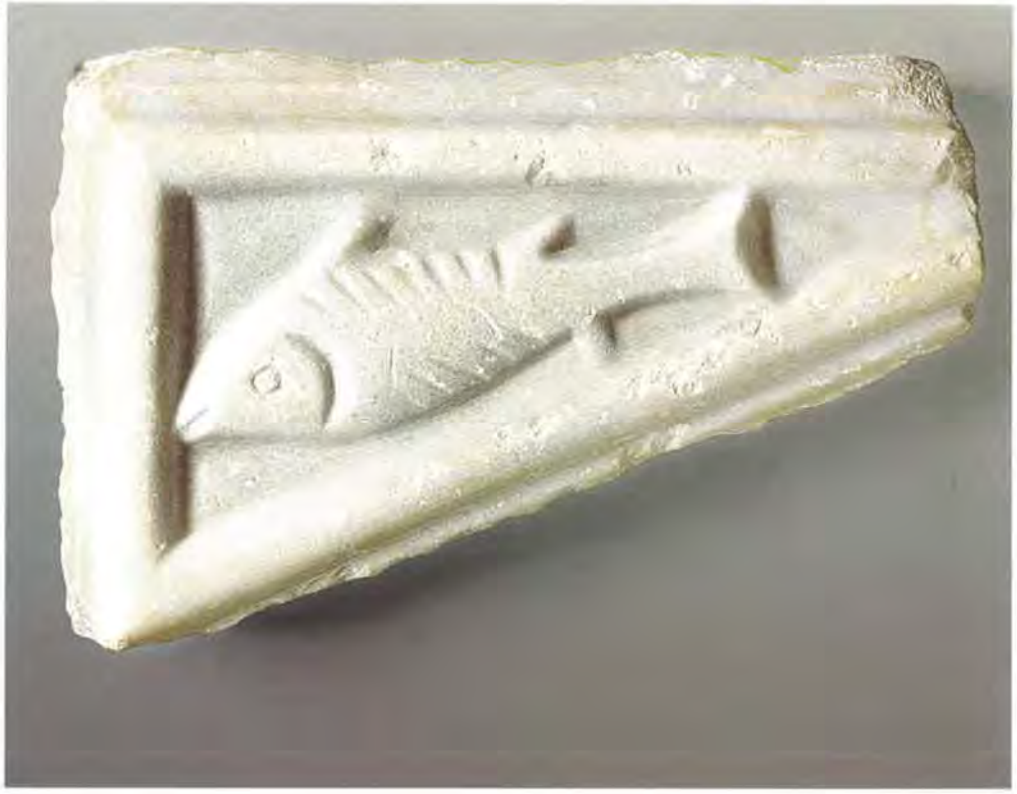


165Marble crustae in the shape of a dolphin, from wall decoration

Late 4th-early 5th century

10×5×2 cm.

Provenance: Atrium of the Octagon at Philippi

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΑΓΚ Β 949 (α-β-γ)

Three marble crustae of white, pink and grey colour, with the heads of dophins. From *opus sectile* decoration of the first phase of the Octagon at Philippi.

Publications: Pelekanidis 1966, pp. 54-55, pl. 37. Asimakopoulou-Atzaka 1980, p. 71, pl. 21, Xε

N.Z.

166Part of a marble closure slab with a fish

Late 4th century

Height 22 cm., width 32 cm., thickness 5 cm.

Provenance: Ayios Minas, Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3128

Broken on all sides. Part of a closure slab decorated with lozenges inscribed in rectangular borders, a very common motif in Early Christian art (Pallas 1987-1988 2, vol. I, pp. 98-114). The piece is one of the four triangles located at the corners of the slab, which are often filled with crosses, birds, fish, or fruit arranged in the shape of a cross. A fish swimming is depicted within a right-angled triangle bordered by a moulding. Motifs inspired by the world of the sea were very popular in the area of the Mediterranean. Fish also acquired a symbolic content in the context of the new religion. The body of the fish is rendered rather lifelessly, in fairly high relief. Small engraved lines are used to indicate the details of the body.

Publication: Pazaras 1977, p. 31, pl. 1, 2

A.T.

167 Part of a closure slab with dolphins

5th-6th century

Preserved height 36.5 cm., width 75 cm., thickness 3.5 cm.

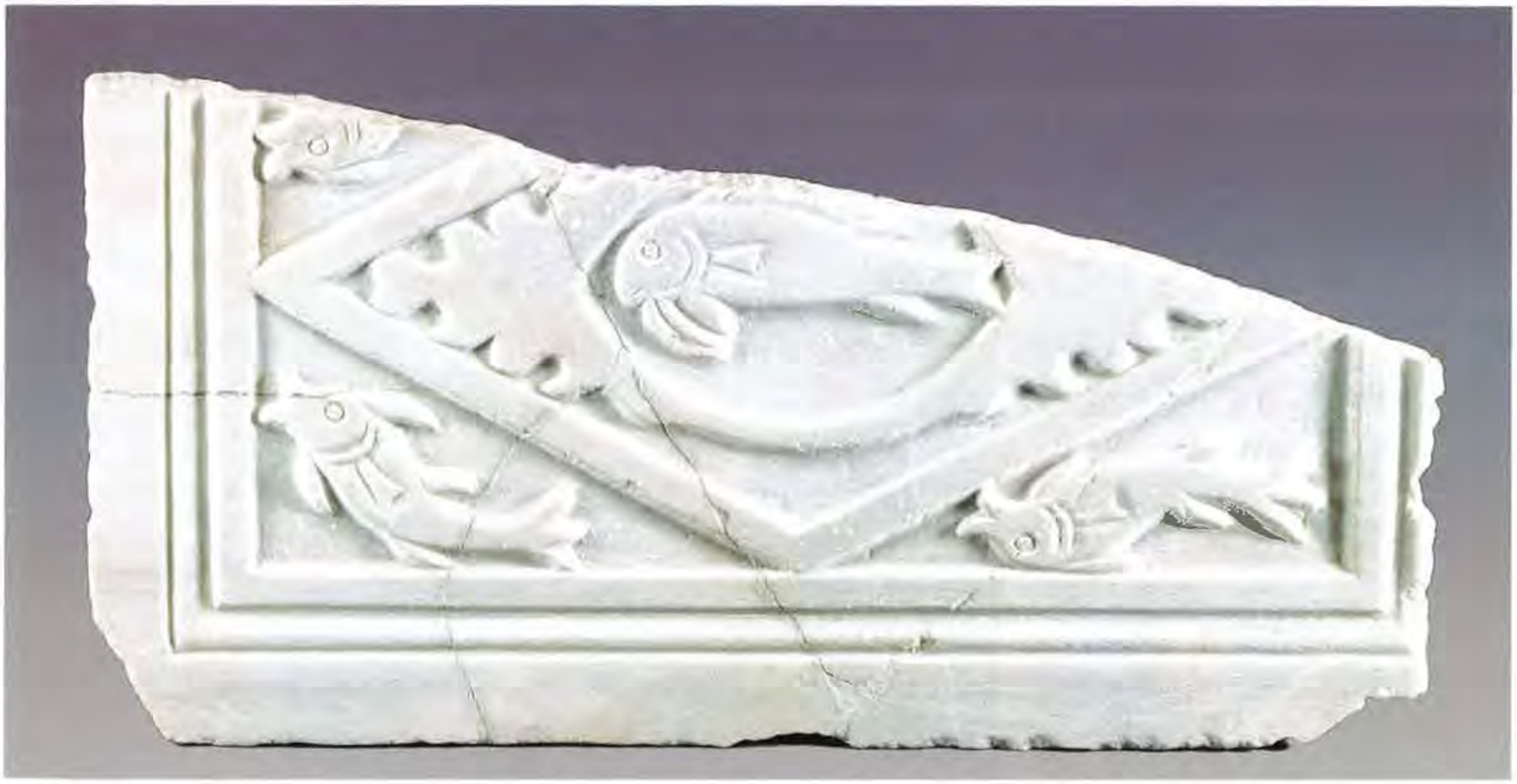
Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 2862

Reassembled from five pieces. The top of the slab is missing. The front is decorated with a lozenge enclosing a symmetrical wave emblem, at the centre of which is a depiction of a fish swimming to the left. The corners of the slab are filled with dolphins swimming diagonally in pairs in the same direction. The entire scene is distinguished by its liveliness and movement, achieved by the torsion of the bodies characteristic of the art of the mid-6th century (Pazaras 1977, p. 37). The motif is worked in the champlevé technique, which involves removing the background to leave a pattern in low relief. Details such as the fins, eye and snout are indicated by short engraved lines. The central wave emblem enclosed within the lozenge is found in wall-paintings of the 5th-6th century that imitate marble revetment, like the ones in the Basilica of Parentios, at Philippi, and at Stobi (Asimakopoulou-Atzaka 1978, pp. 139-146, pl. 35β, 45α-γ). Similar decoration is to be found in a group of small closure slabs dating from the late 5th century from Cyprus, which were used in wall-decoration and imitate the *opus sectile* technique (Boyd 1982, pp. 313-325).

Publications: unpublished

A.T.



167

168 Copper-alloy lamp in the form of a double-headed dolphin

5th century

Height 13.5 cm., length 22.5 cm., width 8 cm.

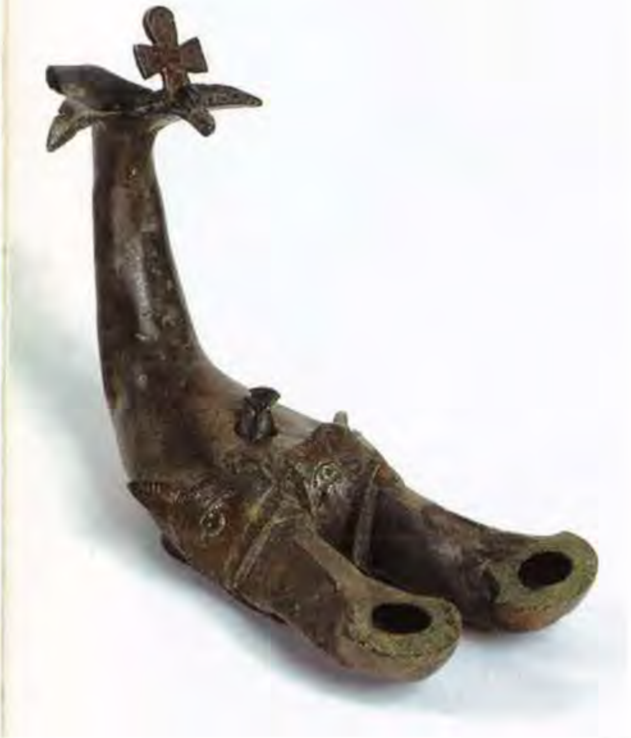
Provenance: unknown

Athens, Benaki Museum, inv. no. 11547

Elongated nozzles project from the two heads of the sea creature. Its upright tail ends in a flower calyx through which the lamp, which is decorated with a Latin cross, is filled. The body is pierced by the socket for a pointed lamp-stand. Engraved lines are used to emphasise the relief fins and the eyes. This is a characteristic type of Early Christian lamp, probably from Egypt. Similar lamps have been found in graves in Nubia dating from the 5th century (Emery, Kirwan 1938, nos. 809, 813, 816-818, 826, 828, pp. 365-368, 370; for the date of the graves, see Török 1988, p. 154, pl. 1).

Publication: Delivorrias 1987, p. 244, no. 147

M.X.



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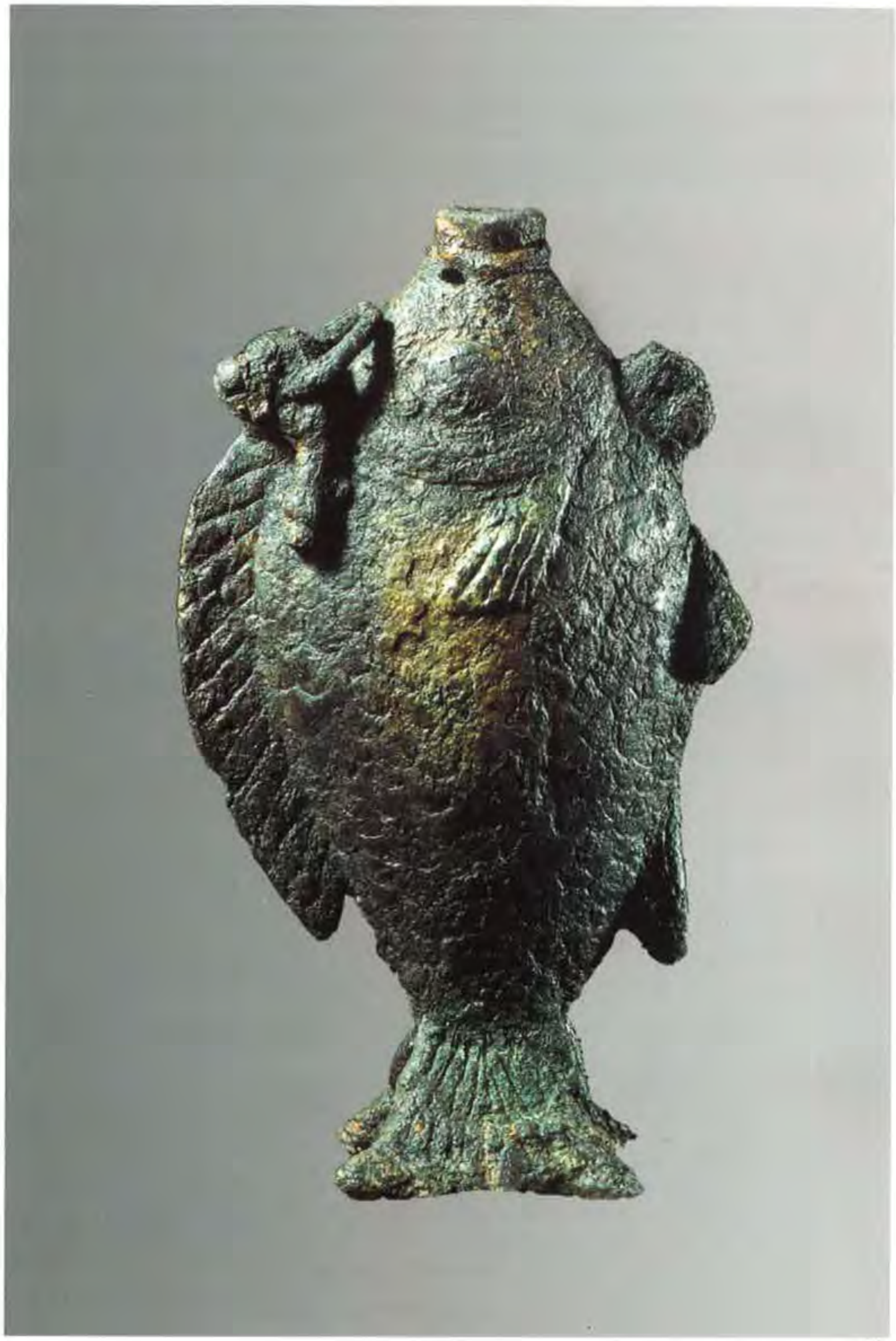


169

169Perfume-container (unguentarium) in the shape of a fish

5th-6th century

Height 14.8 cm., maximum width 8.4 cm.

Provenance: unknown

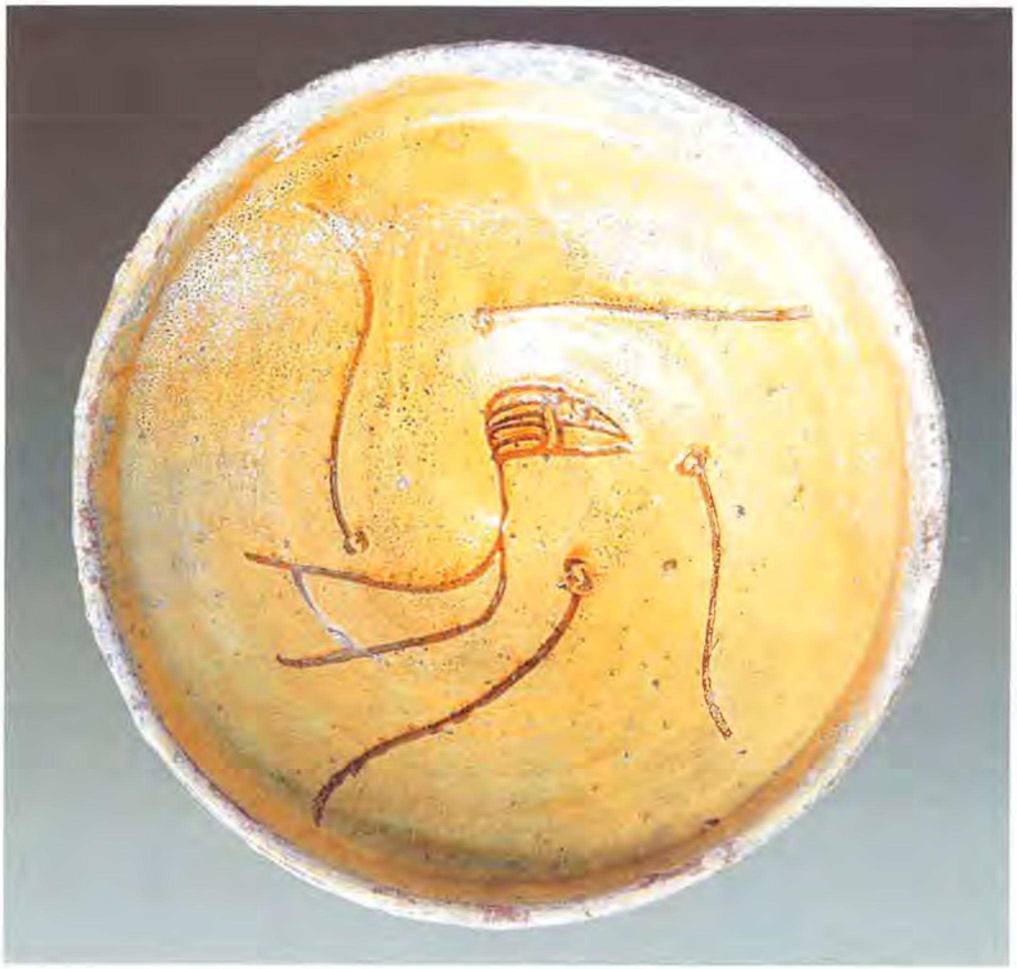
Athens, Benaki Museum, inv. no. 11528

Copper-alloy perfume container (unguentarium) in the shape of a fish. The tail forms a four-sided base on which the vessel stands upright, and the fish's mouth also serves as the mouth of the container. The fish's body is decorated with scale pattern in a realistic rendering of the scales of the fish. The rings on the upper side of the fins were presumably to secure the chain by which the vessel would have been suspended. The fish was a very widely found Christian symbol and occurs on a great variety of objects, dating mainly from Early Christian times (Galavaris 1970, pp. 57-58. *Art and Holy Powers* 1989, pp. 22-23). There is an almost identical bronze vessel in the Berlin Museum (*Bronzen von der Antike* 1983, no. 15), and the existence of several similar items made of clay or glass attest to the wide dissemination of small containers in the shape of fish in Late Roman times. Vessels in the form of fish are known since ancient times, from as early as the Archaic period (Mitten, Doeringer 1968, no. 62).

Publication: Delivorrias 1987, p. 246, no. 149

A.DR.

170



170Glazed dish

Early 13th century

Height 9.5 cm., rim diameter 27 cm., base diameter 13 cm.

Provenance: unknown

P. Protonotarios Collection, inv. no. 87

Pink fabric. Ring base and upright rim set at an angle to the body. White slip on the interior and exterior. Decoration on the interior distinguished by its strong stylisation, executed in the incised-sgraffito technique: in the centre, a fish with a long forked tail and what are probably four marine organisms rotating around it. Green glaze, thicker in places.

Similar vases from a shipwreck off Kastelorizo (Philotheou-Michailidou 1986, p. 281, nos. 19-21, drawing 8, p. 282) are now to be found in a private collection on Rhodes (Michailidou 1993, p. 567, pl. 165β) and the Byzantine Museum (*Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 53, no. 42).

Publication: photograph in Korre-Zographou 1995, p. 7

CH.KOU.

FISHING

171 Iron trident

6th century

Length 16.5 cm., width 7.6 cm.

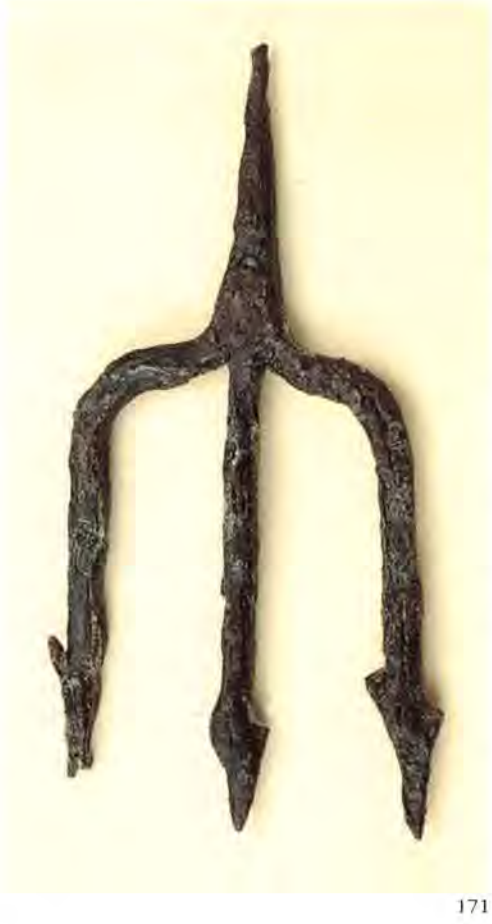
Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/790

Trident with an integral handle of triangular shape and three prongs ending in forked tips. A wooden handle would have been attached to the shaft. Used for catching large fish, octopuses, and cuttlefish.

Publications: unpublished

E.M.



171

172 Copper-alloy needle for weaving nets

3rd century

Length 17.5 cm., diameter 2.3 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 235/13

Reassembled from two parts, rusty. The shaft is circular in cross-section and has forked ends. Used for weaving and repairing fishing nets.

Publications: unpublished

D.N.

173a Copper-alloy fishhook

6th-7th century

Length 4 cm., thickness 0.2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/115

Fishhook consisting of a thin cylindrical shaft.

Publications: unpublished

E.M.

173b Copper-alloy fishhook

6th-7th century

Height 4 cm., thickness 0.2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/38

Fishhook consisting of a thin cylindrical shaft.

Publications: unpublished

E.M.

174 Copper-alloy fishhooks

11th-12th century

Height 5 cm.

Provenance: Maroneia, excavation at Synaxis

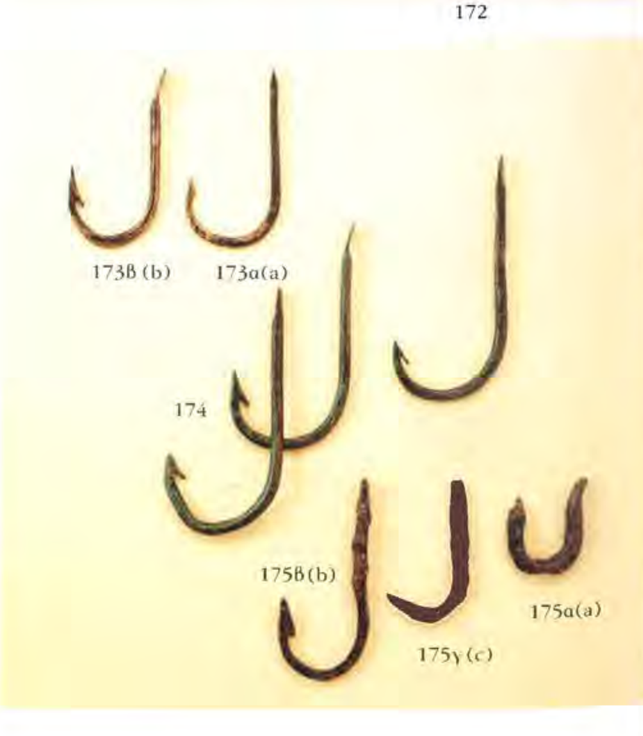
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. nos. PMΣ/86/11, PMΣ/86/16, PMΣ/94/27

Three bronze fishhooks of equal size found in Middle Byzantine layers containing coins of the same period. Fishhooks are amongst the most common finds in excavations of coastal towns and settlements (Corinth, Chios, Thasos, Abdera, etc.).

Publications: unpublished

N.Z.

172



175Copper-alloy fishhooks

12th-14th century

Height: a) 2.5 cm., b) 4.5 cm., c) 3.1 cm.

Provenance: Annexes of the basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, Φ44/M225 (α, β, γ).

All three have a shaft of rectangular cross-section with a flattened head for attaching the fishing line at one end and a single hook at the other. Hooks a and b are horseshoe-shaped, and c is bow-shaped. The difference in shape and size probably indicates that they were used to catch different kinds of fish. Their discovery is associated with the daily activities of the inhabitants of the islet of Ayios Achileios, and they can be dated only by their excavation context (Paisidou 2000 1, pp. 527-539). They recall similar objects from Byzantine Corinth (Davidson 1952, no. 1447-1448), and ancient Olynthos (Robinson 1941, pp. 365-374), which attests to the timeless character of these items.

Publications: unpublished

M.P.

176Lead fishing weight

Early Christian period

Length 6.2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti)

1st Ephorate of Byzantine Antiquities, inv. no. 4399

This object consists of a rectangular strip of lead folded back lengthways to attach it to a thread on the edge of the net. Weights of this type dating from the Roman and Byzantine period, some of them with relief decoration, are often found in coastal regions. Similar ones have been found at Corinth (see Davidson 1952, p. 193, no. 1449, pl. 88), at Emborio on Chios (Balance et al. 1989, F71, p. 131, fig. 53), at Zoyeria on Spetses (Koilakou 1992, p. 68) and elsewhere.

Publications: unpublished

E.G.-T.

177Lead fishing weights

4th century

a) Preserved height 6.4 cm., base 2.5×2.7 cm., weight 197 gr.

b) Height 6 cm., base 3×3 cm., weight 223 gr.

Provenance: Thessaloniki (house at 20 Sophokleous Street)

a) 9th Ephorate of Byzantine Antiquities, inv. no. 6.214

b) 9th Ephorate of Byzantine Antiquities, inv. no. 6.215

Pyramid-shaped. The top of the first is broken at the point where the suspension hole was. There is a small hole pierced in the top of the second to attach the thread.

Publication: Karydas 1998 (in press)

N.K.

178Lead fishing weights

Late Byzantine period

a) Height 7.5 cm., width of side of base 3 cm.

b) Height 5.5 cm., width of side of base 3 cm.

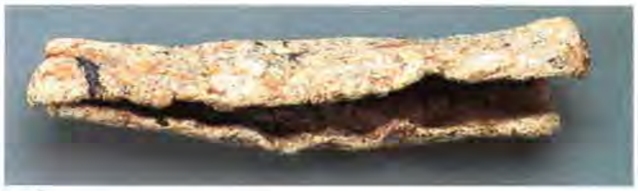
Provenance: Thessaloniki, north of the church of Ayios Dimitrios

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 126/5

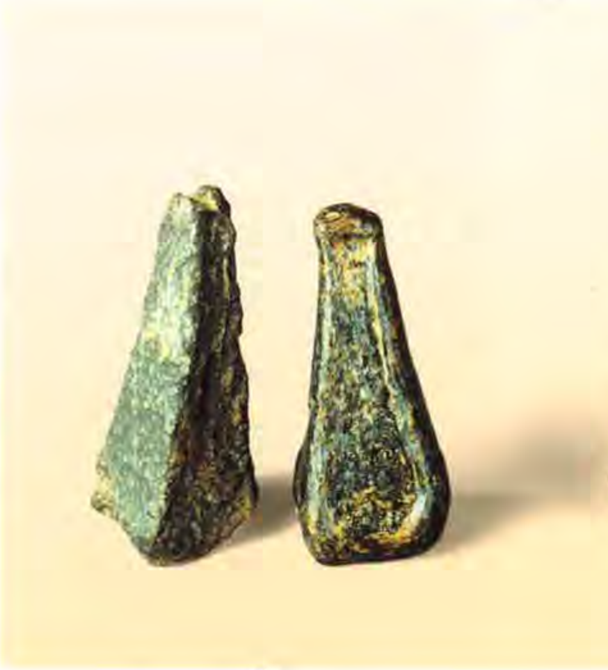
Pyramid-shaped weights with a suspension hole pierced at one end.

Publications: unpublished

A.A.



176



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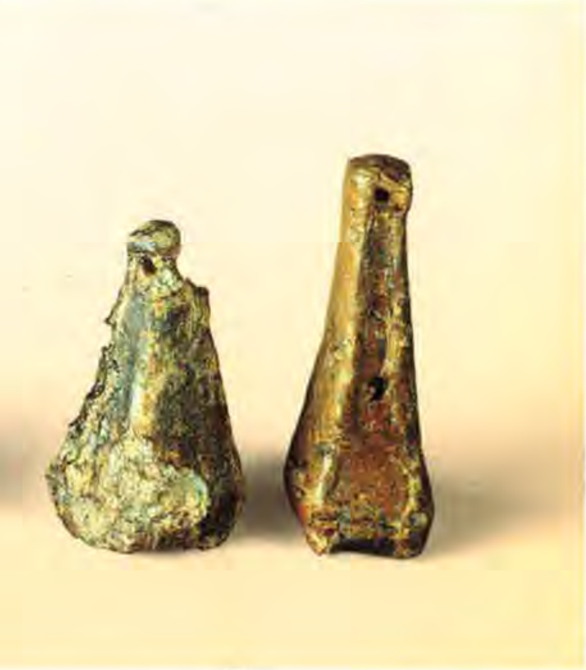


178

EX VOTOS DEDICATED BY SEAFARERS

179 Small copper-alloy icon of St Nicholas

11th century

Height 11 cm., width 9 cm.

Provenance: unknown

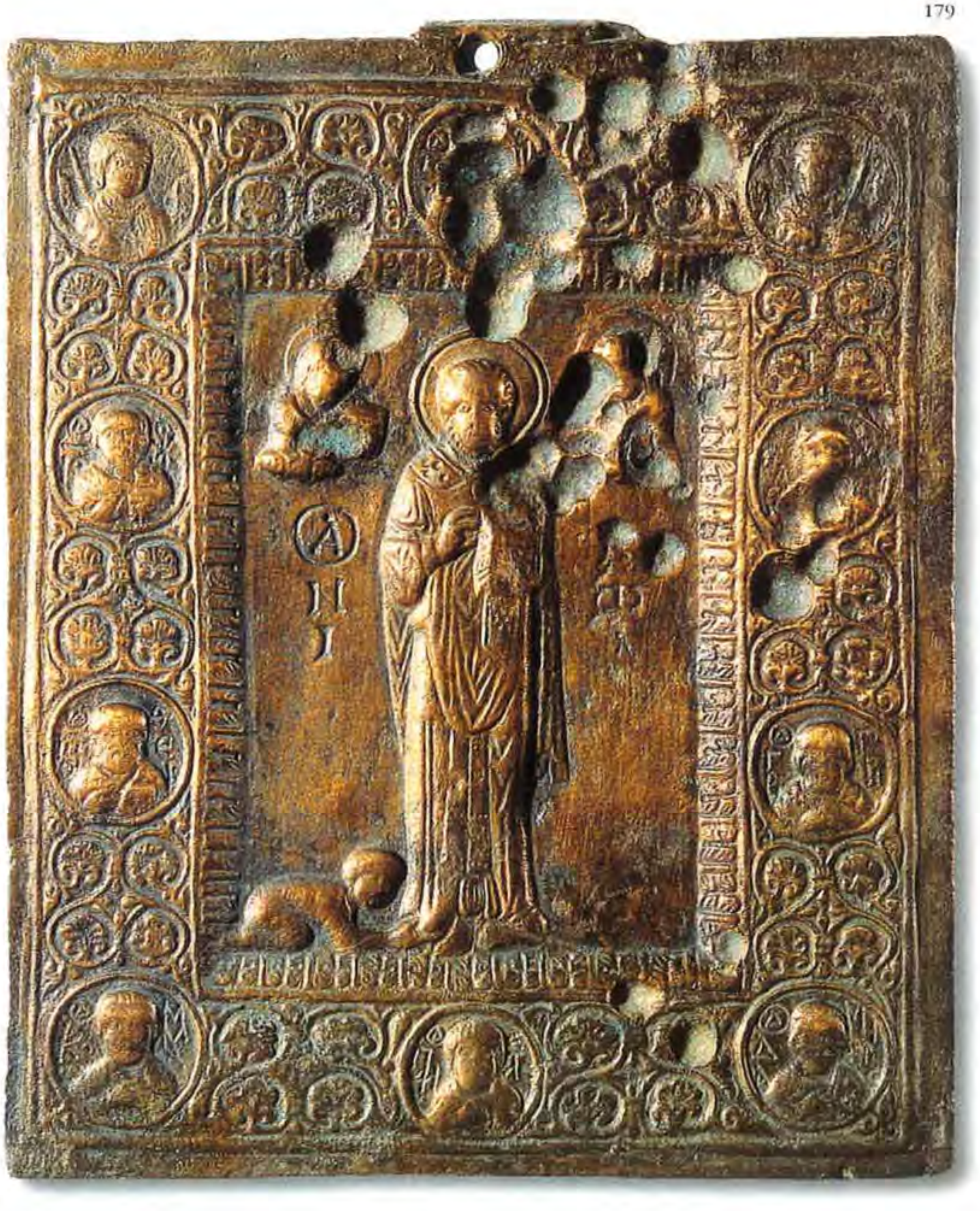
Thessaloniki, Museum of Byzantine Culture, inv. no. BA 2

The saint is depicted at the centre, full-length, standing and frontally, blessing with his right hand and holding a closed gospel book in his left. To right and left of his head, Christ and the Virgin are depicted in bust, turned to the side, offering him the Gospel Book and omophorion as in similar depictions of this saint. The donor or owner of the icon is shown kneeling at his feet.
The icon is surrounded by a frame on which saints are depicted in medallions. According to the inscriptions accompanying them, they are, at the top the archangels Michael and Gabriel, at the sides the Church fathers John Chrysostom, Basil, John the Theologian and Gregory, and at the bottom the healing saints Cosmas, Panteleimon and Damian. The subject of the central medallion at the top is worn away.
The size of the icon, the material of which it is made, and the style of the decoration suggest that it is an imitation of similar elaborate, expensive mosaic icons or icons made of precious metals, which were intended as dedications or as objects of private worship.
The suspension hole at the top of this icon does not preclude the possiblity that it was dedicated by a pilgrim-donor to an icon or church of the saint depicted, whose grace he had received or for which he had prayed.

Publications: *Θεσσαλονίκη, Ιστορία και Τέχνη*, p. 90

G.P.

179



180 Small steatite icon of St Nicholas

12th century

Height 10 cm., width 6 cm.

Provenance: Paterma, Rodopi, excavation of Byzantine church

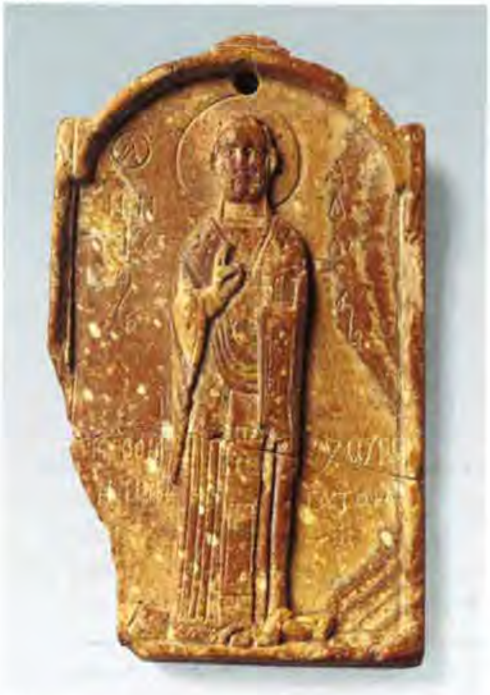
Komotini, Archaeological Museum, inv. no. ΑΓΚ 832

Small steatite icon with a relief depiction of St Nicholas, full-length and frontally. He wears a prelate's vestments, holds the gospel book, and blesses. To right and left is the inscription: *Ὁ ἅ(γιος) Νηκό-λαος* (Saint Nicholas), and at the bottom, right and left, the supplication: *Κ(ύρι)ε βοή/θη τῶν – ἔχων/τά το* (Lord help the beares).
There is a later suspension hole in the middle of the arched top of the frame. On the back, engraved at a later date, are a stylised rendering of Christ on the Cross (?), five smaller crosses, and graffiti of an apotropaic character.

Publications: Bakirtzis – Zikos 1981, p. 36. Bakirtzis 1987, pl. XXVIII: 22. Bakirzis – Triantaphyllos 1992, p. 43. Bakirtzis 1994, pl. p. 181

CH.B.

180



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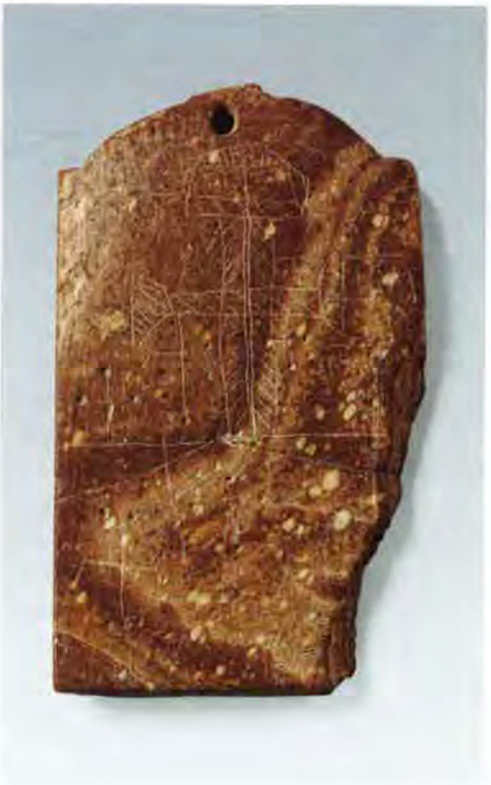


181 Steatite icon of St Nicholas

Circa 1500

Height 4.3 cm., width 3.2 cm., thickness 0.7 cm.

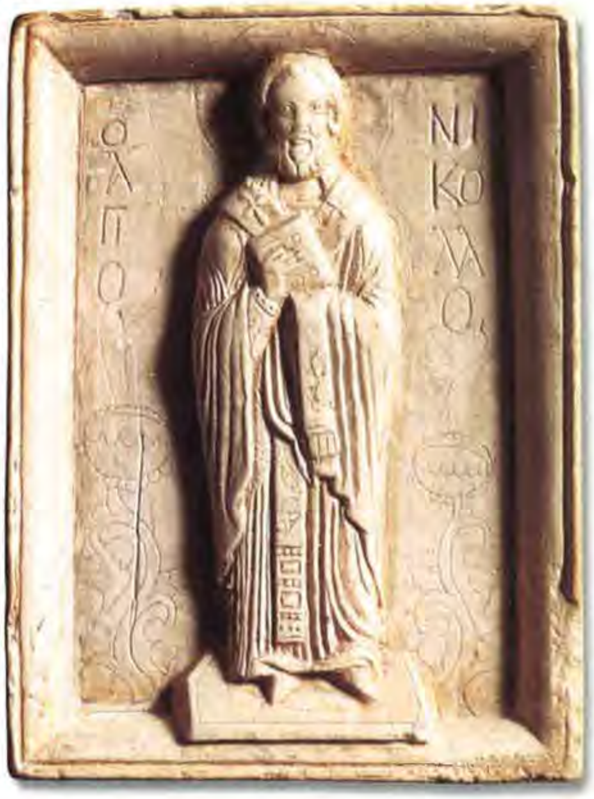
Provenance: unknown, purchased from S. Soantzoglou in Paris in 1924

Athens, Benaki Museum, inv. no. 13510

Small rectangular icon of light green steatite with the depiction of St Nicholas. It is slightly battered at the sides and trimmed here and there around the edges and at the top left of the back. A chamfered frame at the edge has a relief band at the outer edge and curved surfaces on the inner edge that intersect at the corners. On the main axis of the icon, St Nicholas is depicted in fairly high relief, raised almost as high as the frame. He is shown full-length and frontally, standing on a footstool, which is rendered in reverse perspective. Despite the small dimensions of the plaque, the hierarch is an imposing figure, though his fairly corpulent body has shortened proportions from the waist down: a factor contributing to this impression is that the upper part of the body is worked in higher relief with undercuttings and the head almost in the round. The balding saint has a halo bordered by an engraved line on the background which continues on to the frame. He has intense eyes that gaze directly at the spectator, rather large ears, and a short beard. His wide, athletic neck is set on a broad chest, with curved shoulders and powerful arms, though the latter end in disproportionately small hands.
He wears the vestments typical of a hierarch: sticharion, epimanikia, epitrachelion and encheirion with engraved fringed hems, phailonion and

omophorion, the latter decorated with crosses in shalow relief. In his left hand, covered by his vestments, he holds a closed gospel book in front of his breast. Either side of him is engraved his name in capital letters - *Ὁ ἅγιο(ς) Νικόλαο(ς)* [Saint Nicholas] together with two stylised plants ending in flowers. The back is engraved with an elaborate foliate scroll, the upper part of which is flanked by the inscription: *Ἰ(ησοῦ)Ϲ Χ(ριστό)Ϲ ΝΙΚΑ* (Jesus Christ Conquers). A finely engraved spiral scroll encircles the sides of the frame. A suspension hole in the middle of the top part of the frame indicates that the icon would have been suspended from a cord and worn next to the flesh, probably by a sailor who wished to secure the saint's blessing. The icon belongs to a group of small steatite pectorals, which have been dated from the 11th to the 13th century, though in these St Nicholas is normally depicted in bust (cf. Kalavrezou-Maxeiner 1985, nos. 18, 96-97, 120-122). On the Benaki Museum pectoral, the figure of the saint has some features that derive from similar Middle Byzantine depictions: the engraved decoration on the epitrachelion, encheirion and omophorion, for example, are found as early as the 11th century, as attested by a small steatite icon of this saint in the Bibliothèque Nationale in Paris (*Byzance* 1992, p. 271, no. 176 c). By contrast, other features distance it significantly from these representations. The hierarch in the small icon has his weight on his right leg, with the left relaxed, in contrast with the normal stance in 11th-century small-scale works of sculpture in steatite (cf. Kalavrezou-Maxeiner 1985, no. 4, pl. 5 and no. 13, pl. 9) or cameos (cf. *Byzance* 1992, p. 279, no. 187); while the gospel book held sideways in both hands is similarly rendered in the small icon of St Basil on the diptych-reliquary from Mdina, Malta, which is assigned to the 13th century (Kalavrezou-Maxeiner 1985, no. 102, pl. 50, 51, a). Moreover, the short proportions of the body, the linear drapery, which nevertheless shows off the broad chest, and a number of facial details, such as the hair, with the small tuft in the middle of the forehead, the deep underlines of the eyelids, the small cavities of the pupils, and the moustache with lines bordering it above and below, can be paralleled with Christ and the prophet Elijah in the small 13th-century icon of the Transfiguration in the Xenophontos Monastery (Kalavrezou-Maxeiner 1985, no. 115, pl. 56). Furthermore, the relief crosses on the omophorion, as can be assumed by a cameo in the Bibliothèque Nationale (*Byzance* 1992, p. 442, no. 336) are a feature not found before the 13th century. On the other hand, the rare form of the frame, with its curved inner surfaces, may be compared with the stepped frame of the small icon of St Nicholas and the archangel Michael, also dated to the 13th century and now in the Museum of Decorative Arts in Belgrade (Kalavrezou-Maxeiner 1985, no. 122, pl. 58). Finally, the engraving of geometric and floral motifs is not unknown on steatite icons of the early Palaiologan period (*Iskusstvo Vizantii* 1977, 2, p. 118, no. 625). The foliate cross on the back, with transverse knots and X-shaped elements interrupting the arms, can be compared with the elaborate initial letters, or even plants that accompany headpieces in manuscripts such as the *Tetraevangelon*

181



Dionysiou 12, of the 13th century (Pelekanidis et al. 1973, A, p. 399, fig. 36-37), the *evangelistarion* Pantokrator 29, of 1296 (Spatharakis 1981, no. 208, fig. 377), and particularly the *Tetraevangelon* Add. 22506 in the British Library, of 1305 (Spatharakis 1981, no. 222, fig. 401).
The iconographic and stylistic features of the Benaki Museum icon, especially the use of the fairly high relief, the emphasis laid on the carpulent figure of St Nicholas, and the attempt to render the third dimension, are all consistent with the early Palaiologan period, and suggest that the icon was the product of a Constantinopolitan workshop active around 1300.

Publications: Delivorrias 1980, p. 36. Kalavrezou-Maxeiner 1985, p. 195, no. 119, pl. 58. Delivorrias-Fotopoulos 1997, p. 230, fig. 411

Exhibition: *Greece and the sea* 1987, p. 270, no. 180

I.D.V.

182 Copper-alloy icon of St Nicholas

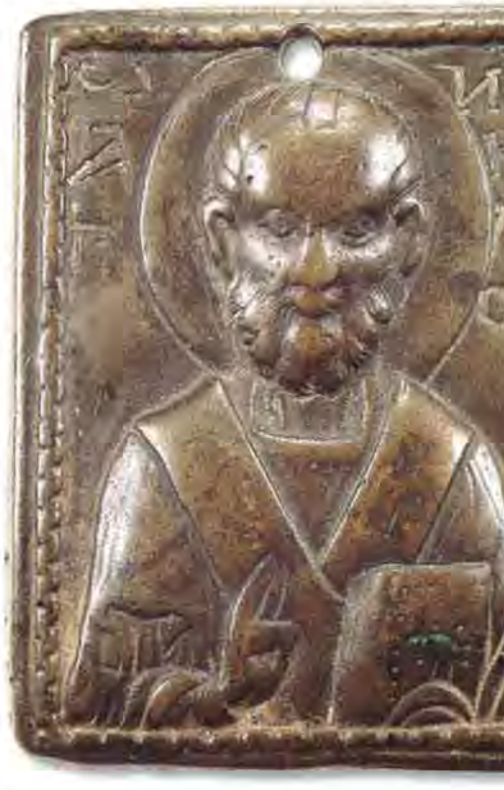
Late 13th-first half of the 14th century

Height 8.2 cm., width 6.4 cm., thickness 0.6 cm., weight 184.7 gr.

Provenance: unknown, purchased from the antiquities dealer Nahman in Cairo in 1917

Athens, Benaki Museum, inv. no. 11420

182



Rectangular icon of cast copper alloy with the depiction of St Nicholas.
The representation is bordered by a frame with a relief band decorated with a maeander. The hierarch is depicted frontally from below the breast up.
He has a rather large, balding head with well-groomed hair, large ears, almond-shaped eyes and a short beard. The head is projected against a halo rendered in low relief. The saint has a thin, ascetic physique with round shoulders, and wears typical prelate's vestments (sticharion, phelonion and omophorion, the last with engraved crosses).
He blesses and holds a closed gospel book with a row of shalow dots at the edges; there are also dots at the tips of engraved lines, which form a cross in the middle, in an attempt to render the luxurious binding. Either side of the halo is engraved the inscription: *Ὠ Ἅγι(ος) Νικόλαω(ς)* (St Nicholas). Above the saint's head, in the middle of the top edge, is a circular suspension hole. On the surface of the small icon, the projecting areas of the relief are uniformly worn away from use, though the fine lines rendering the soft hair, beard and drapery of the phelonion can still be seen.
The small icon in the Benaki Museum belongs to a number of bronze Byzantine icons which have, unhappily, not been investigated as a group (see Boyd 1998, pp. 22-27): study of them would probably benefit greatly from technical analysis of the alloys of which they are made, to determine the workshops at which they were produced. In the Byzantine literary sources, icons of this kind are described as *saroutia* or *chalkai eikones*. Their dimensions and mode of construction and the technique of the decoration are not normally recorded, though mention is almost invariably made of the depictions on them. The few known small bronze icons with relief decoration (the publications of which frequently omit to state whether they are cast or not) date from the 11th to the 14th century. They usually have a frame with stylised geometric or floral decoration, bordering depictions of Christ (Radojković 1977, p. 22, fig. 17. *Iskusstvo Vizantii* 1977, 3, p. 34, no. 910) and the Virgin, in the types of the *Agiosoritissa* or with the Child

(Volbach 1930, pp. 150-151, nos. 722, 2419. Radojković 1977, pp. 21-22, fig. 12, 18. *Iskusstvo Vizantii* 1977, 2, p. 95, no. 574. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 192, no. 206. *Byzance* 1992, p. 332, no. 246). Most of the surviving examples, however, have representations of military saints (Volbach 1930, p. 149, no. 9298, p. 157, no. 1006. Radojković 1977, p. 20, fig. 16, p. 23, fig. 13-14. *Splendeur de Byzance* 1982, pp. 184-185, nos. Br.27-Br.28. *Byzance* 1992, p. 331, no. 245. *Byzantium* 1994, pp. 147-148, no. 160. *Byzantium* 1996, pp. 126-127, no. 101. Delivorrias-Fotopoulos 1997, p. 217. fig. 385), followed by hierarhs (Radojković 1977, p. 24, fig. 15. *Splendeur de Byzance* 1982, p. 179, no. Br. 22), healing saints (Radojković 1977, p. 24, fig. 15. *Splendeur de Byzance* 1982, p. 179, no. Br. 22), healing saints (Radojković 1977, pp. 23-24, fig. 11. Agnello 1962, pp. 296-300, fig. 260), the archangel Michael (*Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 194, no. 211), more rarely the Deesis (*Splendeur de Byzance* 1982, p. 180, no. Br.23. *Byzantium* 1994, pp. 146-147, no. 159), and sometimes with Dodekaorton scenes, such as the Crucifixion (McKenzie 1965, pp. 20, 40, no. 50, pl. 31). Some of them have been interpreted as models – that is, works used as matrices to make small relief icons, possibly of precious metals; others are pierced with suspension holes, either so that they could be hung as *ex votos* offered in gratitude for the fulfillment of the believers prayers, or so that they could be worn around the neck as amulets. The small dimensions of the Benaki Museum icon, and the suspension hole, which is perhaps not contemporary with the manufacture of the icon, suggest that it was probably once used as a pectoral by a seaman, who wore it around his neck to secure the saint's blessing. The hierarch of this icon follows older models, possibly a venerated precious icon of the saint, like the portable icon of the Sinai Monastery dating from the late 10th century (*Sinai* 1990, p. 98, fig. 15) or the small steatite icon of the saint now in the Bibliothèque Nationale in Paris, dating from the middle of the 11th century (*Byzance* 1992, pp. 270-271, no. 176, c), though the affinities with works of this kind are somewhat remote. Although the saint is apparently not often depicted in metal works of art, the St Nicholas of the Benaki Museum icon has the same fine engraved lines at the end of the hair and beard found in the figure of St Gregory the Theologian in the well-known metal triptych in the Victoria and Albert Museum, London, which dates from the 12th century (*Splendeur de Byzance* 1982, p. 183, no. Br. 26). In the present case, however, the saint is depicted with a broader physique and there is a clear intent to render the corpulent body beneath the wide folds of the phelonion. The large head and the closed book, worked in higher relief than that of the vestments and the background, reinforce the impression of an attempt to render the third dimension, even though the most raised parts are now worn. These features, together with the feeling of urbanity and benevolence generally exuded by the face, are to be found rendered in the same way in the figure of St Stephen on a circular relief plaque in the Kaiser Friedrich Museum, Berlin (Volbach 1930, p. 131, no. 6394), which has been dated to the 13th-14th century. This plaque and another bronze matrice bearing the depiction of a military saint (Volbach 1930, p. 150, no. 6805) also share with the present icon the identical maeander-pattern around the edge. Close affinities with the Benaki icon presents a small icon made of a bronze leaf, which is kept in a private collection in Munich: although dated to the 11th-12th century, the depiction of St Nicholas is surprisingly the same, with identical rendition, but the frame is different (*Byzanz* 2001, pp. 131-132, no. I.36).

Publications: unpublished

Exhibition: *Greece and the Sea* 1987, p. 270, no. 179

I.D.V.

183 Stucco icon of St Nicholas

14th century

Height 6.8 cm. width 6 cm. (with frame: height 15.7 cm., width 13 cm.)

Provenance: possibly from Pontus, donated by I. Trikoglou (11-04-1949)

Athens, Benaki Museum, inv. no. 7645

Small rectangular icon of stucco mixed with green paint (*terra verde*) and covered with green glaze (a binding agent of egg and *terra verde*) to give the impression of steatite. The icon was later set in a gilded wooden frame consisting of three nested rectangles, each of which is bounded by a relief band; the right side of this has been trimmed. St Nicholas is depicted in bust: the hierarch, who has an ovoid balding head and a short beard, is projected against a halo in low relief. He wears prelate's vestments (sticharion, phelonion and omophorion, the last bearing shalow crosses), blesses, and holds a closed Gospel book.

This work may be associated with similar small stucco icons with Dodekaorton scenes, which surround the icon of the Virgin Eleousa in the Benaki Museum (*Μήτηρ Θεού* 2000, pp. 448-449, no. 73. *Byzantium: An Oecummenical Empire* 2002, pp. 318-320, no. 172), with part of an icon with a depiction of hierarchs, in the same museum (no. 14128), and with similarly small icons made of clay (?) with scenes from the Dodekaorton and busts of saints, found in church no. 10 at Červen in Bulgaria (*Trésors d'art médiéval bulgare* 1998, nos. 113-119. Ovcarov 1999, pp. 580-584, fig. 12-24. Totev 1999, pp. 98-102, 134-138, nos 84-96). The above works come from moulds used to cast metal icons, and probably also plaster icons; very few such moulds are preserved and the fact that they were used over long periods of time complicates their dating (Korzukhina 1950. *Byzance* 1992, pp. 332-333, no. 247. Jeckel 1995, p. 34, fig. XXV). Such moulds might possibly also have been made from small bronze icons of a good thickness, which are thought to have been models (cf. Vasilev 1982. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 192, no. 206, p. 194, no. 211. *Byzance* 1992, p. 331, no. 245).

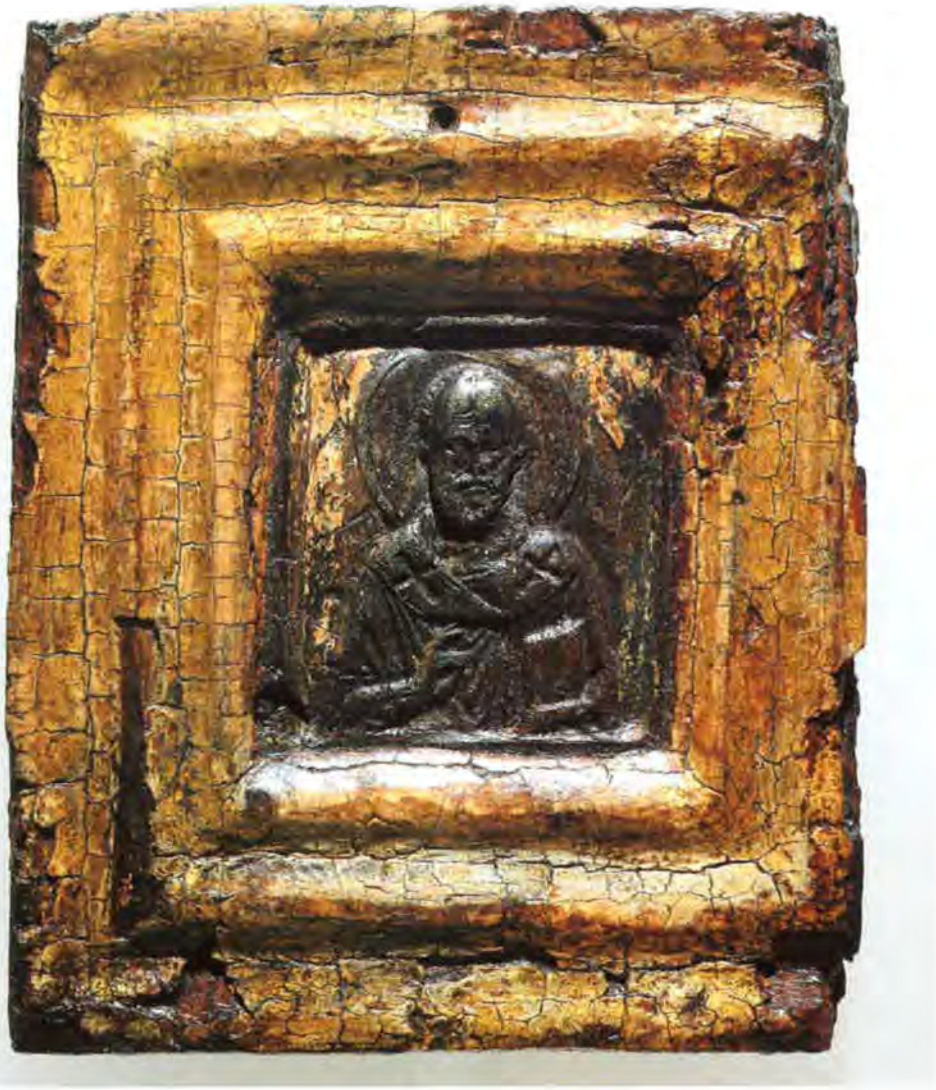
St Nicholas's halo in the Benaki Museum icon is bordered by a relief band similar to that of a plaque depicting St Andrew in Recklinghausen (*Ikonen-Museum* 1976, p. 222, no. 586, fig. 7. *Byzanz* 2001, pp. 134-135, no. I. 38). The stylistic features of the figure, the soft treatment of the hair, the broad front, the delicate facial features and the robust physique, are all similar to those of St John Chrysostom on the plaque of a small reliquary now in the church of the Madonna della Scala in Siena (*L'oro di Siena* 1996, pp. 115-117, no. 7) and bear an even closer resemblance to figures on a reliquary lid from Trebizond, now in the sacristy of San Marco in Venice (*Der Schatz von San Marco* 1984, pp. 209-211, no. 27). Although the icon was originally a pectoral-amulet, probably owned by a sailor, it was later used as an icon of private worship or as a votive hung in a church to secure the blessing of the miracle-working saint.

Publications: *BCH* 76 (1952), p. 206. Delivorrias 1980, p. 37

Exhibition: *Greece and the Sea* 1987, p. 270, no. 181

I.D.V.

183



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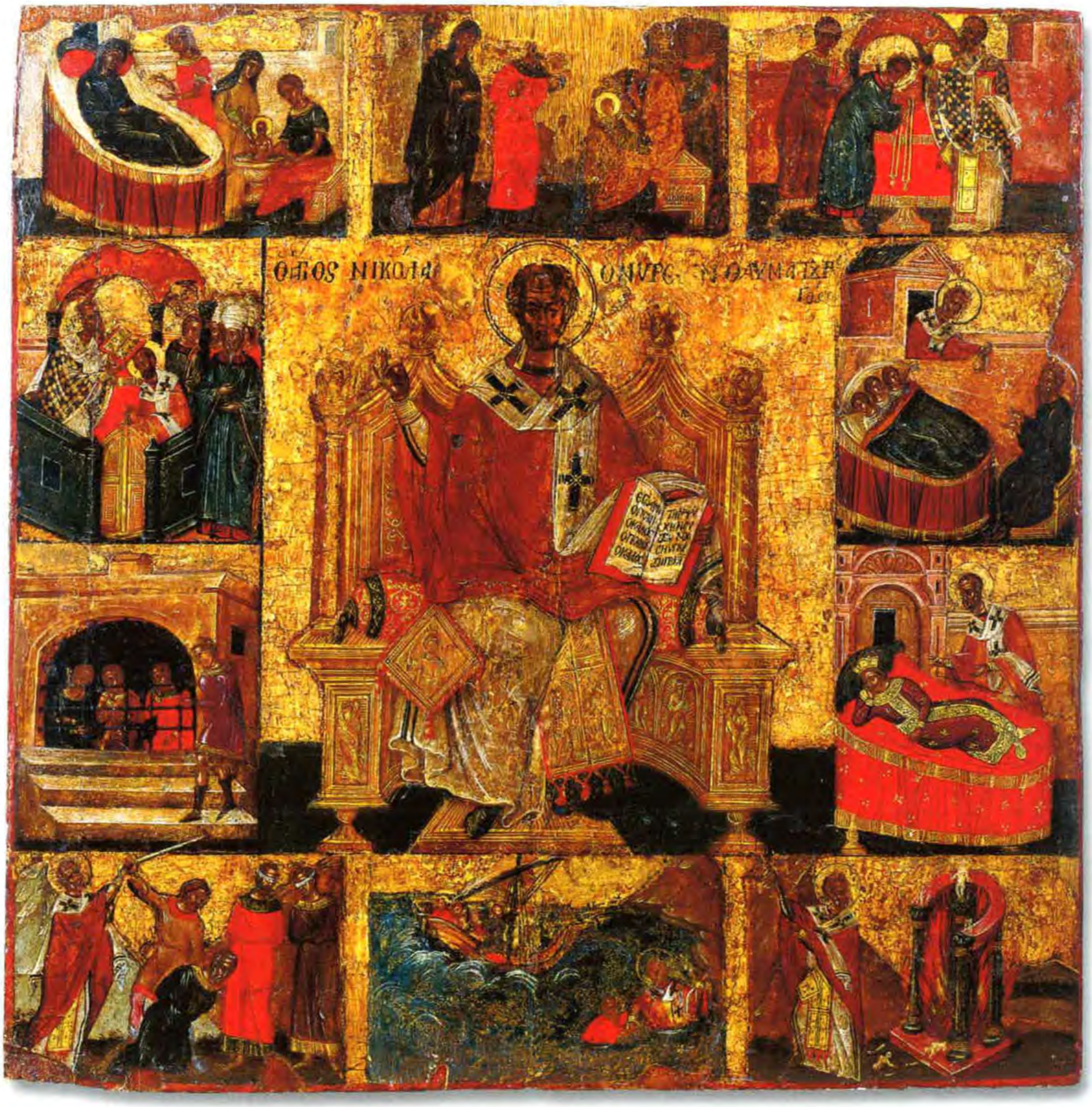

Ο ΑΓΙΟΣ ΝΙΚΟΛΑ
Ο ΜΥΡΩΝ
Ο ΘΑΥΜΑΤΟΥΡ
ΓΟΣ

184 Icon of St Nicholas with scenes from his life

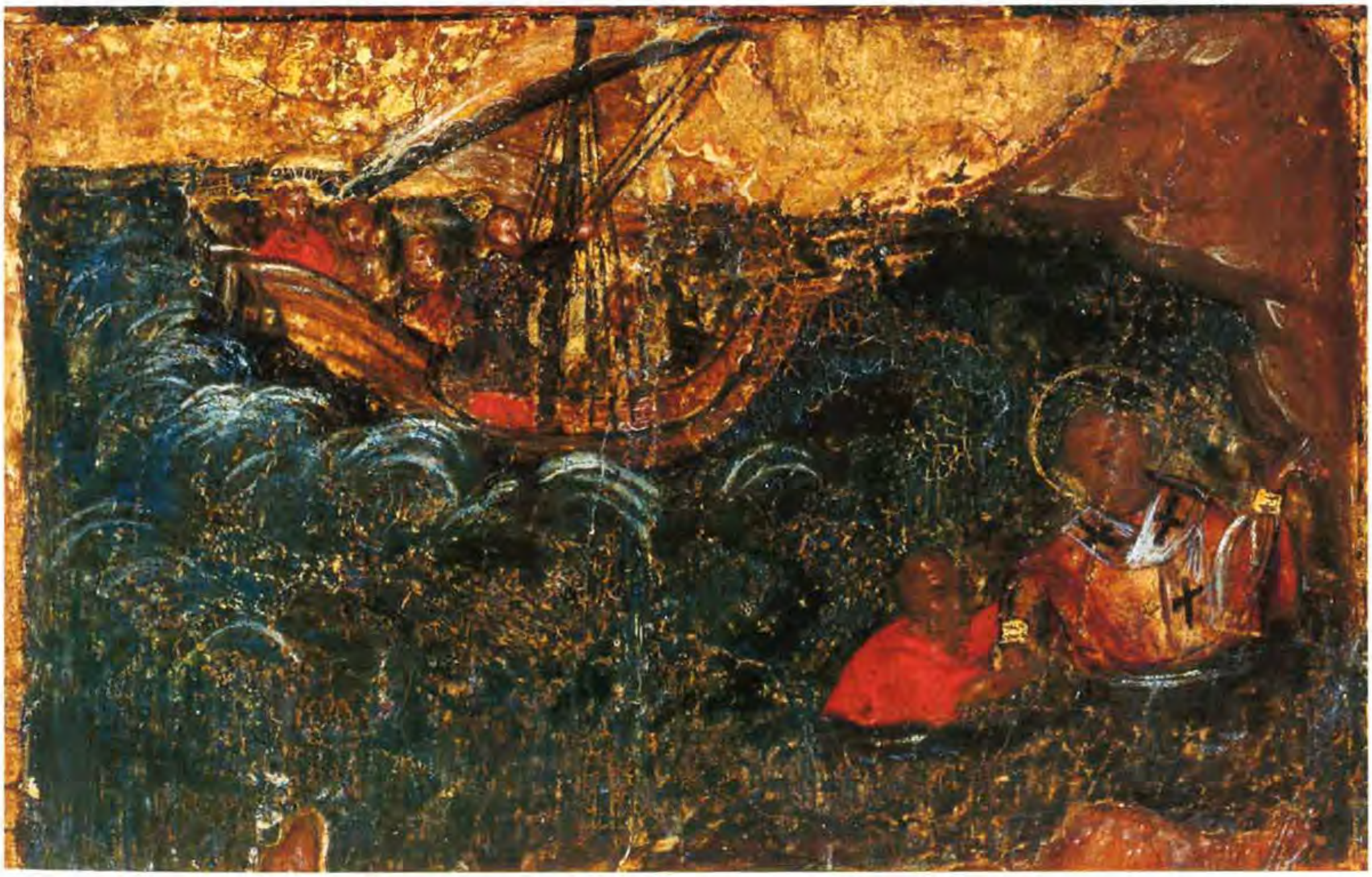
Late 15th-early 16th century
Height 42.1 cm., width 42.1 cm.
Provenance: unknown
Athens, Byzantine and Christian Museum, inv. no. T1577

The main subject of the depiction is the enthroned figure of the saint, which is surrounded by ten small icons with scenes from his life. They are placed in chronological order, beginning at top left with the scene of his birth, and moving right with the refusal to suckle and his ordaining as a priest. The scenes continue on the left side, from top to bottom, with his appointment as a bishop, the imprisonment of the three innocents, from the story of the generals, and their rescue from decapitation. On the right, beneath the scene of his ordination as priest, are depicted the saint's charity towards the three daughters in danger of being put out to prostitution by their father, the dream of Constantine, and the expulsion of the idols from the altar of Artemis. Finally, the central scene in the bottom zone is of the man being rescued from the sea by St Nicholas. Many literary sources recount the rescuing of various shipwrecked seafarers by the saint. This particular scene probably depicts Demetrios (Ševčenco 1983, pp. 149-150). In the background can be seen the ship tossing in the stormy sea with three sailors holding the sails. Iconographic and stylistic elements link this representation with works produced in Cretan workshops in the late 15th and early 16th century.

Publication: *Λιμάνια και καράβια στο Βυζαντινό Μουσείο* 1997, pp. 14-15

K.-PH.K.

184



Travel and pilgrimage

Pilgrimages to the Holy Sepulchre in Jerusalem and other places in the Holy Land at which there was testimony to the earthly presence of Christ, visits to the tombs of martyrs – St Menas in Alexandria, St John the Evangelist at Ephesos, and St Mamas in Cappadocia – and gatherings at the place in which holy men had lived as hermits – St Symeon the Stylite at Antioch – were very common in the Early Christian period.

The journeys involved were often long, in terms of both distance and time, and dangerous. The pilgrims were people from the towns and the countryside, soldiers, clergymen, monks, aristocrats, and members of the imperial court and family. Taking with them maps, proskynetaria and guides, they travelled over sea or land, normally in groups, either in anticipation of a cure from some illness, or for repentance. In the places of pilgrimage (loca sancta), they stayed in hostels kept by the large churches for the purpose; and in addition to the veneration that was the purpose of their pilgrimage, they also participated in church services, processions and reenactments of martyrdom.

Emperors were constantly concerned to bring sacred relics to Constantinople and after the 7th century the Byzantine capital was the largest centre of pilgrimage. In the Middle Byzantine period, the myrobletes saints Demetrios and Theodora were worshipped in Thessaloniki while, in a general spirit of decentralisation, local shrines of pilgrimage emerged, such as the church of St Nikon at Sparta, and that of St Maria the Younger at Vizye in Thrace. During the Frankish period, despite a large number of relics being carried off to the West, pilgrimage took on a local, mass character.

The pilgrims offered valuable dedications and, when they returned home, took with them, as tangible 'blessings' and as amulets, silver, clay and lead vials containing oil, dust, myrrh or holy water, cross-reliquaries, models of tombs, a variety of enkolpia, vases inscribed with the names of saints, or anything sanctified by contact or any other connection with the saint venerated or the holy place, and which was therefore a source of help and strength.

CH. BAKIRTZIS

Portable measuring devises

185Copper-alloy portable sundial

Second half of the 3rd-first half of the 4th century

Diameter of outer ring 7.2 cm., diameter of inner ring 6.5 cm.

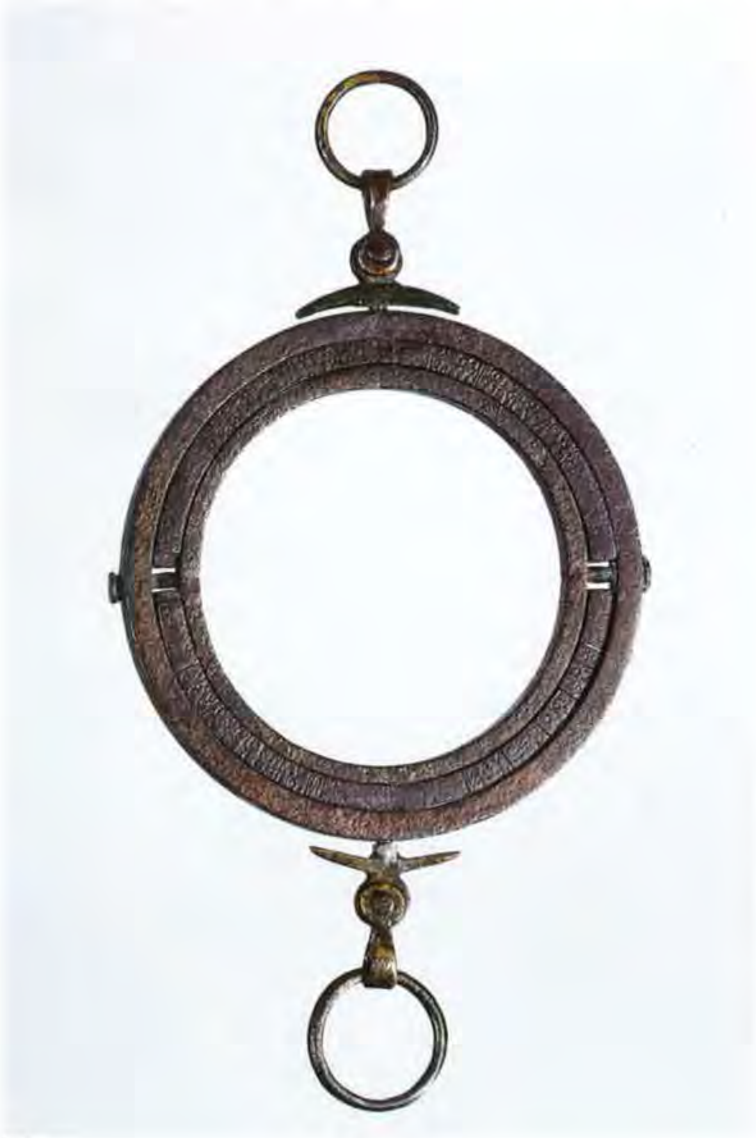
Provenance: excavation of the Octagon at Philippi

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΑΓΚ Β43

The sundial consists of three bronze rings, the middle one of which is divided into two half-rings. The outer of them has two suspension rings. Each of the half-rings is held in position by an axle that is part of the same structure as the shaft to which the suspension ring is attached. The axles and the half-rings can be rotated through 360°. On the broad surfaces of the half-rings are inscribed the names and latitude and longitude of cities, in pairs: *ΟΥΙΕΝΝ(ΗC) – ΡωΜΗC – ΑΛΕΞΑΝ(ΔΡΕΙΑC) – ΡΟΔΟΥ.* (Vienna – Rome, Alexandria – Rhodes). The sundial is operated by placing the outer ring at right-angles to the meridian plane and oriented East-West, while the inner ring, with the sighting hole, is set to the current month. The patch of light shows the time on the antyga before or after the sun crosses the meridian. The instrument could be used to find the latitude and longitude of a place, the azimuth and the ascension of the sun or some other star. The latitudes and longitudes recorded on it suggest that the sun-dial was made to be used from Alexandria to Vienna (in France) – that is, in the Mediterranean. For storage or transportation purposes, the rings were folded into a single plane, forming three contiguous, concentric bands.

Publications: Gounaris 1978, pp. 181-191. *Αρχαία Ελληνική Τεχνολογία* 1997, no. 20. *Αρχαία Ελληνική Τεχνολογία* 2000, p. 48

N.Z.



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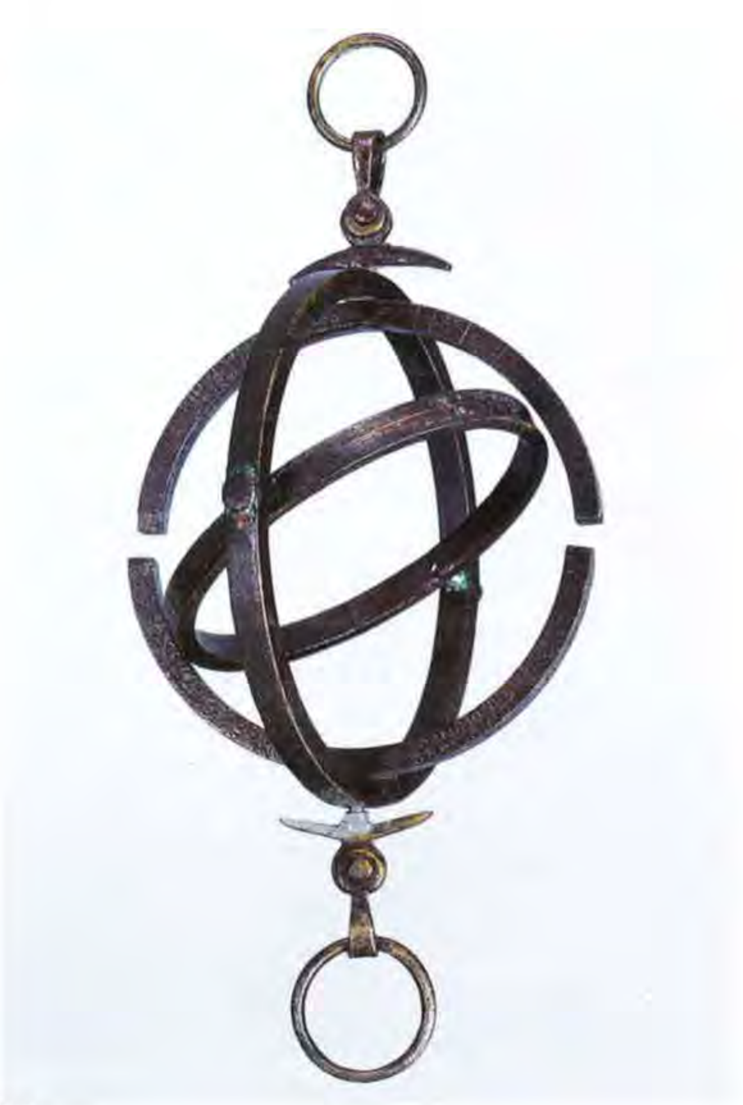

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186 Brass universal sundial

5th-6th century

Diam. of disc 10 cm., thickness of disc 0.28-0.305 cm., diam. of central hole 0.8 cm., total length of arm including suspension ring 9.8 cm., length of arm itself 7.8 cm.

Provenance: purchased with the aid of contributions from The British Museum Friends in 1997

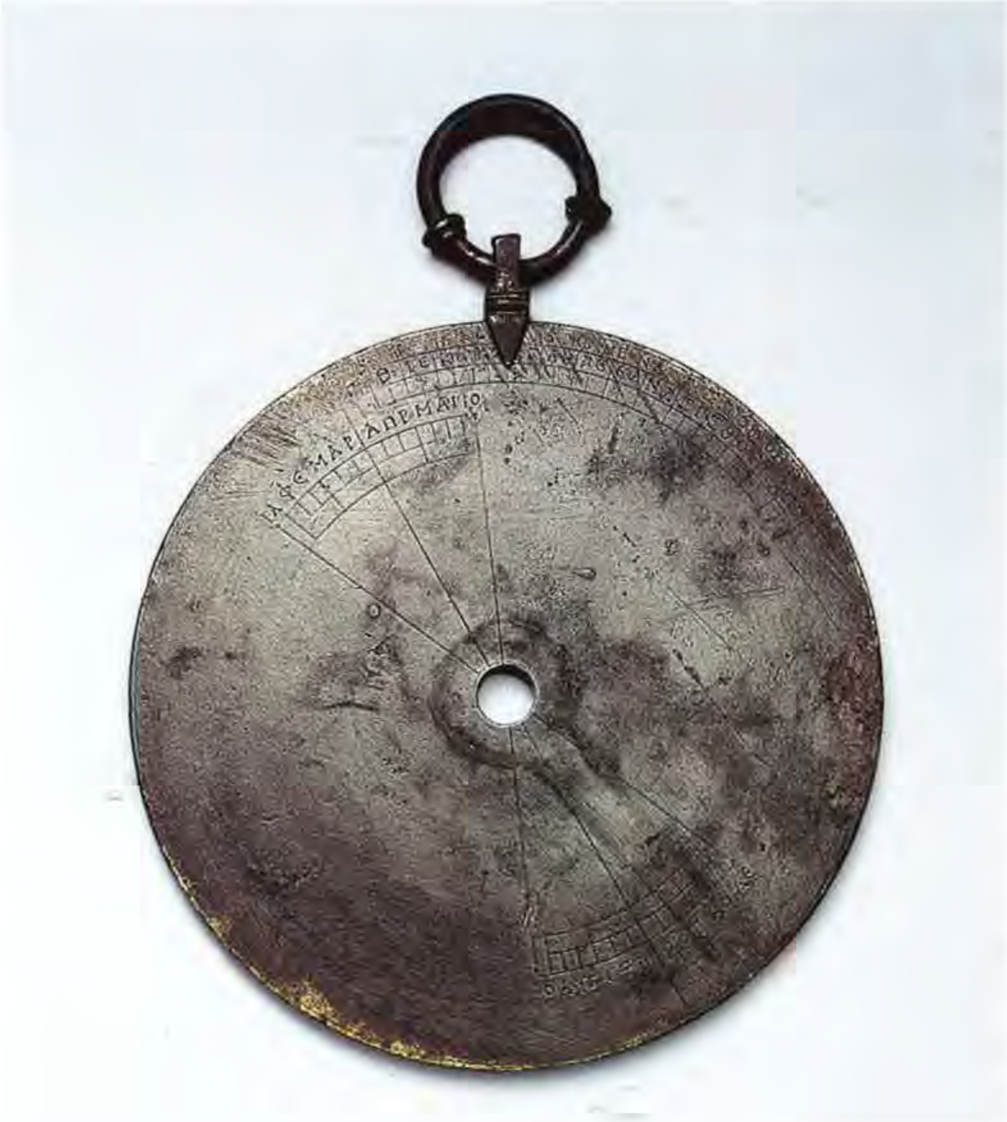
London, The British Museum, Department of Medieval and Modern Europe, inv. no. 1997.3-3.1

The sundial is incomplete and now only consists of a disk with a central hole and a suspension arm with a triangular indicator. The gnomon (shadow caster) and a pin to hold the parts of the instrument together are missing.
The front of the disk is marked with a degree scale (in alphanumerical notation, where every letter represents a number) and a double fan-shaped calendrical scale with the months of the Julian calendar. The back of the plate is radially marked with the names of 36 places in Greek with their corresponding latitudes. The place names are arranged in increasing latitude from 24° to circa 46° (the last values are illegible).
This rare instrument belongs to a small group of Roman and Byzantine portable altitude sundials, i.e., dials which measure time from the altitude of the sun. Sundials of this type are universal in that they can be used at any place.
The gnomon, which is lost apart from one element, can be reconstructed as a triangular vane with hour markings and an intergrated gnomon, where the shadow cast by the gnomon indicates the time on the hour scale. The markings indicate 'seasonal hours', i.e., a division of daylight into twelve parts for every day of the year. The user first has to adjust the dial to the appropriate latitude of the place by setting the triangular pointer of the suspension arm to the correct latitude on the degree scale and the gnomon has to be set to the appropriate date on the calendrical scale. If the instrument is suspended the shadow of the gnomon then will fall directly on the hour markings and the time can be read off.

Publications: Ackermann (in press)

S.A.

186



187 Icon of St Catherine

17th century

Height 28.5 cm., width 22.5 cm.

Provenance: unknown

Thessaloniki, Museum of Byzantine Culture, D. Oikonomopoulos Collection, inv. no. BEι 88

The saint, dressed in royal garments, is depicted enthroned in the familiar iconographic type found in a number of icons of the 16th and 17th century (Chatzidakis 1977, pp. 122-123). In her right hand she holds a palm-branch and in her left a cross, which she rests on the wheel, the instrument of her martyrdom. Next to her are the armillary sphere, ink-stand, set-square, compasses and books, alluding to the breadth the saint's of knowledge: 'άκρον εκμαθθούσα πάσαν ελληνικήν και ρωμαϊκήν παίδευσιν', according to the Constantinople *Synaxarion* (Delahaye 1902, p. 254).
The saint is depicted against the landscape of Sinai. On two steep rocks are shown the Sinai Monastery, Moses and the burning bush, Moses unfastening his sandal, Moses receiving the Commandments, and the burial of St Catherine. The small dimensions of

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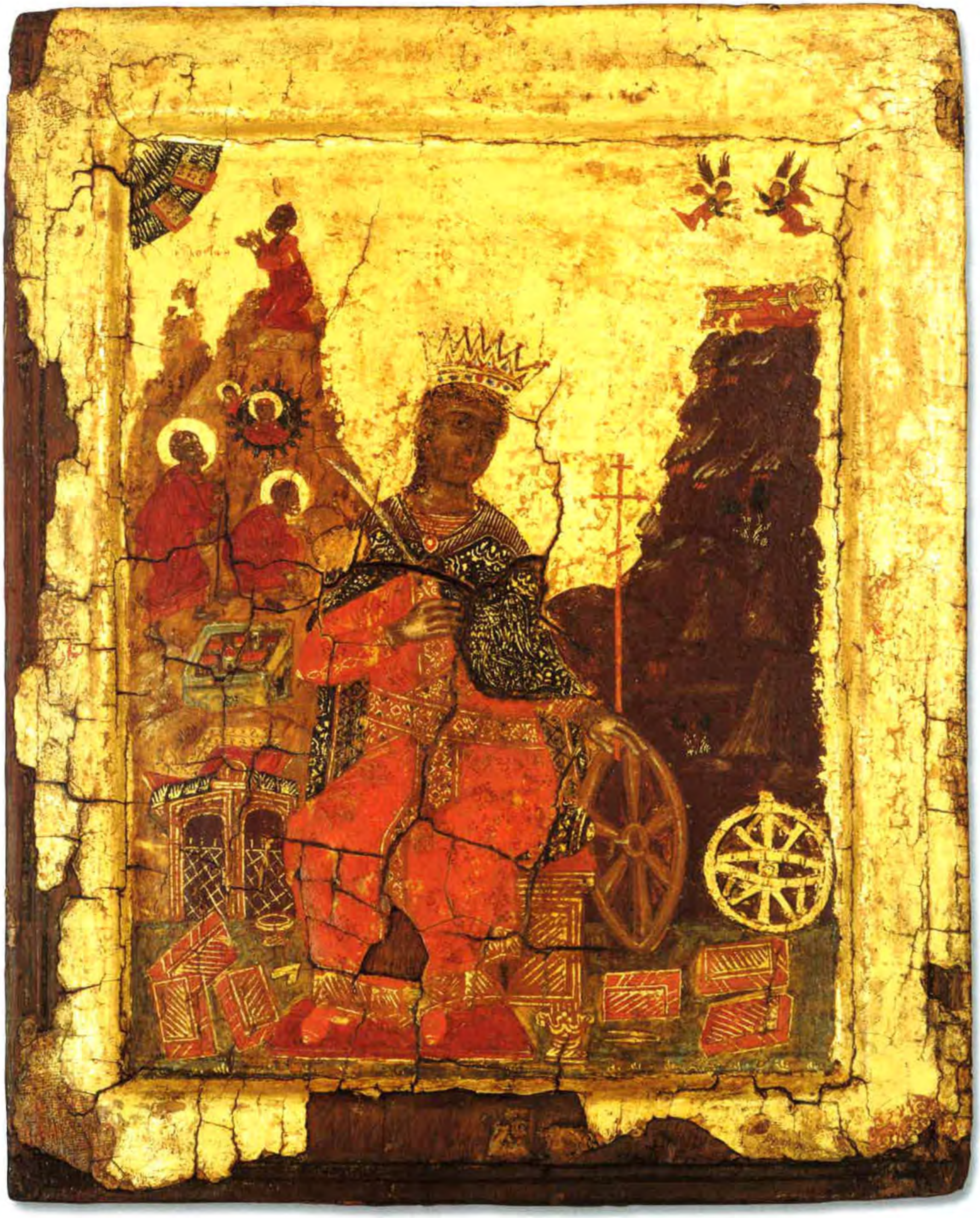
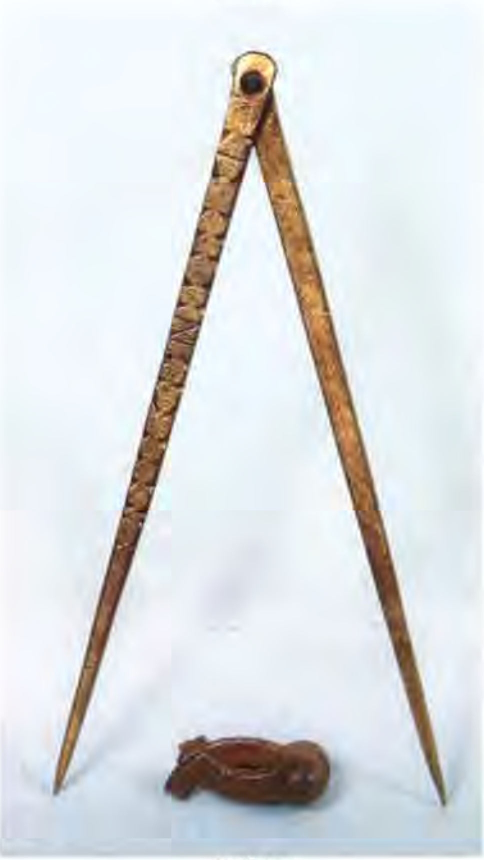


the icon and the narrative nature of the scenes assign it to the category of icons that were probably souvenirs for visitors to Sinai, or dedications made by pilgrims to the monastery.

Publication: Baltoyanni 1985, p. 78, no. 114

G.P.



188a Copper-alloy compasses

Early Christian period

Length 14 cm., width 0.6 cm., thickness 0.6 cm.

Provenance: Rhodes, New Town

Rhodes, Palace of the Grand Master, inv. no. MB 297

Intact pair of compasses. An iron clamp is attached at the point where the two legs join. The diameter gradually reduces towards the pointed end of the spike. The larger part of the outer edge is occupied by a continuous pattern of incised and relief geometric patterns. Probably used to measure distances on maps.

Publications: unpublished

A.N.

188b Compasses attachment

Early Christian period

Length 3.1 cm., width 1.7 cm., thickness 0.9 cm.

Provenance: Rhodes, New Town

Rhodes, Palace of the Grand Master, inv. no. MB 468

Part of the upper end of a pair of compasses, consisting of two curved pieces joined together.

Publications: unpublished

A.N.

TRAVEL FLASKS

189 Clay *askodavla* (flask)

11th century

Height 17 cm., base diameter 10 cm., rim diameter 5 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 5310

The front side bulges strongly and is separated by a dentilation from the broad hoop, while the inner side is flat. In place of handles it has two 'ears' pierced with holes, attached at the shoulders and the tall neck. *Askodavles* with similar handles have been found in Bulgaria (see Bakirtzis 1989, p. 102). At the level of the springing of the handles, the exterior surface is decorated with irregular, engraved spiral motifs.

Askodavles were individual containers for transporting liquids to drink; they were made either of leather of or clay, and are distinguished from flasks, which had a similar use, by their unchanging shape (for the types and their uses, see Bakirtzis 1989, pp. 100-105, pl. 42-43).

Publications: Koilakou 1992, p. 73, drawing 13, pl. 28γ

CH.KOL.

190 Clay *askodavla* (flask)

12th-13th century

Height 25 cm., body diameter 18.5 cm., base diameter 12 cm., rim diameter 5 cm.

Provenance: Attica-Mesogeia (Spata, excavation at Ayios Petros on the site of the New International Airport)

1st Ephorate of Byzantine Antiquities, inv. no. 4725

The vase is reassembled from fragments and a small section restored. It is unpainted, has two handles, and is in the shape of a drum, with a distinctly bulging outside and a flat inside. The neck ends at a rim that is stepped inside, probably in order to fit a lid; the base of the rim is decorated with thin, shallow grooves. Similar, concentric grooves adorn the outside of the vase.

Publications: unpublished

E.G.-T.

191 Clay *askodavla* (flask)

12th-13th century

Height 24 cm., base diameter 12 cm., rim diameter 4.5 cm., height of neck 6.2 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4927

The vase is drum-shaped with a bulging outside and flat inside. It has a high, cylindrical neck ending in a mouth that is stepped on the inside. Two bow handles begin at the neck and end on the shoulders. The vase is decorated with concentric grooves at the end of the bulging side.
Askodavles were small personal containers for carrying liquids to drink (for the types and their uses, see Bakirtzis 1989, pp. 100-105, pl. 27-28).

Publications: unpublished

CH.KOI.

192 Clay *askodavla* (flask)

12th-13th century

Height 11.7 cm., base diameter 6.5 cm., rim diameter 3 cm.

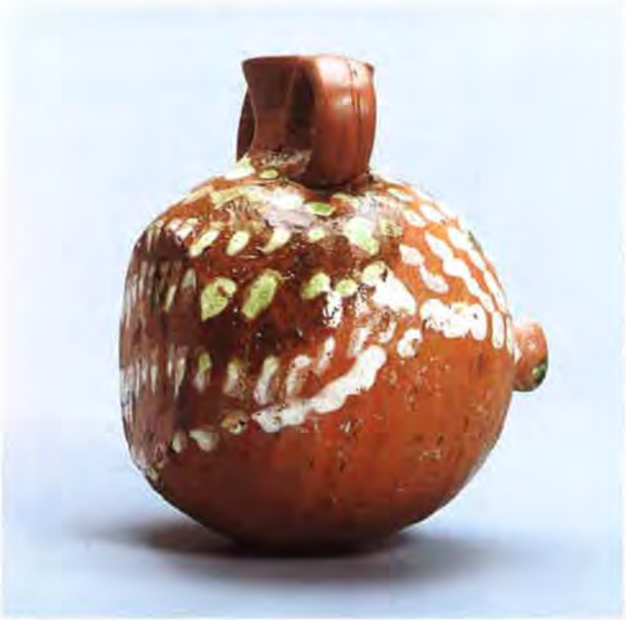
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4950

Mouth and part of handles restored. The front, almost spherical side has a knob-like protrusion. The back side is flat. Two handles in the form of a loop with a groove in the middle are attached either side of the neck. Half the vessel, from the protrusion to the neck, is decorated with brushstrokes of white slip. The surface is covered with a translucent glaze, with drips of green glaze in places.

Publication: Koilakou 1992, p. 77, pl. 298

CH.KOI.



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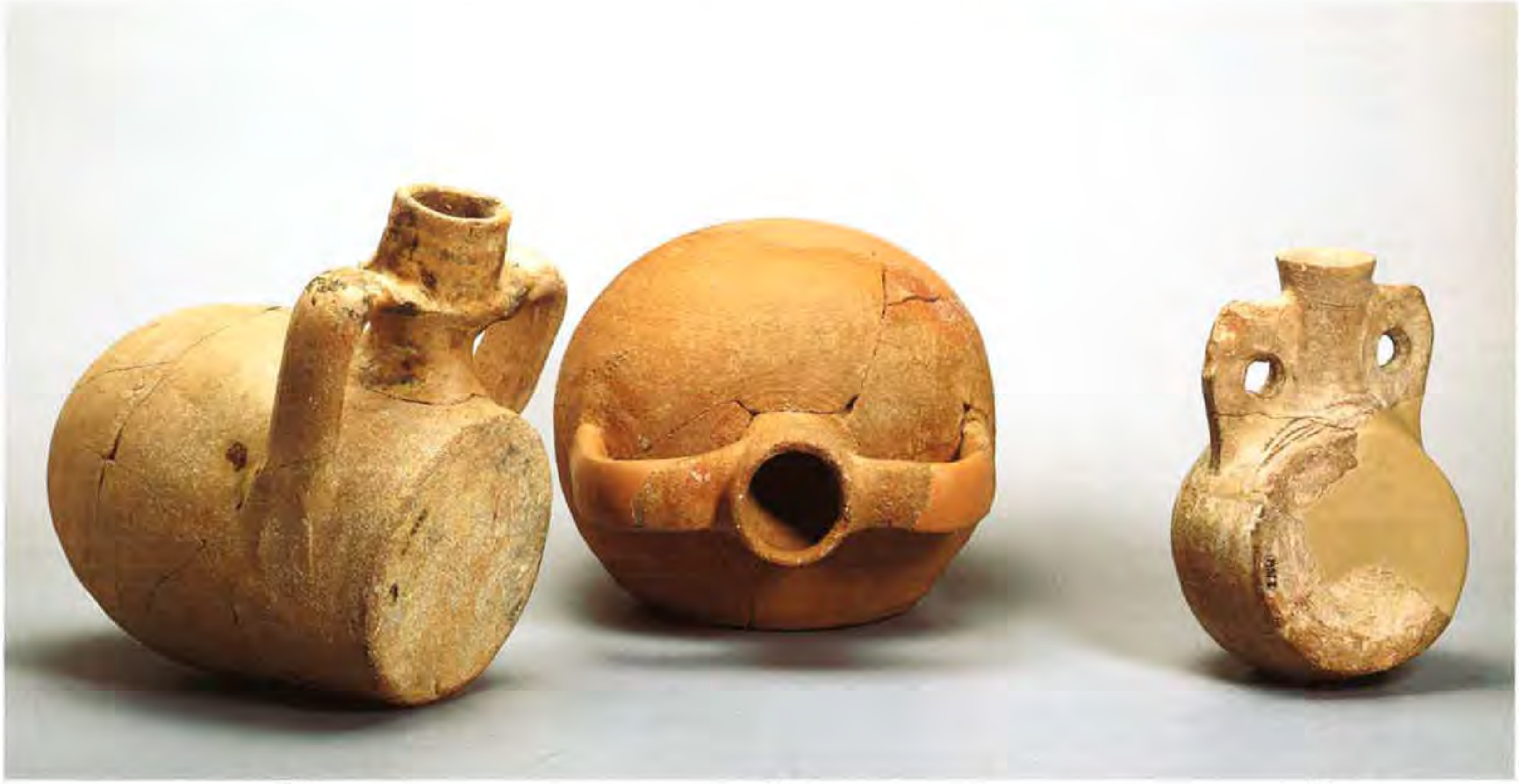


191 190 189

CLAY PILGRIM FLASKS

193 Clay pilgrim flask (*eulogia*)

Early 7th century

Height 14.1 cm., diameter 9.7 cm., thickness 2.6 cm.

Provenance: unknown, donation from Smyrna

Athens, Byzantine and Christian Museum,
inv. no. T 302/XAE 221

The Byzantine Museum pilgrim flask, which is distinguished by its large size, belongs to the so-called Egyptian type of such flasks that come from the large Monastery of St Menas in the region of Abu Mena, to the south-west of Alexandria.

The main body consists of two separate disck-shaped, mouldmade parts attached together. The cylindrical neck and the handles were made separately. Both sides of the pilgrim flask are decorated with the same relief representation. Inside a medallion enclosed within a stylised laurel wreath is a depiction of St Menas, rendered full-length and frontally, in a posture of supplication. As a military martyr, he is shown wearing the traditional uniform of a Roman soldier: short tunic girt at the waist, long cloak hanging behind from the shoulders, and high boots. To left and right of his head are Greek crosses, and there are two camels at his feet.

The iconographic composition showing St Menas in supplication between two camels is very common throughout the entire period from the 5th to the 7th century, both on clay pilgrim flasks and on other objects associated with the veneration of this saint (see a 5th-century marble plaque, Weitzmann 1979, p. 573, no. 512, a 6th-century ivory pyxis, *op. cit.*, p. 575, no. 514, and a late 7th-century ivory plaque, *op. cit.*, p. 578, no. 517). It is thought to repeat an earlier model, probably the relief plaque known to have adorned the martyr's tomb, which was preserved down to the 10th century (Arvanitakis 1925, p. 187).

The countless surviving examples of pilgrim flasks, found mainly in Egypt though also throughout the entire Mediterranean basin, indicate the great importance of the shrine of St Menas, who was looked upon as the patron saint of merchants and those who travelled in the desert (Speake 1994, p. 99).

St Menas pilgrim flasks, which were produced from the late 4th to the middle of the 7th century (Entwistle 1994, p. 111, no. 123), contained either holy water from the spring next to the shrine or oil from the lamp that burned above the martyr's tomb (Weitzmann 1979, p. 576, no. 515). In both cases, the contents of the pilgrim flask were thought to have beneficial or protective properties, which could extend even to the after-life, as is evident from the fact that such flasks accompanied bodies as grave offerings (Breccia 1938, p. 306, Campbell 1988, p. 545).

The lack of any inscription, and the use of the same depiction on both sides of the pilgrim flask suggest that it belongs to the group of late examples which, according to Kiss (Kiss 1973, p. 144), date from the period of Heraclius.

Publications: unpublished

E.ME.

194 Clay pilgrim flask (*eulogia*)

6th century

Height 7.1 cm., width 4.7 cm., thickness 2.3 cm.

Provenance: unknown, purchase

Athens. Byzantine and Christian Museum.
inv. no. T 268/BM 1660

The flask belongs to the so-called Asia Minor type, the main features of which are the small size, squashed, oval body, cylindrical neck, and suspension holes at the level of the shoulders.

The front and back, two separate moudmade pieces joined together, have relief depictions. On one side is an arch adorned with embossed circles and suppported on twisted colonnettes, beneath which a bearded male figure is shown full-length and frontally. He wears a long garment rendered by engraved lines, and in his left hand holds an indeterminate object, also adorned with embossed circles. In similar examples, this figure had been identified with an apostle or evangelist (Metzger 1981, pp. 19-20, no. 111, fig. 92), or with the patron saint of the worshipper (St Clair 1986, p. 122, no. 150).

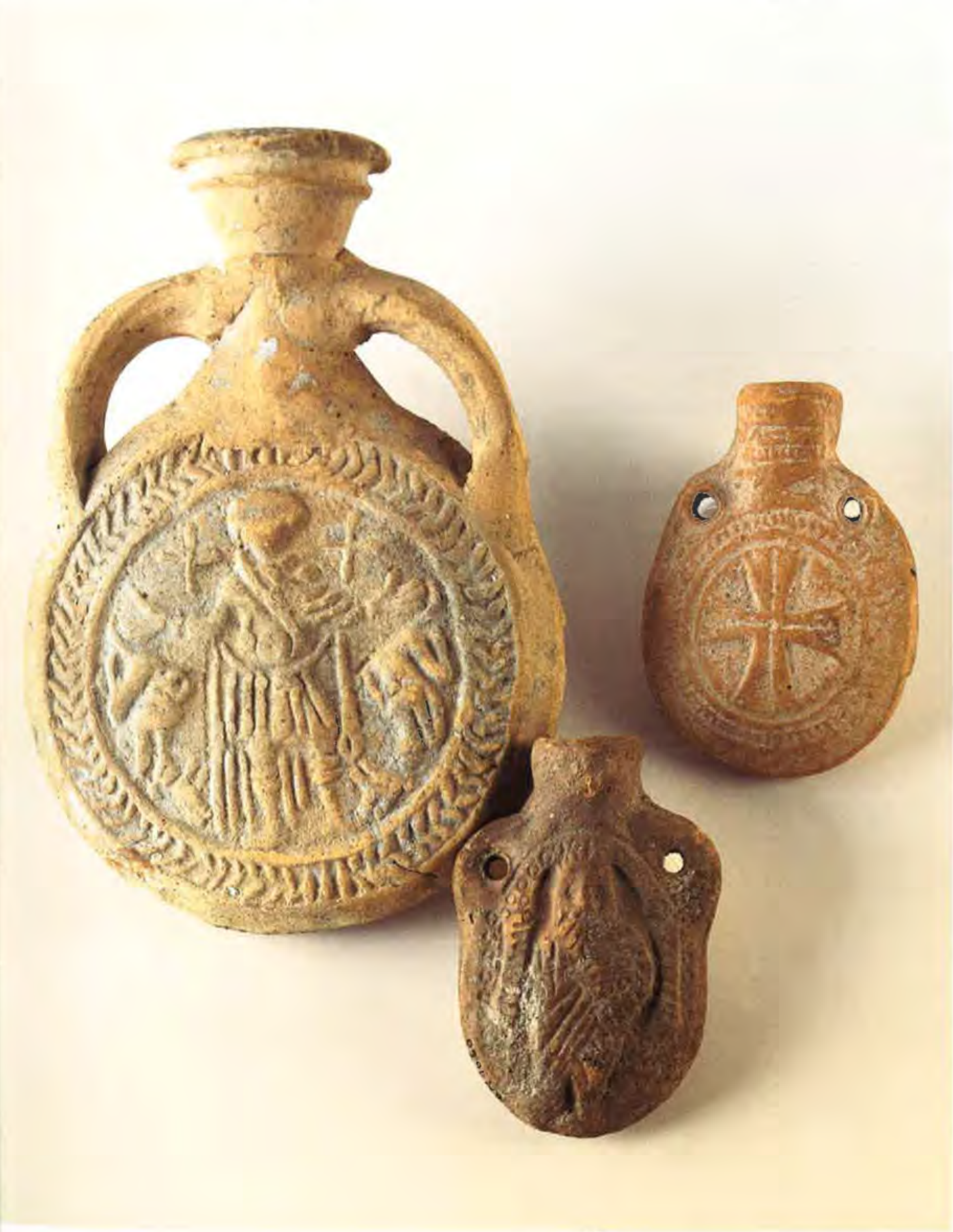
On the other side is a full-length frontal figure holding a similar object. Here, too, engraved lines are used to render the long tunic and himation, while the outline of the body is adorned by a series of concentric circles. Some scholars take the view that this is a female figure (Metzger 1981, p. 19, no. 111, fig. 92), while others believe it depicts the pious pilgrim to whom the flask belonged (St Clair 1986, p. 122, no. 150).

Similar pilgrim flasks dating from the 6th century are to be found in Paris (Metzger 1981, nos. 104-112, fig. 87-94), Berlin (Wulff 1909, no. 1353) and Princeton (St Clair 1986, p. 122, no. 150).

The small holes at the level of the shoulder were intended to receive a cord by which the flask, with its contents, usually oil, holy water, or earth from the place of pilgrimage, was suspended around the neck or waist of the pilgrim.

Publications: unpublished

E.ME.



195 Clay pilgrim flask (*eulogia*)

6th century

Height 7 cm., diameter 5 cm.

Provenance: N. Anchialos, Magnesia

Athens, Byzantine and Christian Museum,
inv. no. T 280/BM 2306 a

This flask belongs to the so-called Asia Minor type, with its characteristic disk-shaped body and small size. It has the same representation on both sides: engraved concentric circles surrounded by a stylised laurel wreath enclose a Greek cross with flaring ends and an incision in the middle of the arms.
The decoration of the flask appears to be a simplified version of that found on flasks adorned with a cross standing on a base and framed by an arch with twisted colonnettes (Metzger 1981, no. 120, fig. 102). The other side of these flasks usually has a representation, again set beneath an arch, of an open, double door to a building, with a figure standing in front of it. It is believe by scholars that this is either Christ Resurrected or Lazaros in front of the tomb (Campbell 1985, p. 78, no. 101). The symbolism of this iconographic composition – Christ's triumph over death – accounts for the fact that large numbers of such pilgrims flasks have been found in tombs (Vikan 1982, pp. 26-27).
Similar flasks dating from the 6th century, discovered at Ephesos and Smyrna, are to be found in Paris (Metzger 1981, nos. 132-136, fig. 112-114) and Berlin (Wulff 1909, nos. 1355-1356, pl. LXVII).

Publications: unpublished

E.ME.

196 Clay pilgrim flask (*eulogia*)

6th century

Height 7 cm., diameter 5 cm., thickness 2.9 cm., rim diameter 2.3 cm.

Provenance: Rhodes

4th Ephorate of Byzantine Antiquities, inv. no. ΠΧ 1265

Reassembled. Part of one side of the body missing. Pink fabric (SYR 7/4) with inclusions and mica. Reddish slip (SY 7/6) on the exterior. Squat globular body with suspension holes at the level of shoulders. Same relief decoration on both sides. Greek cross in a medallion with a double border consisting of a series of engraved vertical grooves. Curvilinear ornaments in the surounding field, at the end of the arms, and at the centre of the cross. Medallions surrounded by worn incised inscriptions. On one side can be read: *ΘΕΟΛΟΓΕ ΒΟΗΘΕΙ* ('Theologian help'). The flask belongs to the Asia Minor type, the provenance of which is unknown. It appears to have come from the martyrium/church of St John the Theologian at Ephesos. The inscription gives the object a personal character, whether or not it was inscribed especially for the pilgrim (Metzger 1984. Robert 1984).

Publications: unpublished

TH.A.

197 Clay pilgrim flask (*eulogia*)

Mid -6th to mid -7th century

Height 9.1 cm., diameter 6.3 cm., thickness 2.1 cm., rim diameter 2 cm.

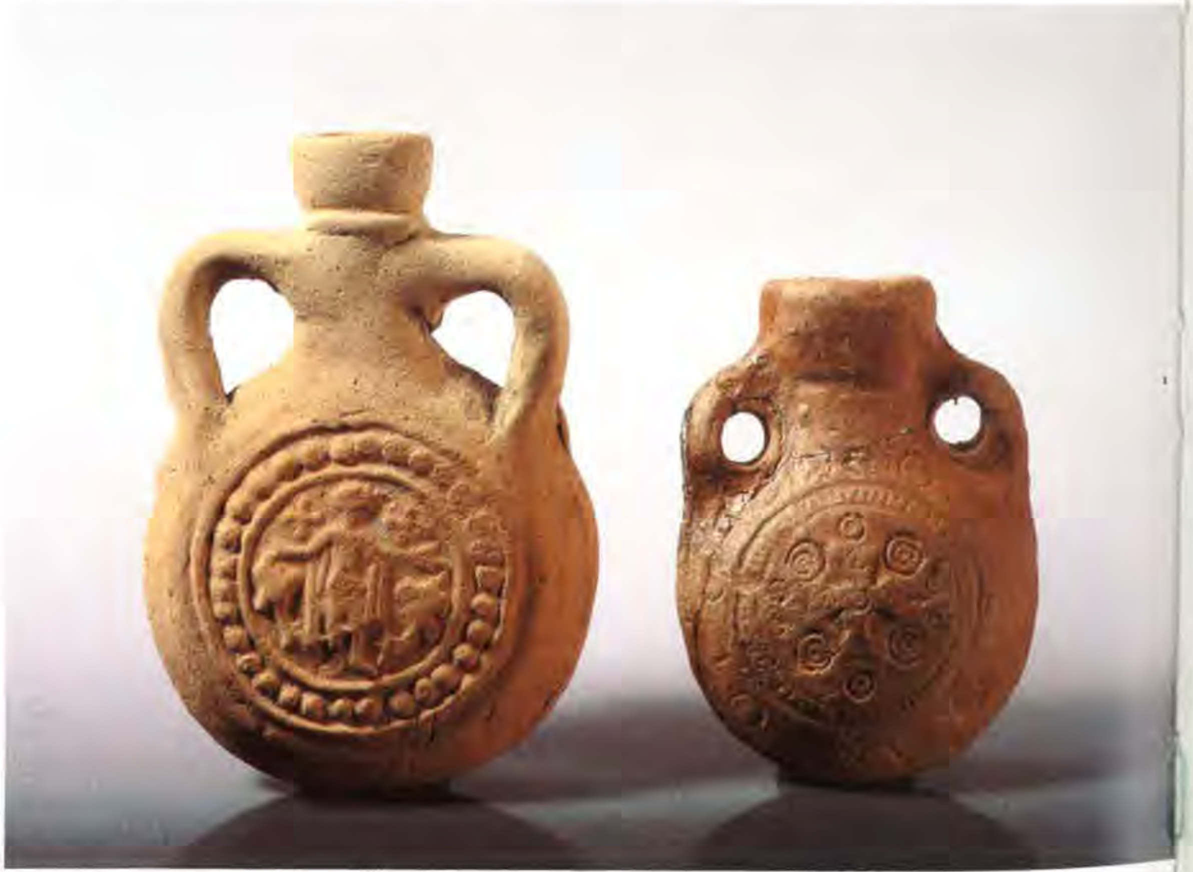
Provenance: Fanes, Rhodes, G. Chatzimartis property

4th Ephorate of Byzantine Antiquities, inv. no. ΠΧ 1305, BE 1176

Intact. Brown-yellow (5YR 7/6) fabric with inclusions, turned ochre-yellow (10YR 8/4) by firing. Squat, discoid shape, narrow neck, vertical handles. Mouldmade, with relief representations. On both sides a medallion defined by a double relief circle with dots inside it contains the full-length frontal figure of St Menas, rendered schematically. The saint has no halo, and wears a short chiton belted at the waist, and a full-length cloak. Two camels to right and left of the saint. At the level of his head are two small crosses. The flask has been associated with the major religious centre of St Menas in Egypt and the production there of this kind of vase/amulet. It suggests that, on their pilgrimages, Rhodians followed itineraries that formed part of the well-tried commercial sea route to North Africa (Kaufmann 1910. Arvanitakis 1925. Kiss 1973. Metzger 1981, pp. 10-11, nos. 9-47. Rassart-Debergh 1988).

Publications: unpublished

TH.A.

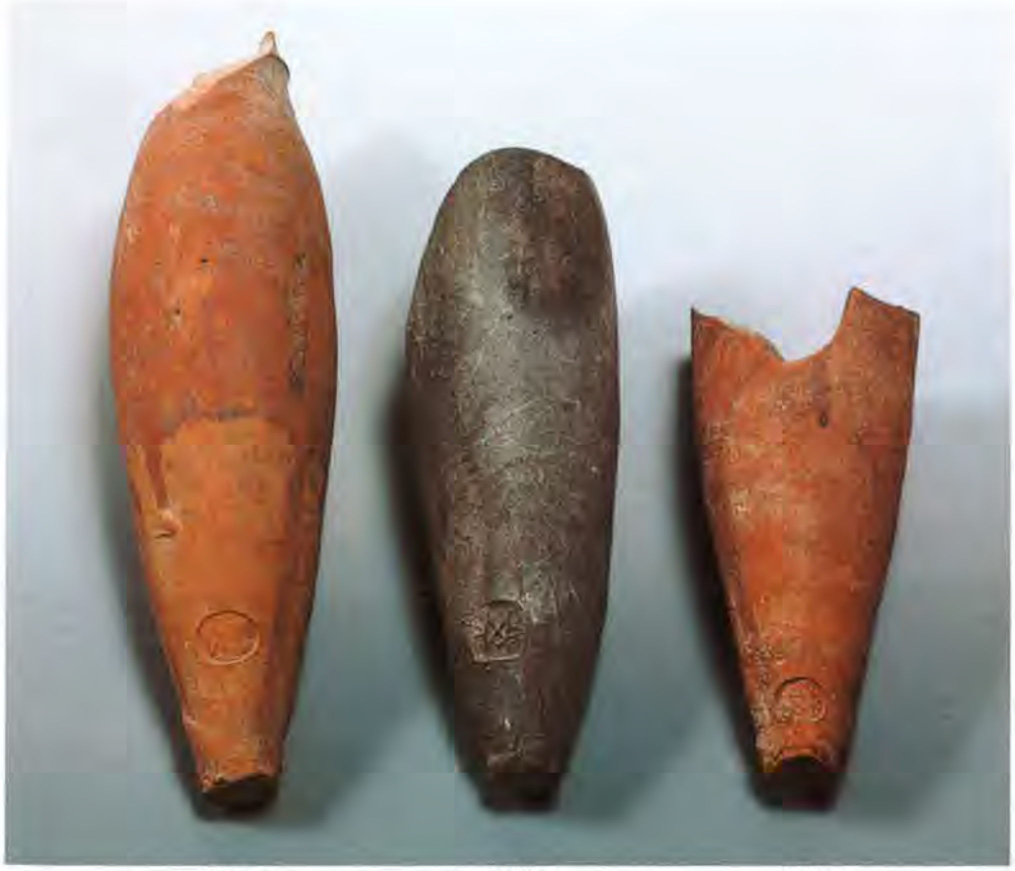


197 196

Pilgrim flasks - unguentaria

Pilgrim flasks - unguentaria are clay fusiform vases of small dimensions, very often with sealings on the lower part of their body. They have been found throughout the Mediterranean and in fairly large numbers in the town of Rhodes. It has been conjectured that they were used as pilgrim flasks to carry oil from the martyria of saints, or water from the river Jordan. The cheap material and their shape possibly associate them with the rite of baptism, while the names of bishops in the sealings is conceivably related to the functioning of local dioceses.

TH.A.



198α(a) 198β(b) 198γ(c)

198a Unguentarium

6th century

Height 18.5 cm., diameter 4.5 cm.

Provenance: Rhodes, excavation on the site of Helios hotel

Rhodes, Storerooms of the 4th Ephorate of Byzantine Antiquities, inv. no. ΠΧ 1142

Upper part of body without neck. Red (2.5YR 5/8) fabric, slip of the same colour (Kontis, Konstantinopoulos 1960, p. 280. Hayes 1971. Hayes 1992).

Publications: unpublished

TH.A.

198b Unguentarium

Late 6th century

Height 14.5 cm., diameter 4.9 cm.

Provenance: Rhodes, Tourkalis plot

Rhodes, Storerooms of the 4th Ephorate of Byzantine Antiquities, inv. no. ΠΧ 1111

Lower part of body. Fabric grey (7.5YR 5) from firing. Dark grey (7.5YR 4) slip covering the upper part of the vessel. Near the bottom is stamped a four-sided sealing with a monogram (Hayes 1971. Hayes 1992).

Publications: unpublished

TH. A.

198c Unguentarium

6th century

Height 11.7 cm., diameter 4.3 cm.

Provenance: Rhodes, Chatziandreou plot in Cheimarras Street

Rhodes, Storerooms of the 4th Ephorate of Byzantine Antiquities, inv. no. ΠΧ 1240

Lower part of body. Yellowish red (5YR 5/6) fabric, red (2.5 YR 4/6) slip, which has trickled down to the base. Near the bottom is stamped a sealing with a monogram (Hayes 1971. Hayes 1992).

Publications: unpublished

TH.A.

LEAD PILGRIM TOKENS

199 Lead pilgrim token of St Mamas

6th century

Diameter 5.5 cm.

Provenance: donated by H. Seyrig, Director of the French Archaeological Institute of Beirut

Athens, Byzantine and Christian Museum, inv. no. T 1740/BM 3016

This pilgrim token in the form of a medallion is the only preserved example of a St Mamas pilgrim flask of this type. On the front of the disk, St Mamas, with a halo, is depicted in fairly high relief on a lion. The inscription *ΕΥΛΟΓΙΑ ΤΟΥ ΑΓΙΟΥ ΜΕΓΑΛΟΜΑΡΤΥΡΟΣ ΜΑΜΑΝΤΟΣ, ΑΜΗΝ* ('Blessing of the great martyr Mamas. Amen') is set between two pairs of concentric circles around the perimeter of the disk. The other side is decorated with a Greek cross in low relief, with arms that flare at the ends.

The iconographic composition of St Mamas, the earliest preserved depiction of the saint seated on a lion, is thought to be a miniature reproduction of the official icon of the saint, which was set in the recess above his martyrium (Marava-Chatzinikolaou 1962, p. 132). The lion, a favourite symbol of the ancient gods of Cappadocia, where St Mamas lived and was martyred, became the saint's symbol in Christian times. One of his feats was to subdue the wild beast, which kept him company on the mountain where he lived to escape persecution and which stood by him in the final moment of his martyrdom. The pilgrim token is dated to the 6th century by the affinity of this representation with the gold encolpium of Justinian, the form of the inscription, and the type of the cross on the back (Marava-Chatzinikolaou 1962, pp. 134-135).

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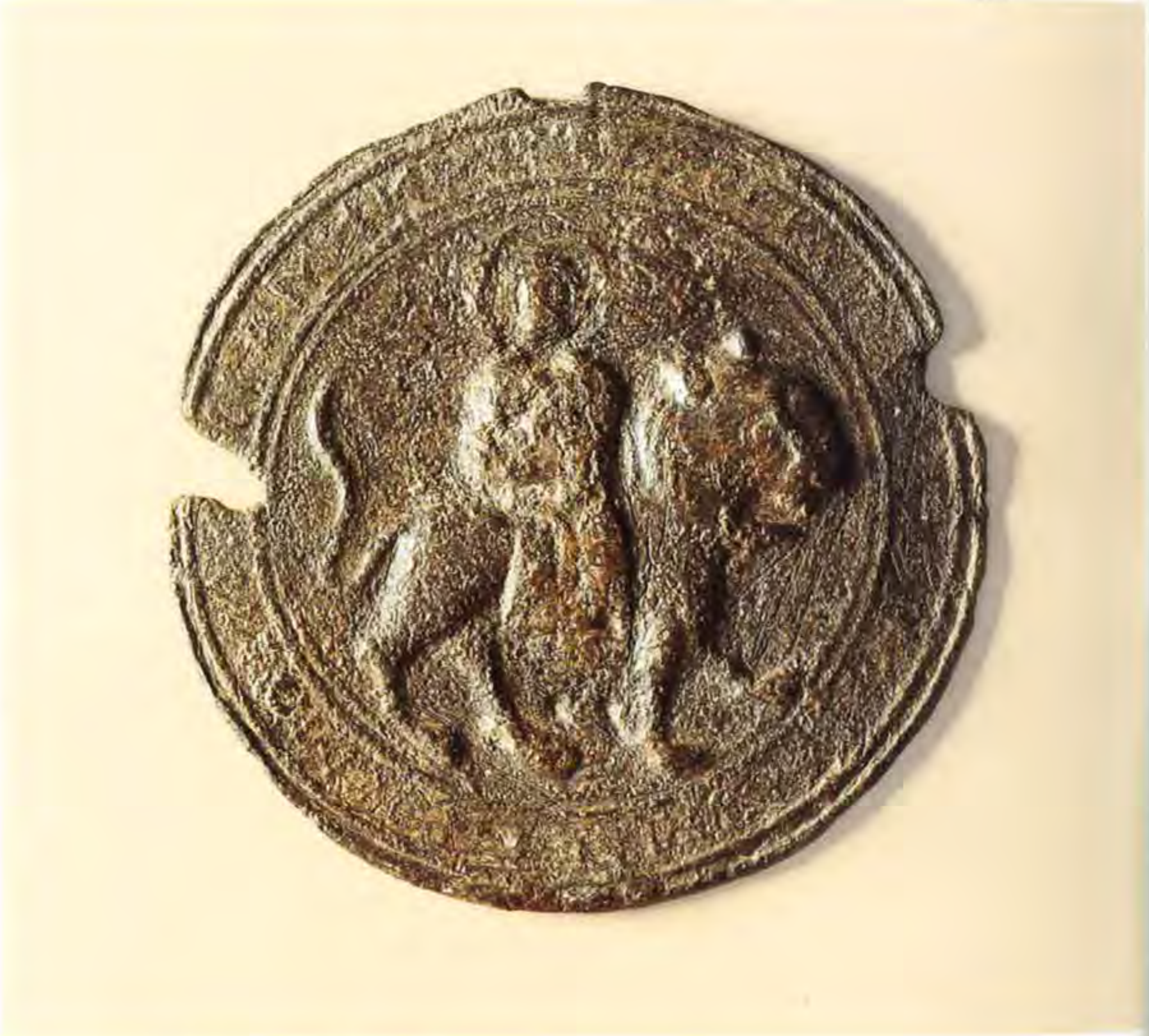
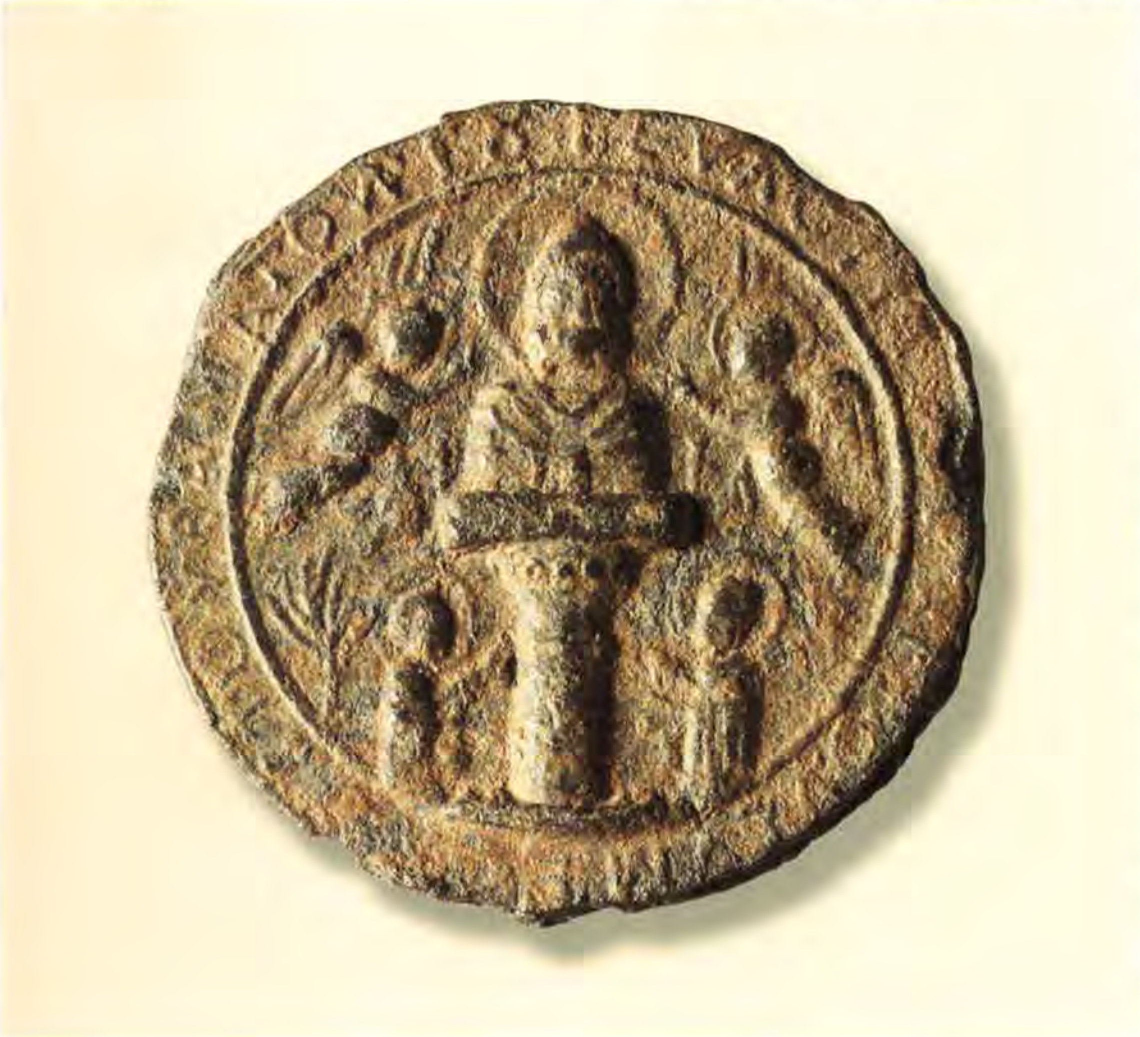


Publication: Marava-Chatzinikolaou 1962, pp. 131-136, pl. 51

E.ME.

200



200 Lead pilgrim token of St Symeon

10th-11th century

Diameter 4.4 cm.

Provenance: Donated by H. Seyrig, Director of the French Archaeological Institute of Beirut

Athens, Byzantine and Christian Museum, inv. no. T 1739/BM 3015

The front of this pilgrim token has a relief depiction of St Symeon Stylites the Younger, accompanied by an inscription around the perimeter of the disk: † *ΕΥΛΟΓΙ[α του α]ΓΙΟΥ CΥΜΕΟΝΟC ΤΟΥ ΘΑΥΜΑΤΟΥΡΓΟΥ* ('Blessing of St Symeon the Miracle-worker'). The inscription makes it clear that this is a depiction of Symeon Stylites the Younger (521-592), whose feast day is celebrated on 23rd or 24th May, and who lived as a hermit on a column on the Wondrous Mountain, a hill to the south-west of Antioch (Delehaye 1923, pp. LIX-LXXV). His ambition was to imitate the life of Symeon Stylites the Elder (circa 389-459), whose memory is celebrated on 1st September (Delehaye 1923, p. XXIV). Depictions of Symeon the Stylites, both the Elder and the Younger on lead pilgrim tokens, were very widespread from the period when the region of Antioch belonged to the Byzantine empire (637-638) down to its conquest by the Arabs (Vikan 1982, pp. 28-39, fig. 22, 24, 25, 29). The recovery of this area by the Byzantines (969-1074) ushered in a new period of interest both in the monastery of Symeon the Younger, and in the mass-production of pilgrim medallions (Lafontaine-Dosogne 1967, p. 171). The great popularity of these items among pilgrims is due to the miraculous, prophylactic and healing properties attributed to them. Thanks to their small size, their owners could easily carry them for use as a personal icon, or wear them around their neck as an amulet. These pilgrim tokens adopted the earlier iconography with some changes, as is evident from the preserved examples (*Glory of Byzantium* 1997, p. 385, no. 255. Vikan 1982, p. 40 and fig. 30. Xyngopoulos 1948, fig. 1).

On the Byzantine Museum token, the saint is depicted frontally, from the waist up, on a flat rectangular slab at the top of his hermit's column (Xyngopoulos 1949, pp. 122-129). He holds his arms in front of his breast, with the palms of the hands facing outwards, and wears a *koukoulion*, the headcover normally worn by stylites and anchorites of the East (Xyngopoulos 1948, p. 85). The column is rendered in the form of a column with a capital decorated with three small relief circles. Two crosses are fixed either side of Symeon, at the edges of the impost block. According to the literary sources, such as the life of St Luke, stylites commonly placed metal crosses at the top of the column (Xyngopoulos 1948, p. 84 and fig. 1). The two figures turned towards Symeon, one on each side of the column, have been identified with the monk Konon (left) and the stylite's mother, Martha (right). They recall the miracle of the Raising of Konon after the intervention of Martha, an event described in the life of the saint by Nikiphoros Ouranos (Migne, *PG*, 86.2, 3120ff.). Behind Konon is depicted a small stylised tree. The back of the lead disk is adorned by a rosette at the centre, around which are set double concentric circles enclosing guilloches and other stylised floral motifs.

Publications: Lafontaine-Dosogne 1967, pp. 67-217. Mitsani 1994, pp. 496-507

A.T.S.

201 Reliquary-enkolpion

13th century
Diameter 3.75 cm., thickness 1.05 cm.
Provenance: Thessaloniki
London, British Museum, inv. no. MME 1926, 4-9, 1

The gold and cloisonné enamel reliquary is a round box with a suspension-loop and an annular hinged lid, within which is a rectangular compartment closed by a hinged rectangular flap. The flap is covered with enamel depicting St Demetrios supine beneath an arch, from which a lamp is suspended. The nimbed head is in profile; there is an identifying inscription in Greek letters formed from metal strip. The hinged flap opens to reveal a repoussé version of the same figure. Engraved on the annular lid is an inscription in Georgian: 'St. Kethevan, queen; relic; cross; true'.
In the centre of the underside of the box is a tondo enamelled with a half-figure of St George in armour, a raised sword in his right hand, his left holding the scabbard. Flanking the saint is an identifying inscription in Greek letters, each character outlined in metal strip and enamelled. Surrounding the half-figure is an annular border containing an inscription in Greek, each letter outlined in metal strip and enameled: *ΑΙΤΕΪCΕΘΕΡΜΟΥΝΦΡΟΥΡΟΝΕΝΜΑΧΑΙCΕΧΕΙΝ* (*Αἰτεῖ σε θερμὸν φρουρὸν ἐν μάχαις ἔχειν*) [(The wearer) prays that you will be his fiery defender in battles].
Round the edge of the reliquary runs the inscription *ΑΙΜΑΤΙΤω̄Cω̄ΚΑΙΜΥΡω̄ΚΕΧΡΙCΜΕΝΟΝ* (*Αἵματι τῷ σῷ καὶ μύρῳ κεχρισμένον*) (Anointed with your blood and myrrh), the letters outlined in metal strip and

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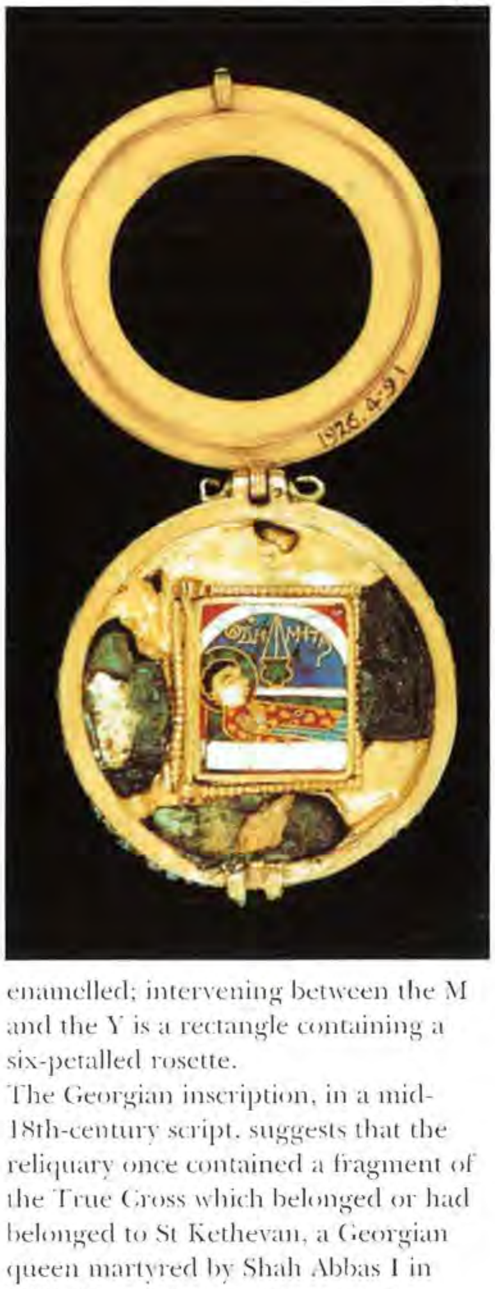

enamelled; intervening between the M and the Y is a rectangle containing a six-petalled rosette.
The Georgian inscription, in a mid-18th-century script, suggests that the reliquary once contained a fragment of the True Cross which belonged or had belonged to St Kethevan, a Georgian queen martyred by Shah Abbas I in 1624 for refusing to convert to the Muslim faith. In more recent times the reliquary was in Khakheti, in the possession of General Nicholas Chavravadze, but then seems to have disappeared from the family's possession. It reappeared around 1925 and was bought for the British Museum in April 1926, with the help of donations from the National Art-Collections Fund and from O.M. Dalton.
Since Klaus Wessel published it in 1967 as a reliquary of the blood of St George, made in Constantinople in the 11th century and converted into a reliquary of St Demetrios in Thessaloniki in the 13th, the pendant, presumably worn by a soldier of high rank and social status, has unusually been seen as comprising elements of two different dates. However, the inscription running round the edge, which mentions the blood, is half of a couplet, the other half surrounding the half-figure of St George. All these elements share a single enamelling base and were therefore fired at the same time: any subsequent addition would have left unmistakable signs of damage. Robin Cormack has pointed out that the inscription round the edge, which mentions myrrh as well as blood, can refer only to St Demetrios, whose myrrh-a sweet-scented oil-emanated from his shrine in the church dedicated to him in Thessaloniki.
It follows that, from the beginning, the pendant was a reliquary of St Demetrios. If it is compared with a very similar pendent reliquary at Dumbarton Oaks (cat. no. 202), it will be seen that its annular lid has probably replaced a discoid one bearing a bust or half-figure of St Demetrios. The special veneration in which St Demetrios was held in Thessaloniki and the exclusive availability there of his 'myrrh' suggerst that the reliquary was made in that city. The figure of St Demetrios seen in repoussé inside both the British Museum and Dumbarton Oaks

reliquaries and in enamel on the hinged flap of the former, probably represents the saint lying in his shrine in the church dedicated to him and may possibly relate to a lost prototype in Thessaloniki.

While the enamel on the hinged rectangular flap looks very different, many of the coloured glasses used to enameled it can be found either in the St George tondo or in the lengthy inscriptions, and Dalton's identification of 13th -century Crusader models for the supine figure (see below) is consistent with the style of the enamel on the underside and edge of the reliquary: the half -figure of St George with a background of opaque enamel, the division of the overall design into fields of cloisonné enamel separated by broad bands of gold, and the letters of the inscriptions on the base and edge outlined in gold strip and enamelled with opaque glass against an opaque ground relate to a group of objects datable to the late 12th or early 13th century, notably an enkolpion which belonged to the Hungarian king Bela III (1172-1196) (*Glory of Byzantium* 1997, no. 333) and a cross found in the tomb of the Danish queen Dagmar (†1212) (*Glory of Byzantium* 1997, no. 335). The St George and the St Demetrios representations look dissimilar, possibly because of the difference in scale but more probably because of the use of very different models. Whereas the iconography of the St George representation had a long tradition in Byzantine enamel, the supine St Demetrios has no parallel in enamel and few parallels in Byzantine art. In the obvious model, the *Koimesis*, the face of the Mother of God is always

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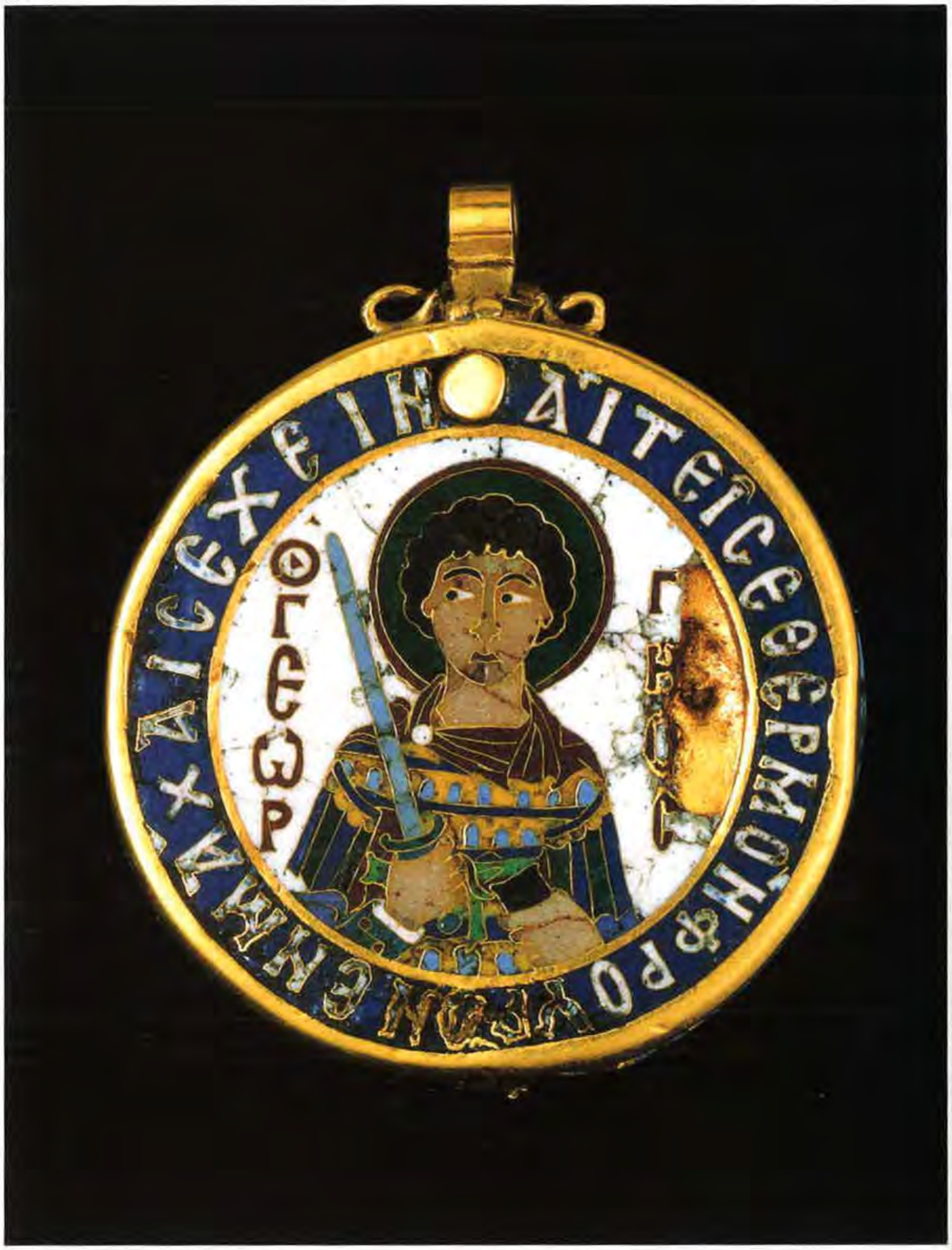


shown in three-quarter view, and the profile of nose, mouth and chin is avoided.

Dalton drew attention to the similarity between the depiction of St Demetrios in his shrine and that of the entombed Christ on seals of the Grand Masters of the Knights Hospitallers of Jerusalem, the guardians of the Holy Sepulchre (Dalton 1926, p. 276, no. 6. Dalton 1926-1927, p. 34). If crusader representations of the Holy Sepulchre were transmitted to Thessaloniki and applied to the shrine of St Demetrios, popular pilgrimage art of the late 12th and early 13th centuries may have provided the link. Pewter pilgrim-flasks with representations of the Church of the Holy Sepulchre (e.g. *Byzantium* 1994, no. 202), certain of them dated by their architectural features to a period after 1149 (Kötzsche-Breitenbruch 1984 and 1988), show the body or shroud of Christ beneath a lamp suspended from an arch of dome, an image closely related to that of St Demetrios on the pendent reliquary. When, after the capture of Jerusalem by Saladin in 1189, Christian pilgrims diverted to other destinations, pilgrim-flasks of identical shape but bearing figures of soldier-saints were produced well into the first half of the 13th century; notable among these were examples depicting St Demetrios. Since, it is assumed, flasks obtained at the Holy Sepulchre contained oil from a lamp in the church, those bearing an image of St Demetrios probably contained either oil from a lamp in his church or 'myrrh' from his shrine. Significantly, it was the Canons of the Holy Sepulchre of Jerusalem who officiated at the shrine of St Demetrios during the Latin occupation of Thessaloniki (1204-1224) (Grabar 1950, p. 18).

Publications: Dalton 1926, pp. 275-277, pl. XXX. Dalton 1926-1927, pp. 33-35. Grabar 1950, pp. 3-28 (pp. 16-18, no. 6, figs. 16-17). Grabar 1954, pp. 307-313 (pp. 308-313). Ross 1965, p. 111. Wessel 1967, no. 63. *RBK* II (s.v. «Email»), cols 126-127 (K. Wessel). Gauthier 1983, pp. 40-44, no. 19. Cormack 1985, p. 64, fig. 19. Oddy and La Neice 1986, p. 24, no. 23. Tait 1986, no. 504

Exhibitions: *Golden Jubilee* 1968, no. 186. *Jewelry* 1976, no. 360. Buckton 1994, no 200. *Glory of Byzantium* 1997, no. 116

DAVID BUCKTON

202 Reliquary-enkolpion of St Demetrios

13th century

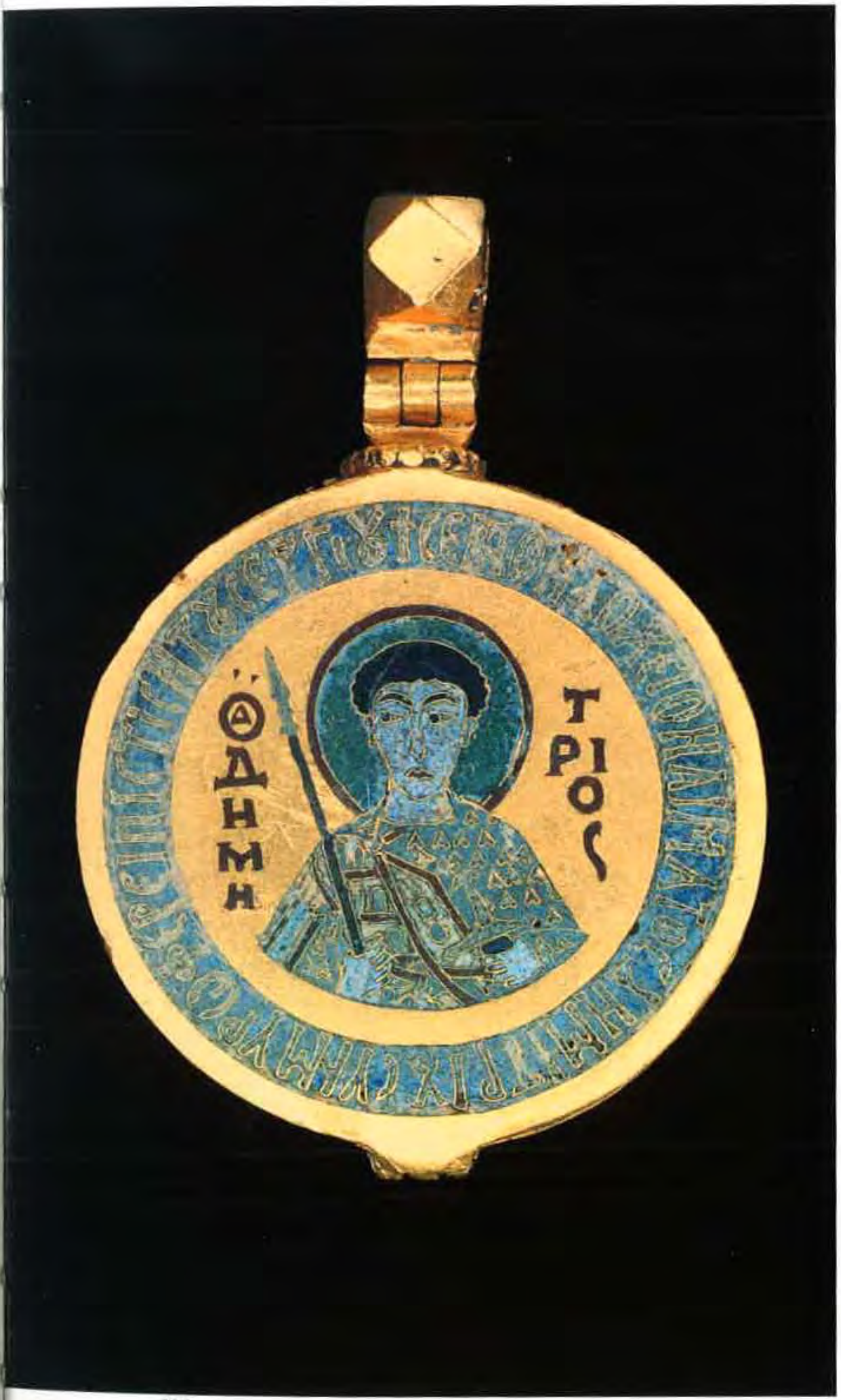
Height (with ring) 4.4 cm., diameter 2.8 cm., depth 0.6 cm.

Provenance: probably Thessaloniki

Washington DC, Dumbarton Oaks, inv. no. BZ 1950.20

This small round box reliquary is decorated on the front with a bust-length image of St Demetrios, patron saint of Thessaloniki, wearing a cuirass and a mantle decorated with inverted hearts, and holding a spear in his right hand and a sword in the left. His name is inscribed vertically (in red champlevé enamel) to the left and right of the figure: *Ο Α(γιος) ΔΗΜΗΤΡΙΟC*.

Executed in cloisonné enamel, the figure is silhouetted against the gold ground. The colours of the garments are muted due to deterioration of the enamel and the flesh tones have turned white but the colours of the halo (blue-green outlined in red) and hair (rich black) and the details of his garments, sword and inscription (dark red) are well preserved. On the reverse are two full-length standing military saints who often appear with Demetrios in the Middle Byzantine period, Sergios and Bakchos, inscribed vertically, *Ο Α(γιος) CΕΡΓΙΟC* and *Ο Α(γιος) ΒΑ[κ]ΧΟC*. Dressed in secular rather than military garments, each wears a green tunic with jeweled hem and pale gray mantle ornamented in red, and each holds a martyr's cross in his right hand, his left raised in prayer. A border of enameled dots encircles the figures. Hinged at the bottom, the enkolpion is fastened at the top by a screw attached to the hinged and faceted suspension ring.



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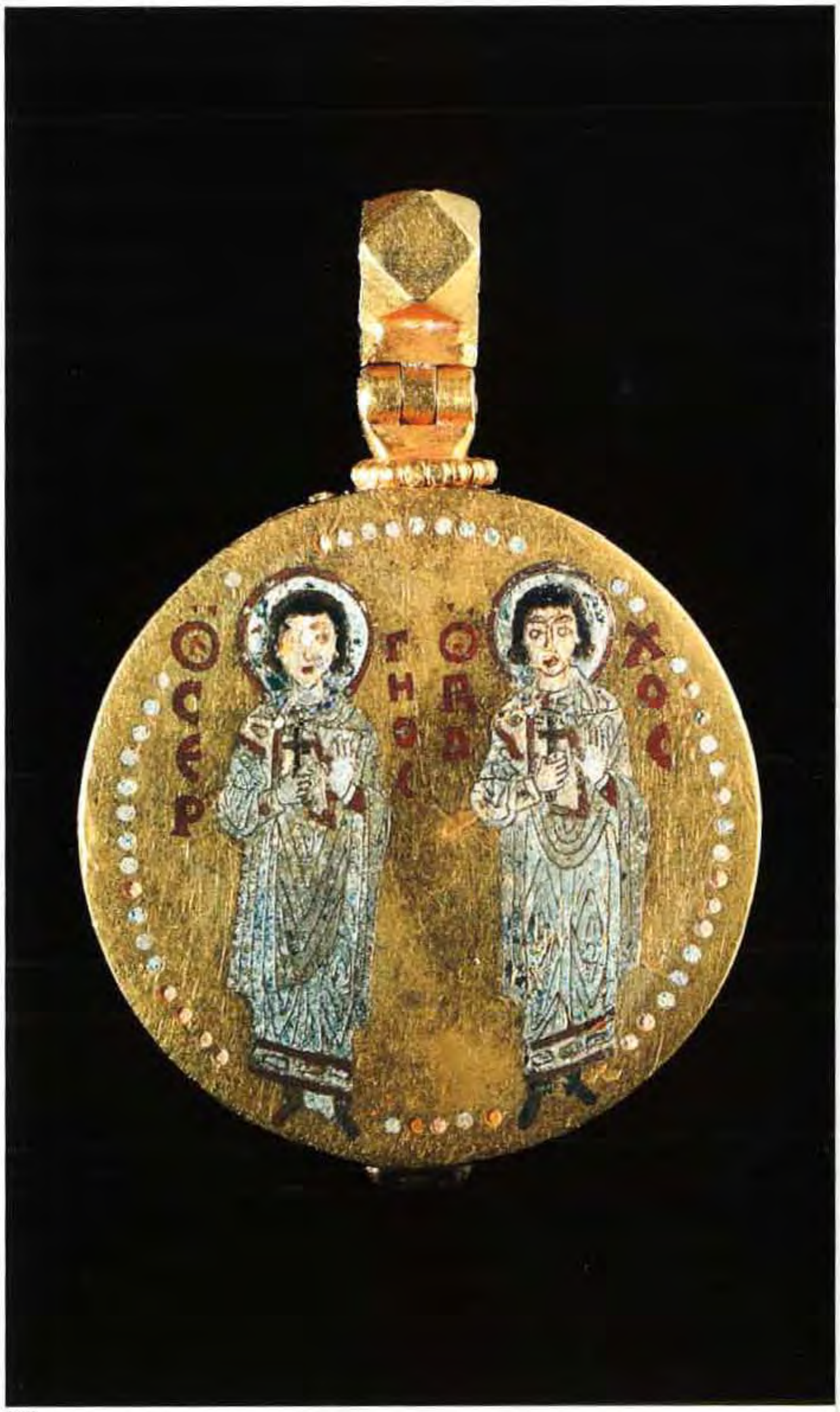
ΣΕΡ
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ΧΟΣ

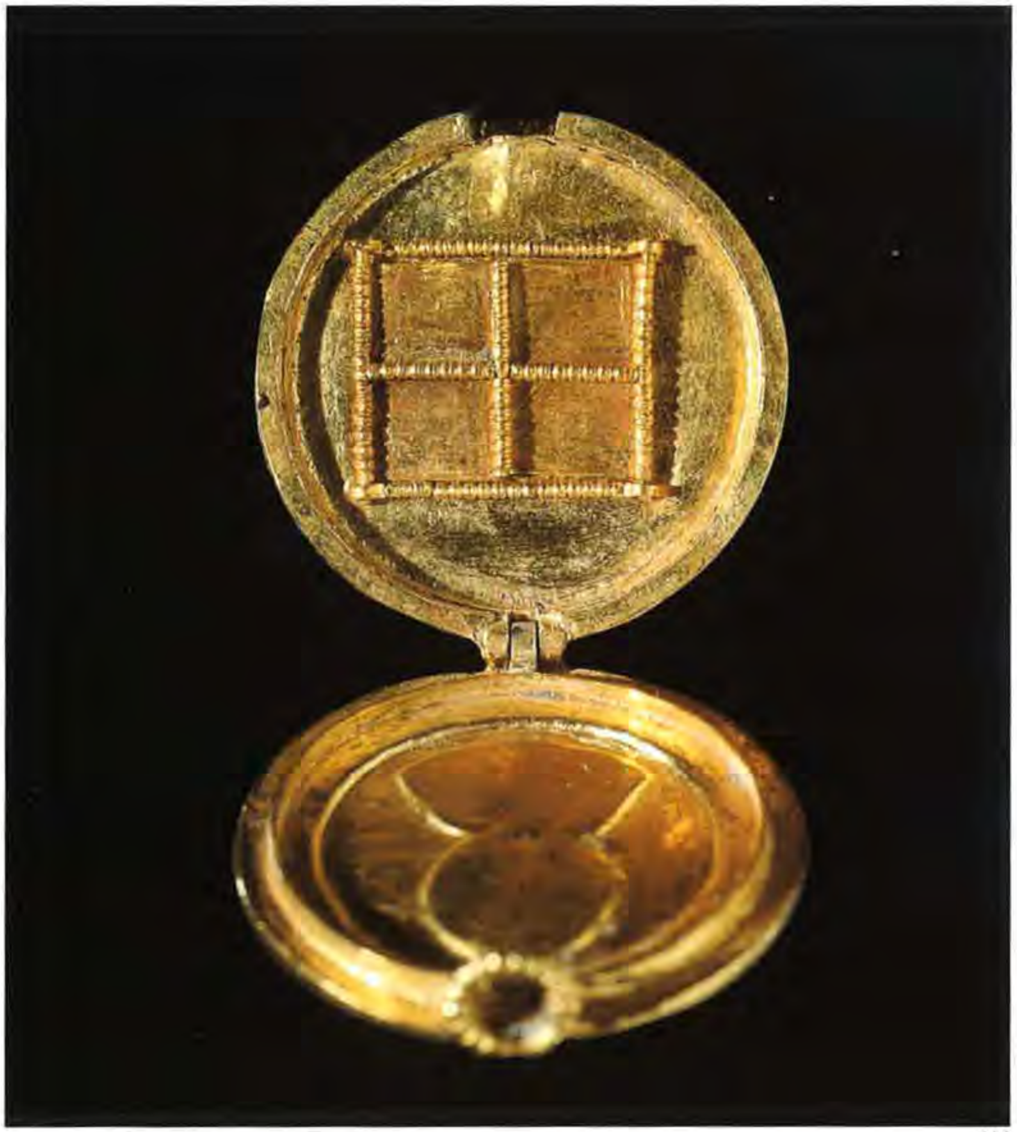
202

Inside the reliquary are a pair of tiny doors set in a beaded frame; these open to reveal the minute recumbent body of St Demetrios (in gold repoussé) shown in profile lying in his tomb, eyes closed, mouth slightly smiling, hands crossed over his chest. The front of the tomb has an arched opening. The remarkable similarity of this image of the saint to that in the closely related reliquary of St Demetrios in the British Museum (no. 201) suggests that the two were made in the same place at roughly the same time, a conclusion enhanced by the fact that both are circular and of very small dimensions. The interior compartment recalls those in the group of earlier reliquaries of St Demetrios which showed the frontal bust of the saint in his sarcophagus (Grabar 1950, pp. 3-7, nos. 1, 3 and 4). All of these reliquaries are thought to have been made in Thessaloniki because of the particular esteem in which St Demetrios was held and the special veneration of his relics in that city.

A cloisonné enamel inscription written in dodecasyllables encircles the bust of Demetrios on the front (white letters against a blue ground) and continues onto the side (dark blue letters, white ground). It gives us the name of the owner, a man named Sergios, whose namesake is on the reverse, it tells us the nature of the relics contain within, and it asks for the saint's protection during his life and when he is dead:

+CΕΠΤΟΝ ΔΟΧΕΙΟΝ ΑΙΜΑΤΟC ΔΗΜΗΤΡΙΟΥ /
CΥΝ ΜΥΡΩ ΦΕΡΕΙ ΠΙCΤΙC Η ΤΟΥ CΕΡΓΙΟΥ /
ΑΙΤΕΙ CΕ ΚΑΙ ΖωΝ ΚΑΙ ΘΑΝωΝ ΡΥCΤΗΝ ΕΧΕΙΝ
CΥΝ ΤΟΙΣ ΔΥCΙΝ ΜΑΡΤΥCΙ Κ̣ΑΙ ΑΘΛΟΦΟΡ[οι]C.

(The faith of Sergios carries the venerable receptacle with the blood and myrrh of Saint Demetrios. He asks to



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have you as protector both in life and in death together with the two victorious martyrs). The relics within were the blood of the saint and the miraculous myrrh (or balm) that exuded from his tomb. Although the inscription asks that Demetrios protect Sergios while he is alive and when he is dead, the words 'in life and death' may also operate on a secondary level, evoking the relics of the saint when alive (the blood) and after his death (the myrrh).

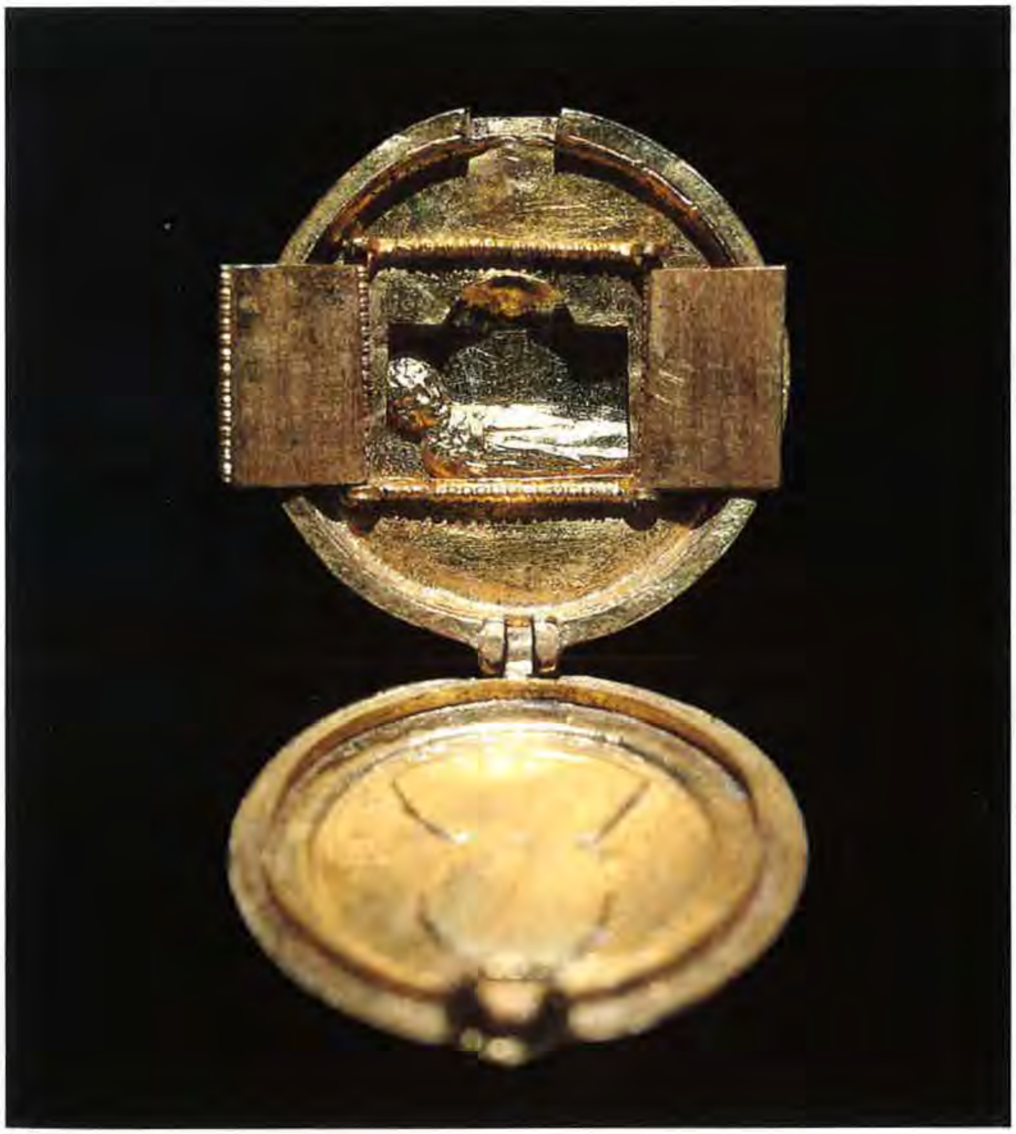
This tiny, luxurious reliquary-enkolpion was likely commissioned by a wealthy pilgrim, presumably a high-ranking military man for whom the images of the military saints on the reverse would have been appropriate. It was made to contain the precious relics obtained from the tomb of the St Demetrios in the church dedicated to him in Thessaloniki, which by the Middle Byzantine period had become a major center of pilgrimage. Worn on a chain over the chest, the enkolpion served a pietistic function and was intended to protect the wearer from harm through the power of the saint's image and through the precious relics it contained (*ODB*, I, p. 700, sv. 'enkolpion').

It is clear from the minute detail of this enkolpion that enamel workshops capable of producing objects of superb craftsmanship continued to exist in the late 12th and 13th centuries. With Constantinople controlled by the Latins in the 13th century, Thessaloniki became a major artistic center which undoubtedly had such workshops.

The 13th century date attributed to this and the British Museum reliquary (no. 201) is based on the iconography of the saint in his tomb and viewed from the side, which is thought to reflect 13th century Crusader images of Christ in his tomb (Dalton 1926-27, p. 34. Grabar 1955, p. 310).

Publications: Grabar 1954, pp. 307-313. Laurent 1955, p. 271. Alexander 1956, pp. 369-370. Ross 1965, pp. 111-112, no. 160. Wessel 1967, p. 190, no. 62. *Byzantium* 1994, vol. 1, pp. 47-49. *Glory of Byzantium* 1997, no. 117

S.B.

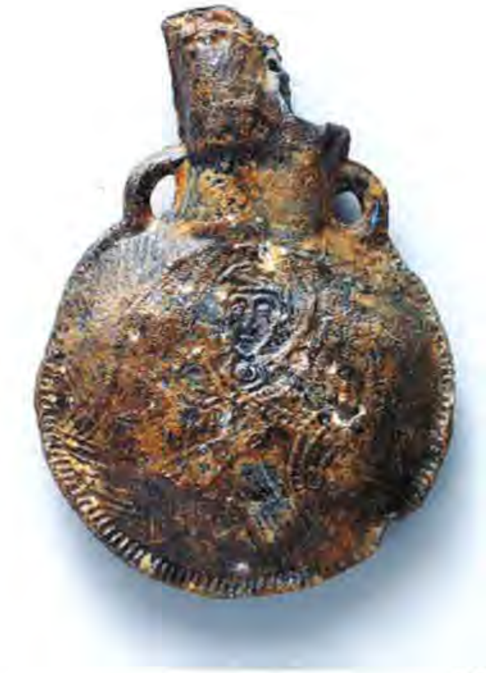


202

LEAD MYRRH FLASKS

The practice of the Early Christian period whereby pilgrims carried sanctified oil from shrines of the Holy Land in vials continued in the Byzantine period (Grabar 1958). Thessaloniki, as an important centre of pilgrimage, preserved the custom by offering pilgrims, from the middle of the 12th century onwards, lentoid lead flasks, known locally as 'koutrouvia' (Ioakeim Iverites 1940, p. 353), containing myrrh from the tombs of the myrobletes saints Demetrios and Theodora (Bakirtzis 1982, pp. 523-528, Bakirtzis 1990, pp. 140-149). The preserved examples have depictions on both sides of St Demetrios as a soldier with the Virgin (see cat. nos. 203, 205), or St Theodora, or of St George as a soldier, or St Nestor as a soldier (see cat. no. 204). Similar flasks depicted other saints of Thessaloniki, such as St Theodoulos and St Matrona (Zalesskaya 1980, pp. 263-269, no. 3). These flasks were made in stone moulds in two pieces, which were attached together at the edges.

CH.B.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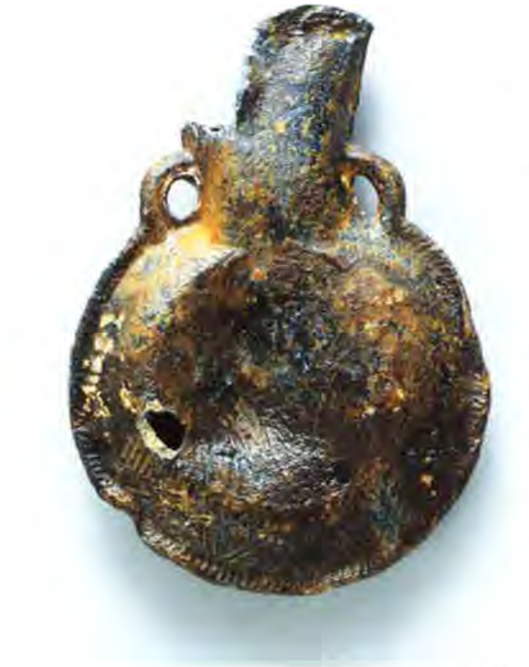

203

203Lead myrrh flask
(*koutrouvion*)

Late 12th-early 13th century
Height 6.5 cm., diameter 4 cm.
Provenance: Gratini, Thrace
12th Ephorate of Byzantine Antiquities, inv. no. B30/15-20-80

Squat lead flask (*koutrouvion*) of circular shape with a tall, undecorated, funnel-shaped neck and broad mouth. At the base of the neck are two small suspension handles. Found during the excavation of a small church at Gratsianou (modern Gratini) in Thrace, along with another, similar flask, now kept in the reliquary of St Demetrios in the basilica of Ayios Dimitrios at Thessaloniki, and a coin hoard dating from the first half of the 13th century. On one side it has a depiction of St Demetrios wearing military uniform and holding a spear in his right hand and a shield in his left. On the other side is a representation of the Virgin *orans*. The representations are enclosed within a hatched border.

Publications: Bakirtzis 1982, Bakirtzis 1990, pp. 143-144, fig. 53, *Glory of Byzantium* 1997, p. 169, no. 118

CH.B.

204Lead myrrh flask
(*koutrouvion*)

13th century
Height 5 cm., width 3 cm.
Provenance: Arta
Ioannina, Byzantine Museum, inv. no. AK. 316

The flask is a squat, round shape, and has an upright neck, to the right and left of which are two small suspension handles. Each of the sides is decorated with a medallion at the centre, in which is a relief figure of a saint surrounded by a band of opposed, hatched triangles.

One side has a depiction of a beardless youth with a breastplate of scales and a cloak fastened on his breast by a brooch.

He holds a cross in his right hand and a shield in his left. On his head he wears a *pilos* decorated with concentric circles. To right and left of the figure is the inscription: *Α(ΓΙΟΥ) ΔΗΜΙ/ΤΡΗ(ΟΥ).*

Another saint is depicted in bust on the other side. He, too, is beardless, and has short curly hair that frames his face. He wears a cloak fastened on his breast and holds a cross in his right hand and a shield in his left. To right and left is the inscription: *ΝΕCΤ (ΟΡΟ) /C.*

The flask is connected with the veneration of St Demetrios and his disciple Nestor. It comes from Thessaloniki and probably contained myrrh from the church of Ayios Dimitrios, for flasks like this were given to pilgrims as amulets.

Similar flasks have been found in many parts of Greece and other areas of the Balkan peninsula, revealing the wide area over which St Demetrios was venerated. Most of them have a depiction of St Demetrios on one side and the Virgin or St Theodora, another *myrobletes* saint of Thessaloniki, on the other (Bakirtzes 1982, pp. 524-529).

The depiction of St Nestor on the flask from Arta is a rare variation and is of great interest.

The flask is dated on the basis of the excavation evidence to the 13th century.

Publications: unpublished

V.N.P.

205 Lead myrrh flask (*koutrouvion*)

13th century

Height 5.8 cm., width 3.2 cm.

Provenance: Attica-Mesogeia (Kalyvia, Ayios Ioannis at Gouri Bim)

1st Ephorate of Byzantine Antiquities, inv. no. 4665

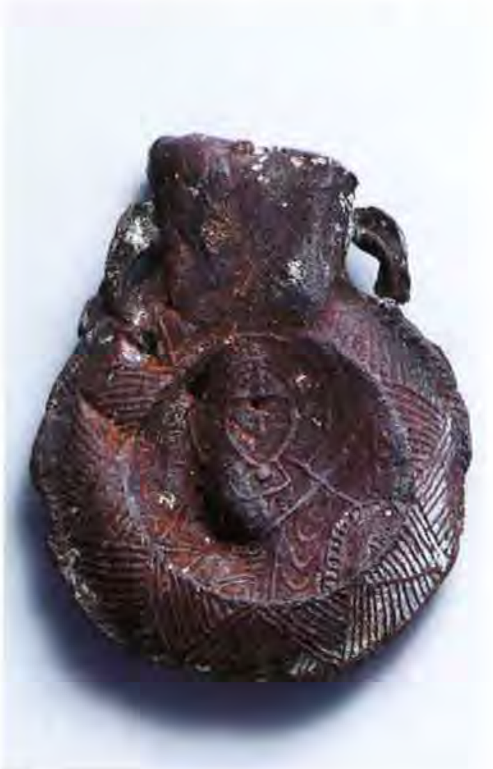
Preserved intact, apart from a small part of the neck. It has a squat body and two small handles at the base of the funnel-shaped mouth. The decoration is in low relief and includes, on each side, a medallion containing a bust of a saint surrounded by a band of small, hatched triangles. One side has a representation of a female figure, St Theodora of Thessaloniki or the Virgin, while the indistinct motif on the other is probably to be identified with a depiction of St Demetrios.

Lead myrrh flasks with depictions of saints of Thessaloniki are common in the 12th and 13th century and were used by pilgrims to carry myrrh from the tombs of the saints. This tradition represents a continuation of the use of clay pilgrim flasks containing holy water which were brought back by pilgrims from the Holy Land during the Early Christian centuries.

For similar objects, see Bakirtzis 1981, vol. II/3, pp. 523ff., *Θεσσαλονίκη. Ιστορία και Τέχνη* 1986, p. 31 (two flasks similar to inv. no. 4665). *Glory of Byzantium*, p. 169, no. 118, of the 13th century (with a similar shape and motif to those of the Kalyvia flask), and others.

Pubication: unpublished

E.G.-T.



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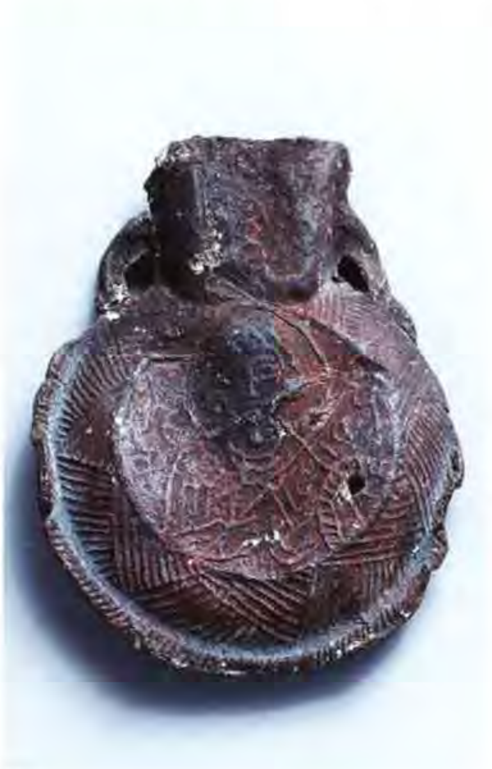

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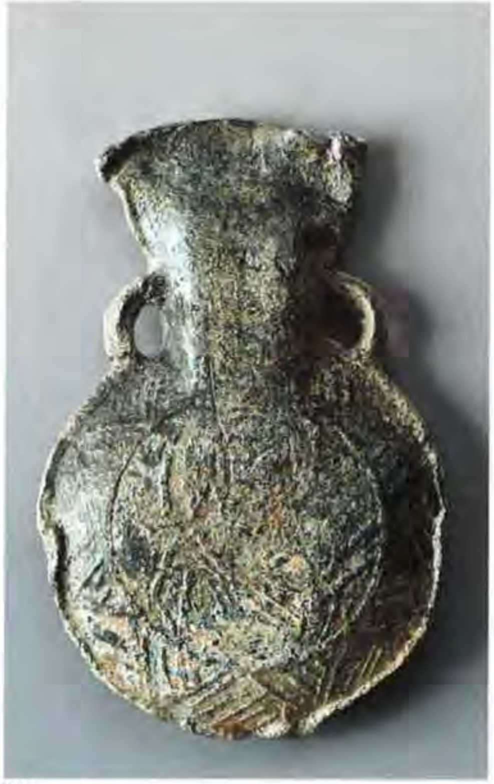


205

VESSELS FOR HOLY WATER

206 Glazed bowl with a monogram of St Demetrios

14th century

Height 6.2 cm., rim diameter 11 cm., base diameter 4.8 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4432/5

Made of red fabric with a hemispherical body and a low rim base. In the centre of the well, on a white slip, is incised the ligature of the name of St Demetrios. The bowl has a colourless glaze on the interior and the upper part of the exterior. Vases of this kind have been found in significant numbers in Thessaloniki and elsewhere, and are probably connected with the *ayiasma* (source of holy water) in the saint's basilica.

Publications: *Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 82, no. 88, *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 78, IV, 17.4, Makropoulou 1985, p. 285, design 2, pp. 9σι

D.P.-B.

207 Fragment of a glazed bowl with the figure of St Demetrios

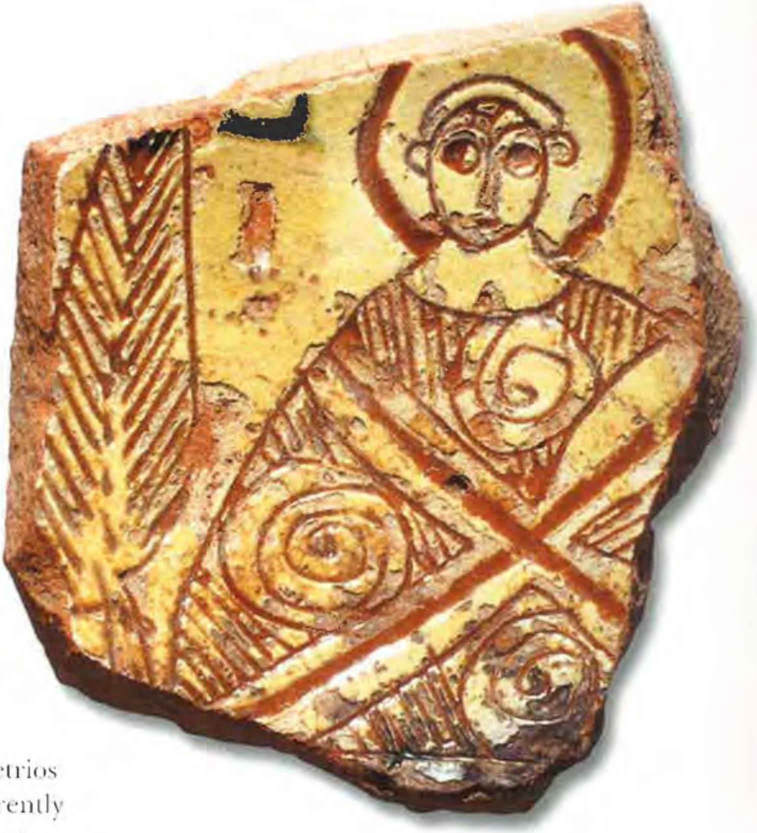
13th-14th century

Preserved height 0.37 cm., base diameter 0.77 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4493/1

The base and part of the well of the bowl are preserved. It is a low ring base with a slightly curved seating surface. On the interior surface of the well is a depiction of the figure of St Demetrios next to a tree. The vase was apparently connected with the veneration of an *ayiasma* (source of holy water). The



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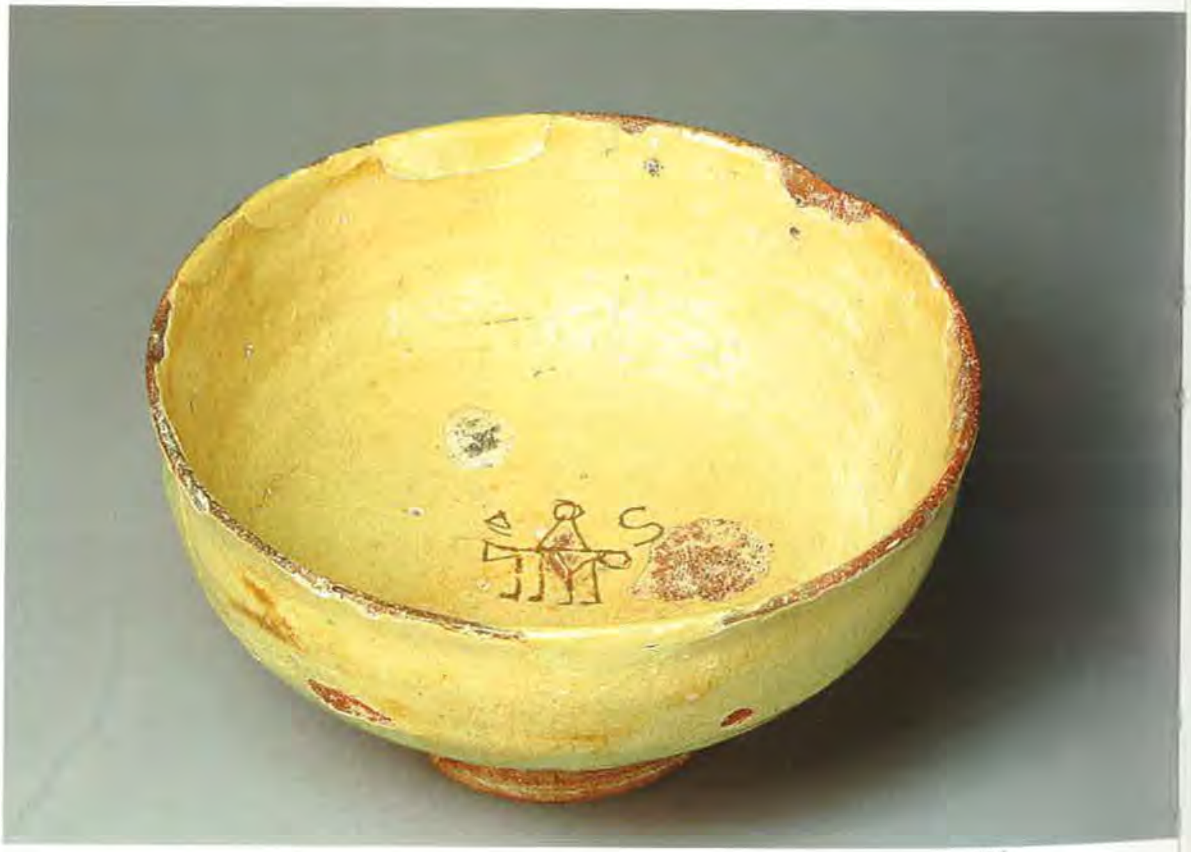


206

motif is rendered mainly by fine sgraffito on a white slip. The glaze is a light green colour enlivened by green brushtrokes. The stylistic features of the representation assign it to a Thessaloniki worskhop. Found in the fill of a Late Byzantine building.

Publication: Kanonidis 1995, pp. 46-53

I.O.K.

208 Glazed bowl

14th century

Height 6 cm., rim diameter 11 cm., base diameter 4.5 cm.

Provenance: Rhodes, Medieval Town, Maravelias plot

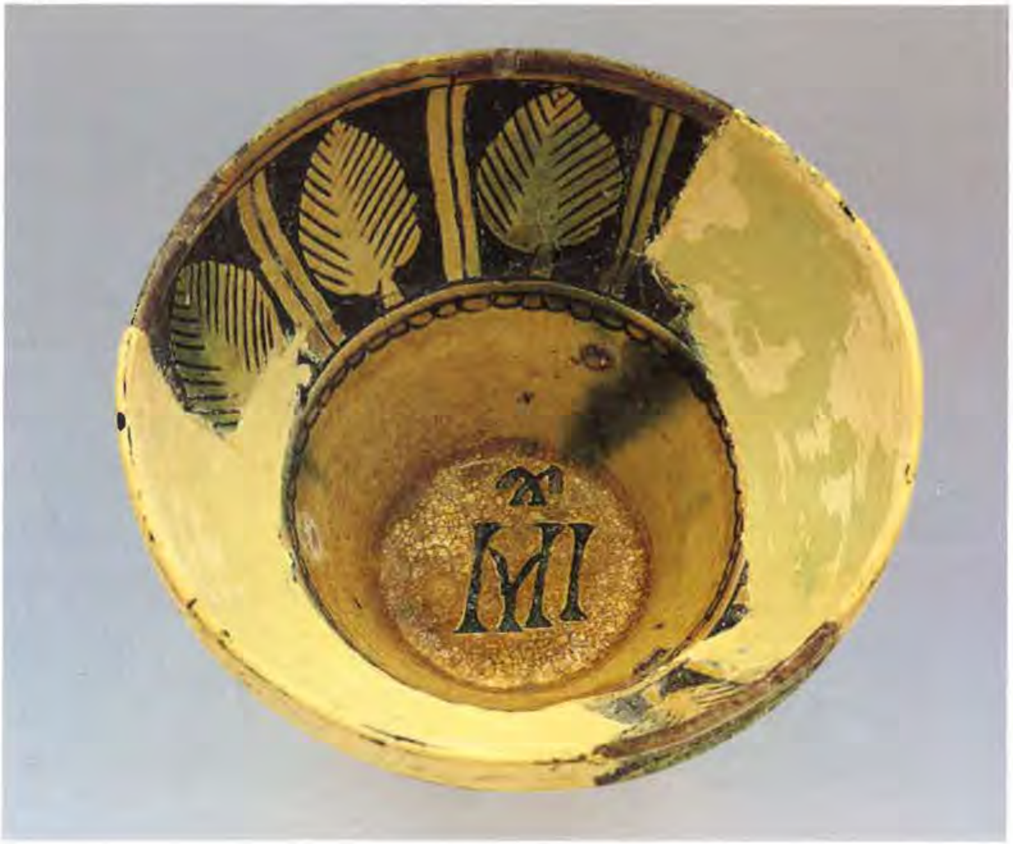
4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. ΠΧ 17

Deep red, slightly grey fabric. The vase has a flat base and bell-shaped body. The decoration is worked on a white slip in graffito and champlevé. On the well is an abbreviation of the name Michael, and around the walls a band of stylised pointed trees. On the exterior, vertical lines are connected with curves to create a kind of broad leaf motif. The vase is probably connected with the veneration of a source of holy water at a shrine of the archangel Michael. Similar abbreviations on pottery from Constantinople, Bulgaria and Romania.

Publication: Michailidou 1994, p. 68, pl. 1α-β, design 1α

M.M.

208



RELIQUARY-CROSSES

*Reliquary-crosses were the main kind of amulet used by the Byzantines, who wore them as enkolpia hanging on the breast. Inside them were kept pieces of the Holy Cross and a variety of other relics, such as bones, ashes, pieces of cloth, stones or incense, each wrapped in a separate piece of cloth, which had been sanctified by contact with some authentic sacred relic (Pitarakis 1996, pp. 35-40). The outer surfaces of the crosses were often decorated with figures of saints or the Virgin, or even with episodes drawn from the life of Christ, the Cruficixion being a very common scene. They were produced in large quantities, mainly during the 10th-12th century, in workshops that appear to have been scattered throughout the Byzntine empire (*Μήτηρ Θεού*, pp. 308, 312).*

Α. TS.

209Copper-alloy reliquary-cross

Late 7th-early 9th century

Length 9.8 cm., width 7 cm.

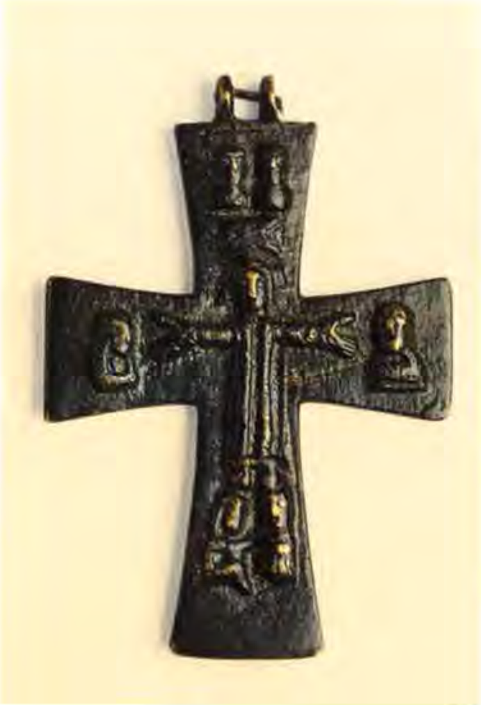
Provenance: unknown

M. Latsis Collection, inv. no. 96

Cast copper-alloy reliquary-cross with slightly flattened arms and relief decoration.

On one leaf is depicted Christ on the Cross, dressed in a long colobium. At the ends of the horizontal arms are depicted the Virgin and John in bust, with two figures in bust at the top and two kneeling at the bottom of the upright, the last probably being the soldiers who threw dice for Christ's tunic.

The other leaf has a depiction of the Virgin, full-length and frontally, in the type of the Kyriotissa. On the four arms are busts of angels, two of whom have been identified on the strength of engraved inscriptions:



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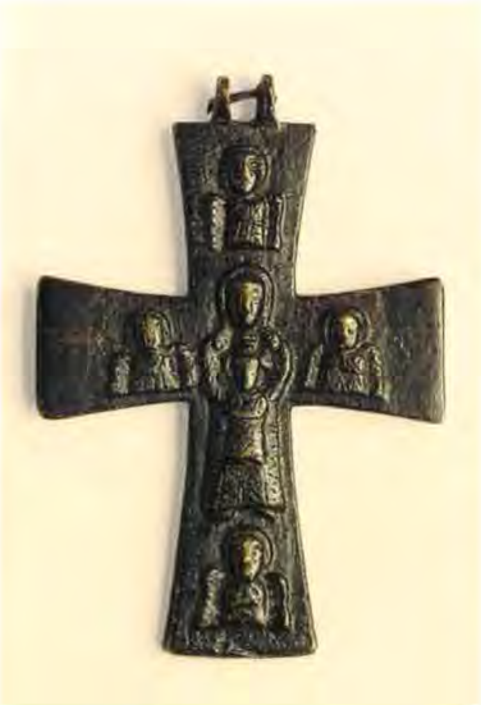

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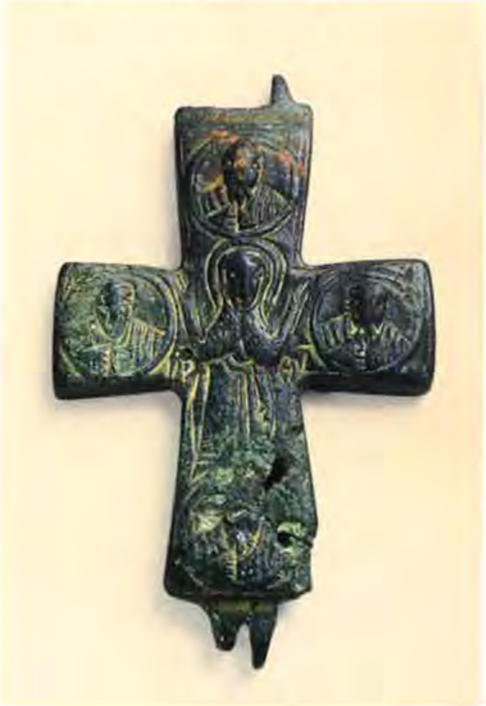

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ΜΙΧΑΗΛ at the left and *ΓΑΒΡΙΗΛ* at the top. The reliquary belongs to a group of bronze crosses with relief decoration and similar iconography dating from the late 7th to the early 9th century (Pitarakis 1998, pp. 92-94, with relevant bibliography). On a cross in the Byzantine Museum of Athens the faces on the top arm are identified by inscriptions as Peter and Paul and those of the bottom arm as Adam and Eve (Pitarakis 1998, p. 93, no. 21). The author expresses the view that the model for this type of cross was a group of 7th-century gold crosses with similar iconography on both sides, in which the figures of the top arm are identified with personifications of the sun and moon by the radiate crown and crescent moon respectively, and those on the bottom arm with the soldiers throwing dice for Christ's tunic. In the present case, the figures on the top arm cannot be identified, in the absence of any distinguishing feature.

Publications: *Μετά το Βυζάντιο* 1996, no. 67. Pitarakis 1998, pp. 94-95, no. 22

CH.KOU.

210 Copper-alloy reliquary-cross

9th century

Length 7 cm., width 5.5 cm.

Provenance: confiscated at Alexandros on Lefkada

Ioannina, Byzantine Museum, inv. no. AK 556

The cross consists of two symmetrical articulated sections connected at the top and bottom edges by rivets. This formed a hollow inside in which a piece of the Holy Cross or a saint's relic could be placed. Only one side of the cross is preserved. The ends of the arms are slightly flaring. On the preserved face is depicted the Virgin orans, surrounded by the busts of four saints, probably the evangelists, in medallions.

From an iconographic point of view, the cross may be compared with one in the Averoff Collection (Papadopoulou 2001, p. 100, no. 160).

The strong stylisation and rough treatment of the figures suggests that the cross dates from the early years after the end of the iconoclastic controversy.

Publications: Papadopoulou 2001, p. 100

P.D.

211 Copper-alloy reliquary-cross

9th-10th century

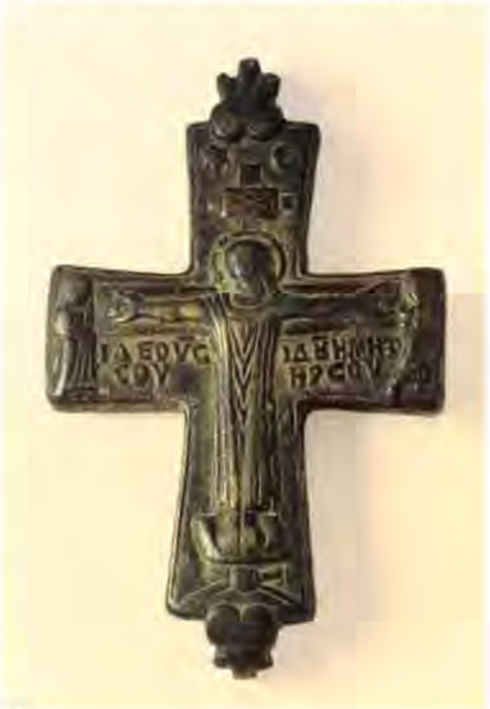
Length 18 cm., width 8 cm.

Provenance: unknown

Athens, Byzantine and Christian Museum, inv. no. T 215 – BM 1559

Fairly large cross cast in a mould and forming half a reliquary-cross. These objects were the main expression of the private piety of the Byzantines, who wore them around their necks as amulets. This cross is decorated with a relief figure of Christ on the Cross wearing a long colobium that covers his entire body. At the ends of the horizontal arms, the Virgin (left) and John (right) are depicted on a smaller scale, full-length and turned to the centre. Above the *tabula ansata* are the symbols of the Sun and the Moon, and beneath Christ's footstool a schematic depiction of Adam's skull on the hill of Golgotha. Beneath Christ's arms, on the horizontal arms of the cross, is the relief inscription *ΙΔΕ Ο Υ[ιό]C COY / ΙΔΟΥ Η ΜΗΤΗΡ COY* (Behold thy son / behold thy mother) (John 19:26-27).

The Byzantine Museum cross may be added to a homogenous group of reliquary-crosses dating from the 9th-10th century (Pitarakis 1998, fig. 1-6, 10, 11). The iconography of these has a number of characteristic features such as the sizeable palmette ornaments at the ends of the upright arm, the inscription rendered with relief lettering, the representation of Adam's skull, and the depiction of the Sun with internal rays. The constant iconography of these reliquaries enables us to restore the other half of the Byzantine Museum reliquary cross, which is no longer preserved: on it would probably have been depicted the Virgin orans surrounded by four medallions containing busts of the evangelists. The fact that there were relatively few



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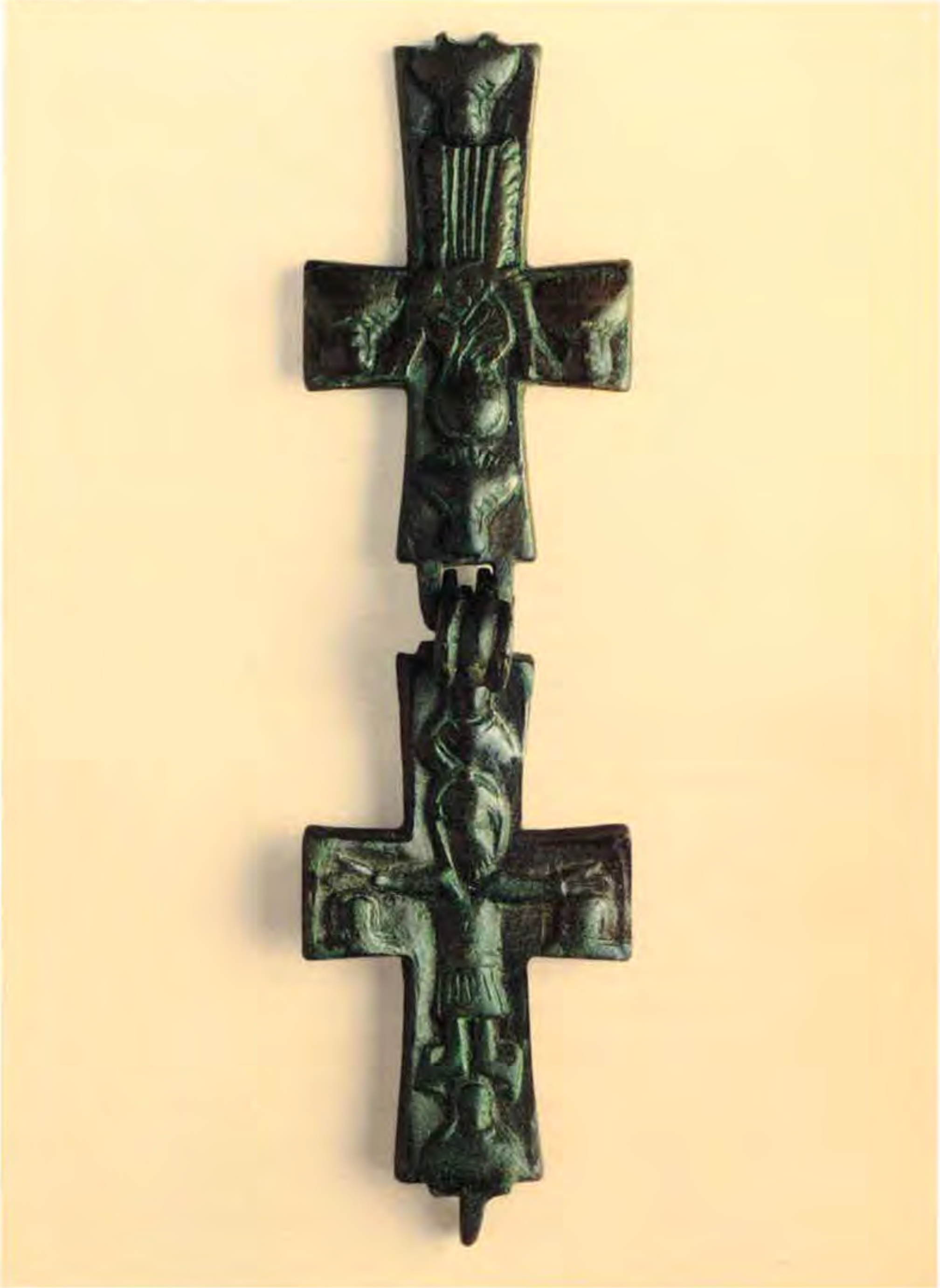
known examples of the above type possibly indicates that they were disseminated in a restricted social or religious environment, perhaps amongst monks or clergymen. In contrast, the large number of examples surviving from the 11th-12th century attests to the wide dissemination of a relatively simple variation of this particular type of reliquary-cross (*Μήτηρ Θεού* 2000, p. 308, no. 23). The characteristic features of this type are the smaller, stylised palmettes, the engraved, not relief, inscription, the absence of Adam's skull, the rendering of the sun as a plain circle, and the presence of the letters *ΦC (Φ[ω̄]C)* (Light) between the Sun and the Moon. It also points to their being mass-produced and disseminated amongst wider social strata at this period.

Publications: unpublished

A.TS.

212



212

212 Copper-alloy reliquary-cross

9th-11th century
Length 9.5 cm., width 4 cm.
Provenance: unknown
D. Doukas Collection, inv. no. 20

Cast bronze reliquary-cross with relief decoration. Preserved intact, complete with the suspension system and the rivets that connected the two leaves together to form a compartment for sacred relics.

On one leaf is depicted Christ on the Cross standing on a rectangular footstool. He wears a long-sleeved colobium with a triangular opening at the neck and folds only on the bottom part. At the ends of the horizontal arms are the heads of the Virgin and John, and at the ends of the upright two figures in bust, probably prophets.

The other leaf has a full-length, strictly frontal depiction of the Virgin with her arms raised in supplication. The ends of the arms are occupied by busts of the four evangelists. The relief of the decoration is badly worn and the facial features can no longer be made out; this is due to the long use of the object, and probably also to the fact that it came from a much-used mould.

Cross-reliquaries of this type have been discovered to date in Hungary, Romania and Bulgaria. The fact that they have not been found in excavations in Greece, the Middle East, or the Black Sea area perhaps suggests that they were produced in local workshops in the region of the Danube (Atanassov 1995, p. 488, no. 3.1, pl. 58.4).

Examples of this type of cross are to be found in the National Museum, Belgrade (Marianović-Vujović 1977, pp. 33-34, no. 19-21), in the Malcove Collection, Canada (Campbell 1985, p. 121, no. 167), in Bulgaria (Atanassov 1995, no. 3.1., pl. 58.4) and in Hungary (Lovag 1999, p. 130, nos. 7, 8).

Publications: unpublished

CH.KOU.

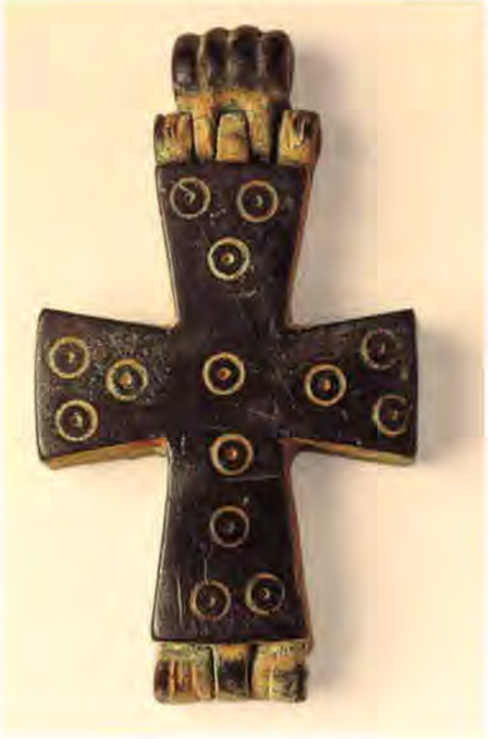
213 Copper-alloy reliquary-cross

10th-11th century
Length 5 cm., width 3.8 cm.
Provenance: unknown
G. Pilichos Collection, inv. no. 3

Intact reliquary-cross with slightly flaring arms. The rivets and suspension ring are preserved. Both leaves are decorated with impressed circles with a dot at the centre. There are fourteen small circles on one leaf, distributed as follows: three on each arm of the cross and two at the point where they meet. On the other leaf are five similar circles placed at the centre and the ends of the arms. The impressed decoration has some similarity with that on crosses in the Berlin Museum and Turkey (Pitarakis 1996, vol. 3, pl. 255).

Publications: unpublished

CH.KOU.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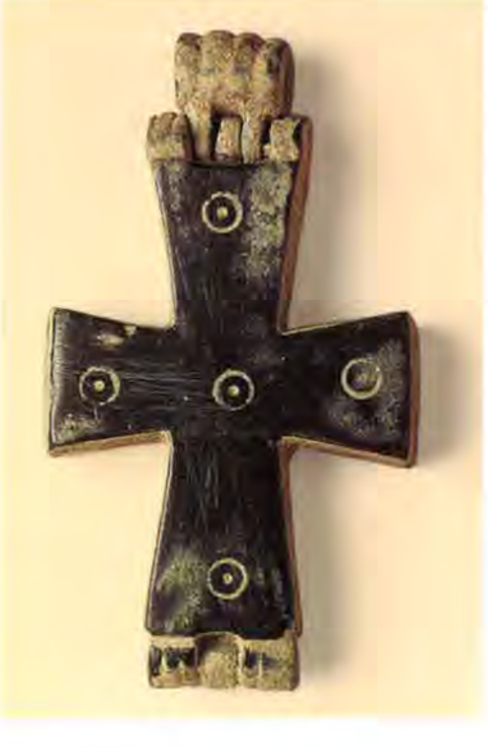

213

214 Copper-alloy reliquary-cross

11th century

Length 14.2 cm., width 9 cm.

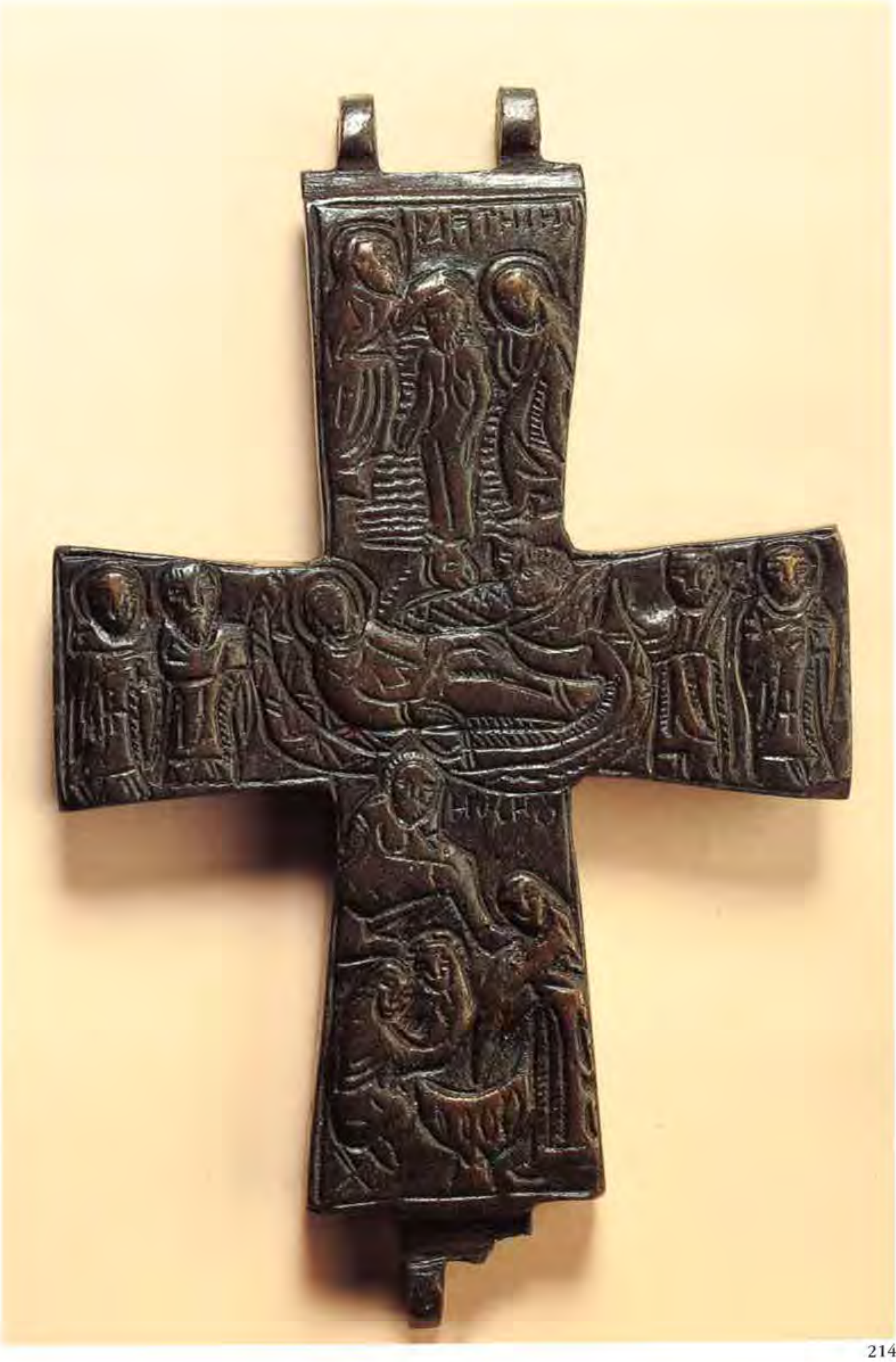
Provenance: unknown

Athens, Byzantine and Christian Museum,
inv. no. T 1695 K. 290

The Byzantine Museum reliquary-cross was cast in a mould, and only one of the two parts is preserved. Its surface is adorned with relief representations: the Nativity and the Bathing of the Child at the centre and on the bottom arm, and the Baptism on the top arm. On the horizontal arms of the cross are depicted four full-length figures, probably of bishops as can be conjectured from the fact that they are holding Gospel books and wear *omophoria* adorned with crosses. The coexistence of the Nativity and the Baptism may be interpreted in the light of their similar symbolism, since the sacrament of baptism has reference to the idea of rebirth, the spiritual regeneration of the believer.

Publication: *Μυστήριον Μέγα και Παράδοξον* 2002, p. 138, no. 28

A.TS.



214

215 Copper-alloy reliquary-cross

11th century

Length 13 cm., width 7 cm.

Provenance: unknown

M. Latsis Collection, inv. no. 100

Intact reliquary-cross with slightly flaring arms, of which the rivets and suspension system are preserved. Both leaves of the cross have engraved representations, quite badly worn from use.

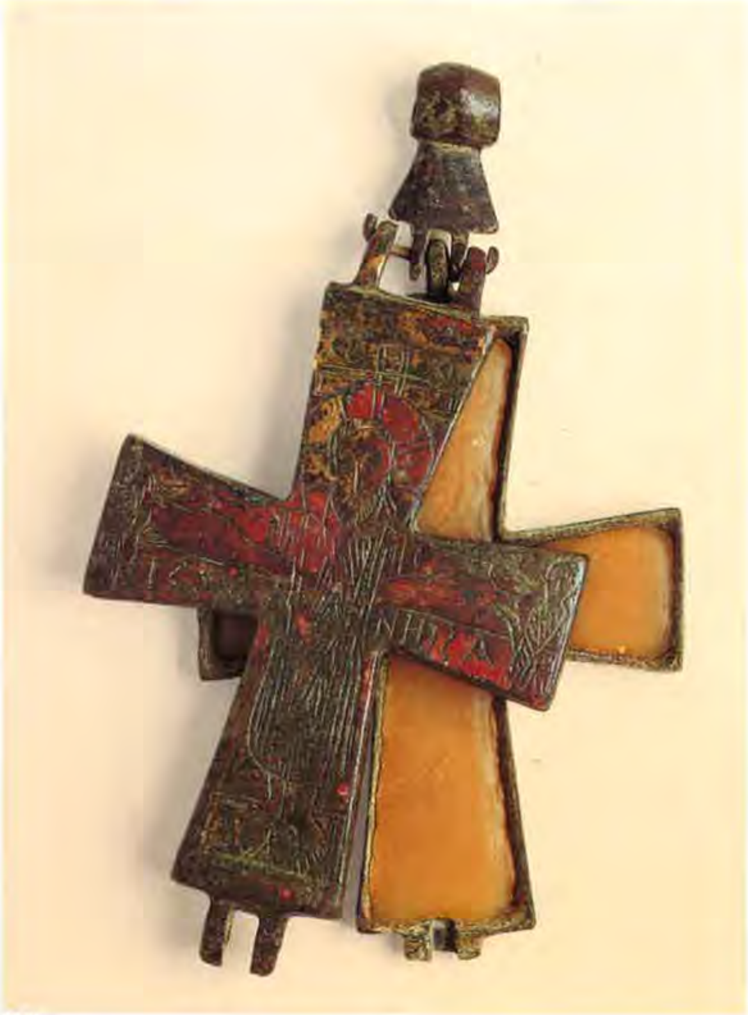
One side has a depiction of Christ on the Cross. He wears a colobium and stands on a footstool. The Virgin and John are depicted at the ends of the arms, on a smaller scale and turned three-quarters towards the centre. Beneath Christ's arms is the engraved inscription: *IC XC NHKA* (Jesus Christ Conquers). At the top edge of the cross is a plaque and the symbols of the sun and moon.

On the other side a hierarch is depicted full-length and frontally, with busts of saints in medallions at the ends of the horizontal arms.

The cross, which belongs to the large category of 11th-century engraved reliquary-crosses, is of great interest from an iconographic point of view, since it combines a representation of the Crucifixion on one leaf with a depiction of a hierarch on the other. This is a rare combination (see also a cross in the Geneva Museum), for the scene of Christ on the Cross is in most cases accompanied by a depiction of the Virgin on the other leaf (see Pitarakis 1996, p. 260).

Publication: *Μετά το Βυζάντιο* 1996, no. 68

CH.KOU.



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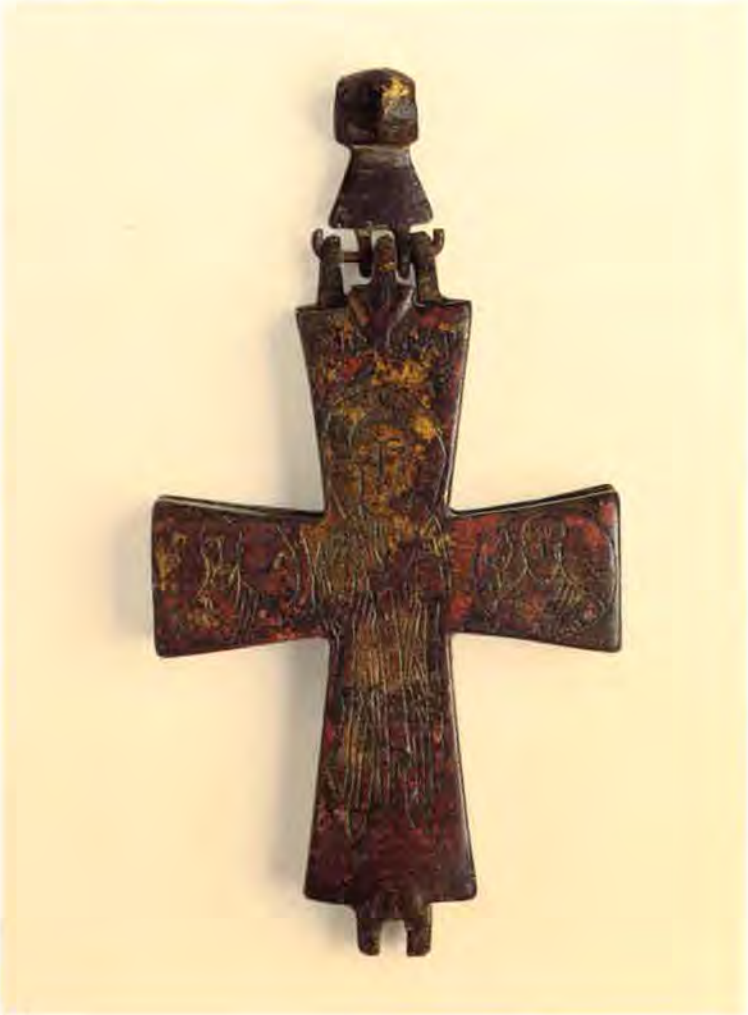

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216 Copper-alloy reliquary-cross

11th-12th century

Height 9.5 cm., width 4.5 cm.

Provenance: unknown

G. Pilichos Collection, inv. no. 4

Both halves preserved, with suspension ring and rivets. Engraved decoration. One side has a depiction of Christ on the Cross. He wears a long colobium and stands on a footstool. At the top edge of the cross is a plaque and the symbols of the sun and moon, and the inscription *IC XC NIKA* (Jesus Christ Conquers) is engraved beneath the horizontal.

On the other side is a full-length representation of the Virgin with her arms raised in supplication. At the top edge of the upright is the inscription *MHP ΘV* (Mother of God). The horizontal arm has heart-shaped leaves adorned with parallel incised lines similar to those on the Virgin's maphorion.

The cross belongs to a very widespread type of reliquary-cross, examples of which have been found in Greece, Italy, Russia, Hungary, Romania and Yugoslavia, and which came from a common production centre, probably in the Holy Land (Atanassov 1995, p. 489. Pitarakis 1996, vol. 1, pp. 267-273, vol. 3, pl. 119-128, with earlier bibliography). They exhibit a close affinity with regard to their iconographic motifs (Christ on the Cross – Virgin *orans* flanked by stylised leaves), and their summary, careless engraving of the figures.

Publications: unpublished

CH.KOU.

217 Silver reliquary-cross

Late 11th-12th century

Length 7.1 cm., width 4.7 cm.

Provenance: unknown

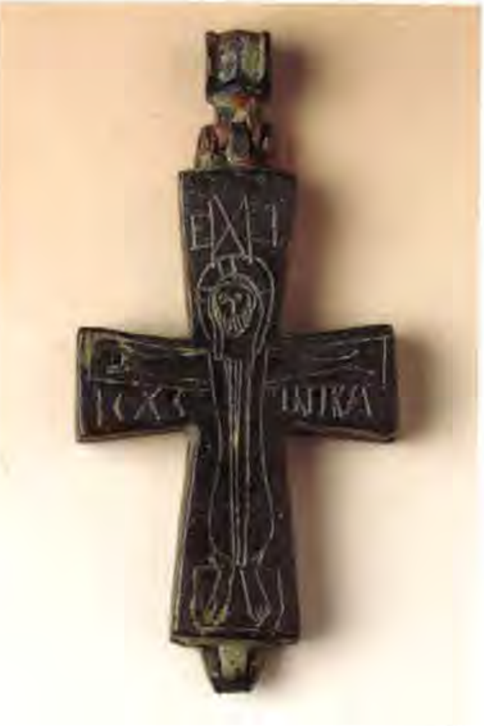
Konstantinos Notaras Collection, inv. no. 83

Only one side of the cross and traces of the rivets are preserved. In the middle of the cross is a relief depiction of a full-length, frontal hierarch holding a gospel book. The ends of the arms take the form of medallions containing busts of saints: at the top is a hierarch wearing an omophorion and holding a closed gospel book, with military saints at the bottom and sides. Integral tear-drops at the springing of the medallions.

Similar crosses are to be found in the Malcove Collection in Canada (Campbell 1985, p. 121, no. 168) and in Kiev (Dab-Kalinowska 1977, pl. 1-2 and 3-4).

Publications: unpublished

CH.KOU.



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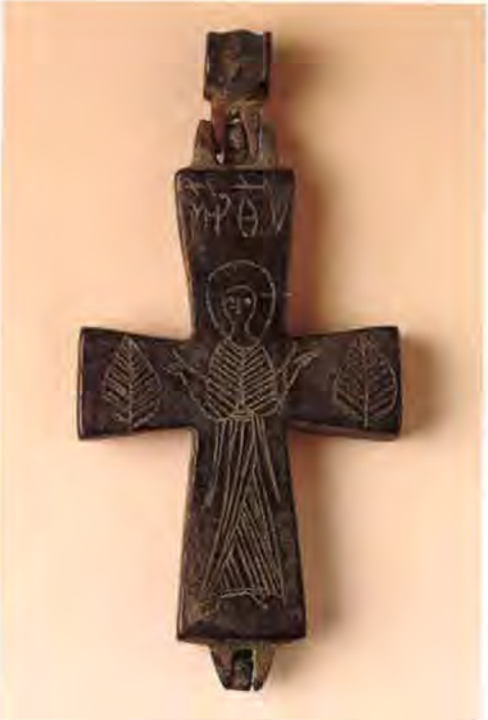

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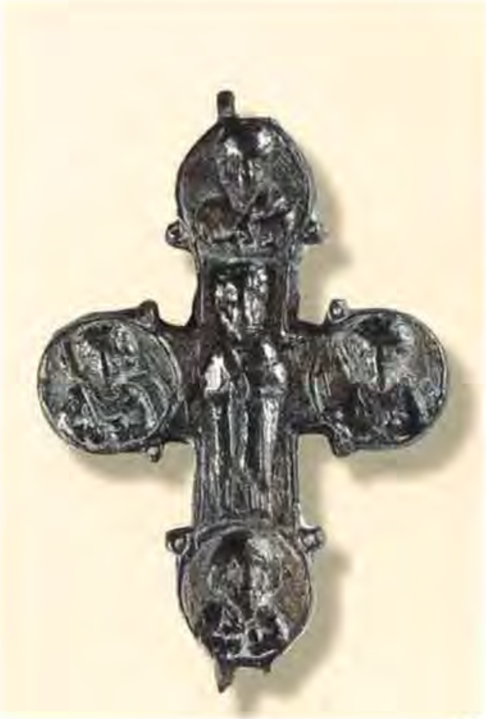


217

CLAY BREAD STAMPS FOR EULOGIA BREAD

218Clay bread stamp for eulogia bread

6th-7th century

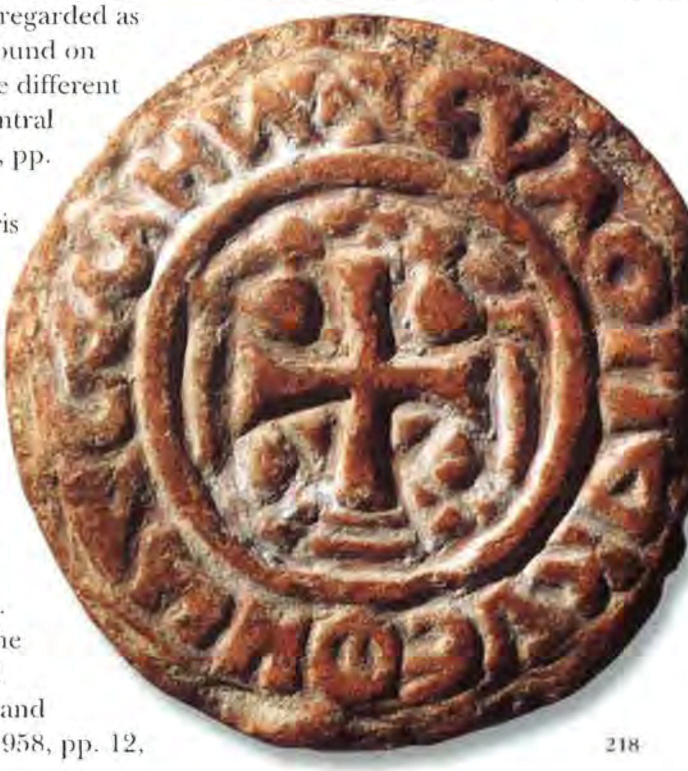
Height 2.7 cm., diameter 6.7 cm.

Provenance: Egypt (?)

Athens, Benaki Museum, inv. no. 13708

Circular bread stamp for eulogia bread made of pink clay with an off-white slip. From the back projects a handle in the shape of a truncated cone, now apparently broken. The stamp on the front has a central medallion (diameter 2.9 cm.) containing a cross with arms of almost equal length, with flaring ends, which stands on a two-stepped base and is flanked by two colonnettes supporting an arch. Two confronted birds peck at the top of the cross. From its arms, other crosses or other amulets, now too badly worn to intepret, would have hung down of the bottom quadrants. The central medallion is encircled by a band (0.9 cm. wide) with the upright inscription: *† εὐλογία Κυ(ρίου) ἐφ᾽ ἡμᾶς, ἀμήν* (Blessing of the Lord upon us, amen). Eulogia breads were pure loaves (Koukoules 1928, pp. 36-41) and baked for religious purposes, though they differed from those used for the eucharist. They were distributed to the congregation on various occasions, such as at the end of certain offices or after the divine liturgy, and on special days celebrating a saint's feast or a festival associated with Christ or the Virgin Mary (Galavaris 1970, pp. 109-117, 128ff.).

These specific stamps bore special representations, usually accompanied by inscriptions (Galavaris 1970, pp. 117-128). The medallion on the Benaki Museum stamp contains motifs found in other examples, both in the Byzantine Museum of Athens (unknown provenance, see Galavaris 1970, p. 119, fig. 64 and p. 121, fig. 69), and from excavations at Anavyssos (Chalkia 1991, p. 83, pl. 50, α), from Aegina (cat. no. 220) and Palmyra in Syria (Michalowski 1964, p. 184, fig. 214); these were used to prepare eulogia breads that were probably distributed on the occasion of some major festival. Moreover, an impression from this precise type of stamp has been found on the mouth of a pithos discovered in an annex of the Early Christian basilica at Mygdaleza, Stamata in Attica (Ghini-Tsofopoulou 1995, p. 73, pl. 32, α-β). The kind of cross on these particular stamps recalls well-known gem-studded processional crosses made of precious metals, dating from the 6th and 7th century (Galavaris 1970, p. 122-124). The wording of the accompanying inscription, whether written in reverse or the correct way round, may probably be regarded as standardised, since it is found on stamps that not only have different kinds of crosses in the central medallion (Deonna 1938, pp. 232-233, no. B 713, pl. LXXVI, no. 631. Galavaris 1970, pp. 119-121, fig. 65-67. Frantz 1961, fig. 45. *Christians in the Holy Land* 1998, p. 161, no. 214), but also bear representations of saints or scenes: examples are known from Aegina (Felten 1975, pp. 73, 74, pl. 27, nos. 142-143), Cherson (*Herson* 1991, pp. 30-32, nos. 16-17), and the general area of Syria and Palestine (now in Monza and Bobbio in Italy: Grabar 1958, pp. 12, 14, 16, 32, 63 and *passim*, pl. XXXI, LVI) or in Vienna (*Age of Spirituality* 1979, σ. 628-629, αρ. 566). The saints and episodes depicted on such stamps or mentioned in the inscriptions on them are identified with the saints or the events to which the churches have been dedicated; from these churches we generally assume
that the stamps in question came.
In contrast, the confronted birds on the two upper quadrants at either side of the cross in the medallion of the Benaki Museum stamp seem to be quite rare: apart from a stamp in the Byzantine Museum and those from Aegina (cat. no. 220) and Palmyra mentioned above, birds, usually four in number set between the arms of a cross, are found in stamps for the eucharistic bread, like those now in the storerooms of the 1st Ephorate of Byzantine Antiquities (from



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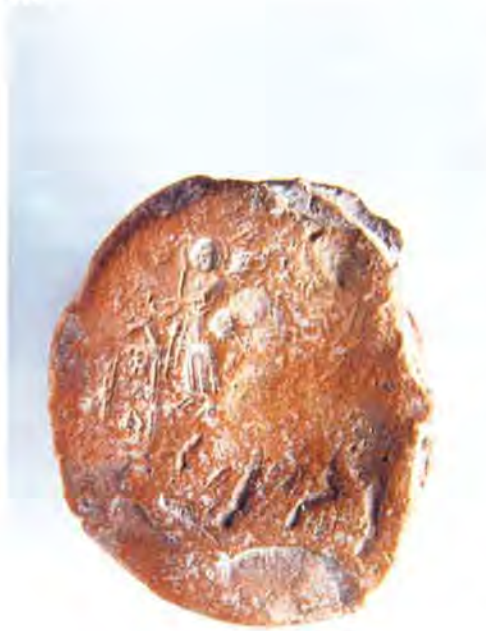
excavations in Attica), in the sacristy of the Ayia Lavra Monastery at Kalavryta, and in the collection of the Archaeological Institute of the University of Cologne, the last thought to be a Coptic stamp (Teichner 1997, p. 129, no. 164, fig. 203, 205, a). The similarities between stamps for eucharistic and eulogia bread from Egypt and Syria-Palestine, and those from the Aegean, the only that can be observed among the published examples from the entire eastern Mediterranean, probably reflect similarities in the liturgical ceremonial in these areas of the Early Christian world.

Publication: Galavaris 1970, pp. 121, 123, 124, fig. 68

I.D.V.

219



219 Clay bread stamp for eulogia bread

14th-15th century
Diameter 9.7 cm.
Provenance: Aegina-Kolona
Aegina-Kolona Museum, inv. no. Kolona RC 43

The surface of the stamp is badly worn. It has an embossed representation of a man with a halo on horseback killing a snake. A hovering angel preceding the saint points to a bell-tower. The scene probably refers to the bringing of the head of St George from Livadia to Aegina in 1391, or from Aegina to Venice in 1462. The stamp was probably used to embellish bread, distributed to the congregation on the saint's feast day.

Publication: Felten 1975, pp. 73, 74, fig. 16, pl. 27, 143

F.F.

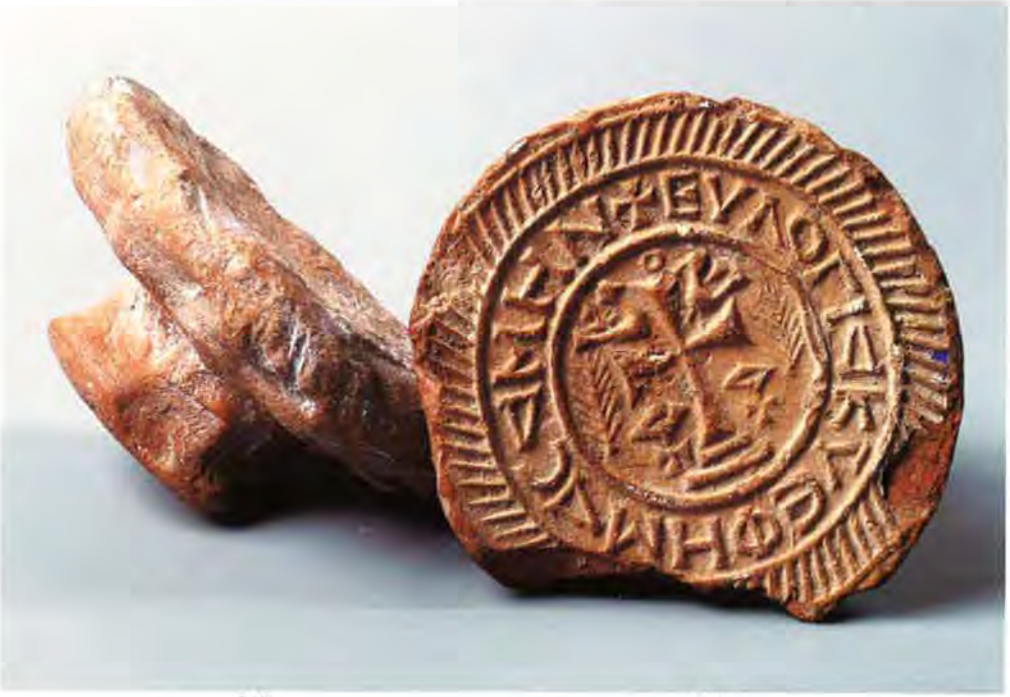
220 Clay bread stamp for eulogia bread

7th-8th century
Height 6.7 cm. (with handle), diameter 9 cm.
Provenance: Aegina
Aegina-Kolona Museum, unnumbered

The centre of the disk of the stamp has a relief depiction of a cross with birds sitting on it, two palm branches, and two more small crosses. Around this central representation is the inscription *ΕΥΛΟΓΙΑ ΚΥ ΕΦ ΥΜΑΣ ΑΜΗΝ* ('The blessing of the Lord with you. Amen') encircled by linear decoration. The decoration of the stamp is taken from a mould, as is evident from the inscription which appears in negative on the bread. Used to stamp the bread for the *antidoron*.

Publication: Felten 1975, p. 74, pl. 27, 140 (see Galavaris 1970, p. 122, fig. 69)

F.F.



219 220

Fairs and spectacles

The daily life of the Byzantines was not lacking in social contact and opportunities for entertainment, despite all the prohibitions and restrictions placed on them by the Church fathers. Occasions for recreation were provided by both religious and secular festivals, events held in the Hippodrome, church fairs of a religious-commercial character, meetings in the marketplace, bathhouses and wineshops, as well as family celebrations like weddings and baptisms.

Scenes of entertainment and banquets are captured in wall-paintings and above all in works of minor art and objects used in everyday life, such as medallions and ceramic household vessels and caskets-jewellery boxes adorned by depictions of dancers performing individual or group dances, musicians playing various kinds of flute, the lute and cymbals. These pictorial renderings are confirmed by the rare discovery of the actual objects, such as bone flutes and cymbals, which enable us to study the details of their construction and the way in which they worked.

A favourite Byzantine pastime enjoyed by all social classes was to engage in games of chance and skill. These included dice, knuckle-bones, noughts and crosses, backgammon and chess. These games were often played for wagers of money in both public and private places, in houses and wineshops, and were very popular throughout the entire Byzantine world, as is evident from finds in excavations.

A. TZITZIBASSI

SCENES OF RECREATION

221 Ivory casket with Herakles, centaurs and musicians

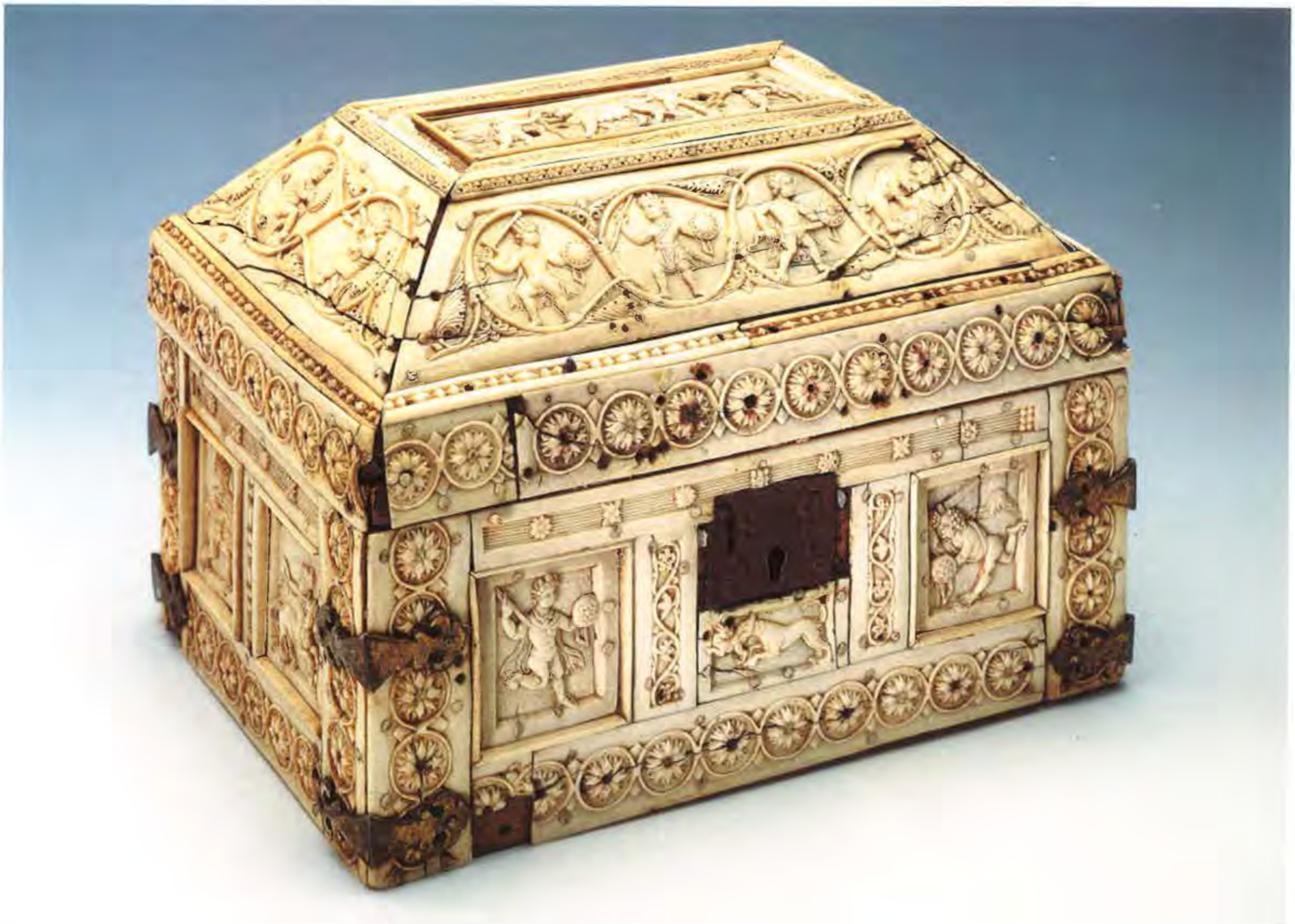
11th century

Height 12 cm., length 28.5 cm., width 19.8 cm.

Provenance: acquired in 1885 from the Alexander P. Vazilevsky Collection

St Petersburg, Hermitage Museum, inv. no. ω 20

The lid panels depict erotideis playing with a panther and a dog, a figure in a basket, Herakles fighting a lion, centaurs, dancing maenads, musicians and warriors. The sides –in an ornamental frame composed of rosettes in medallions– consist of rectangular panels with similar scenes. Such caskets are to be found in the Novgorod Historical Museum, in The Metropolitan Museum of Art, New York (cat. no. 628) and in the Musée du Petit Palais, Paris (cat. no. 627). Its dating in the 11th century is generally accepted, with the reservation that the most artistically complete specimens may belong to a period around the end of the 10th and beginning of the 11th centuries (Goldschmidt – Weitzmann 1979, no. 12, 48). Some panels depicting animals are close in style to similar ivory represantations from southern Italy, and may be of Italian provenance. It is also possible that some panels of Byzantine origin may have been used in Italy in the 11th and 12th centuries to embellish caskets manufactured there. Secular scenes with individual elements of bouffonade and grotesques were typical of items made in Byzantine or Islamic centres throughout the entire eastern Mediterranean. They formed a specific stratum of what may be termed a carnival culture Mikhail Bakhtin's 'carnivalesque' – which has no borders but which had its own internal logic and



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its own geographical range. Similar ivory caskets, frequently gilded and painted in a variety of colours, often served as imperial gifts (Connor 1998, p. 100-111).

Publications: Pokrovski 1912, pp. 102-108. Goldschmidt – Weitzmann 1979, I, pp. 41-42, pl. XXVII-XXVIII, no. 48. Bank 1985, p. 295, pl. 130-131. *Byzance* 1992, p. 263. *Glory of Byzantium* 1997, p. 233. Zalesskaya 2000, B-51

V.Z.

222 Silver lid with musicians, dancers and acrobats

12th century

Height 9 cm., rim diameter 15.5 cm., greatest diameter 16 cm.

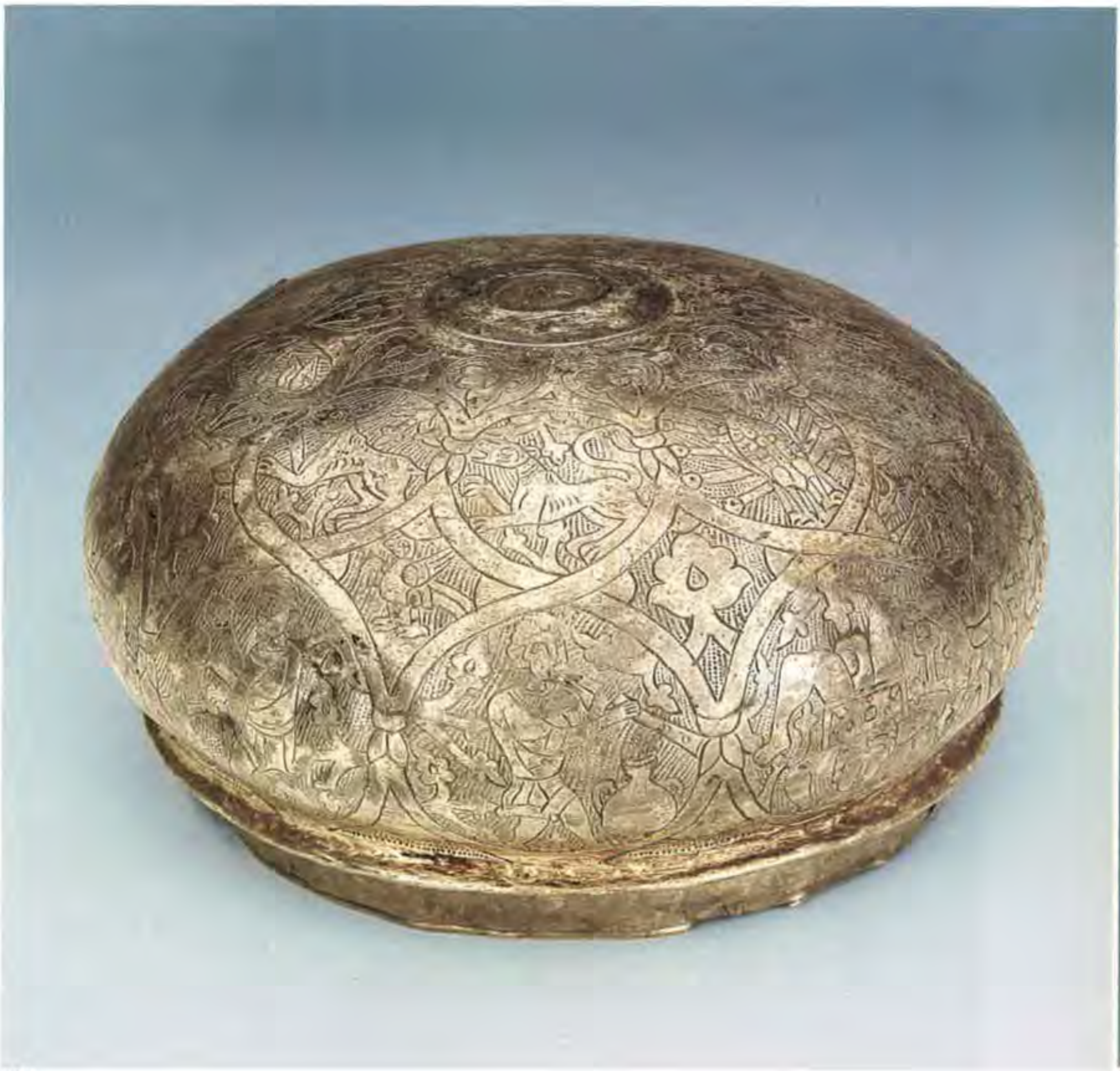
Provenance: area of the river Sredniaya Khodosta, Taz peninsula, Yamalo-Nenets region, Siberia

St Petersburg, Hermitage Museum, inv. no. ω 1193

This lid was once a part of a vessel consisting of two separate parts of the same size and shape. The lid is tall and slightly bulbous in shape, with a plain vertical rim. The outside is decorated with engraved medallions formed of interlacing bands and containing figures engraved on a dotted background. There are ten figures on the broader frieze: six musicians playing lute, zourna and cymbals; two acrobats, and two dancers. On the narrower frieze there are eight running animals: hares, hounds, a stag, and a panther, or an ounce and two peacocks, one shown frontally, the other from the side. The intervening spaces are filled with birds, fantastic beings and five-lobed flowers. The traces of a knob used as a handle was in the centre. Such vessels appeared in the 12th century. They might have been made in Byzantine provinces or in some neighbouring Near Eastern Christian and Moslem centres. All these objects demonstrate close links between the Eastern and Western in the period of the Crusades. Their style and iconography express a secular Byzantine tradition which borrowed from the East, but there are also some Western elements. Their Byzantine analogues are dated mainly from the 12th century. Among them mention may be made of silver vessels kept in the Hermitage Museum: bowl of the *bratina* type from Beriozov (Siberia) and vessels with a lid –one was found in 1915 in Tartu (Estonia) (Bank 1985, pp. 310-311, pl. 213-215, 223-224), the other bowl was found in 1976 in Barsov Gorodok, the settlement on the river Ob' (Zalesskaya 2000, pp. 99-100, N B-81). The lid under consideration (found in the Yamalo-Nenets region) has the same decoration but more stylised. This lid is supposed to appear in trans-Ural territories as many other works of art from Mesopotamia and Sogdiane as an object of trade relations between Siberians and the Moslem merchants. The northern natives who were hunters sold their furs in exchange for silver objects, some of which they hid in the Siberian forests and tundra zone.

Publications: Bank 1959, pp. 49-52. Bank 1962 1, pp. 555-561; Bank 1962 2, pp. 275-286. Darkevich 1975, pp. 100-117. Bank 1978, pp. 54-57, pl. 39-40. Bank 1985, p. 311, pl. 218-222. Marshak 1996, p. 146

V.Z.



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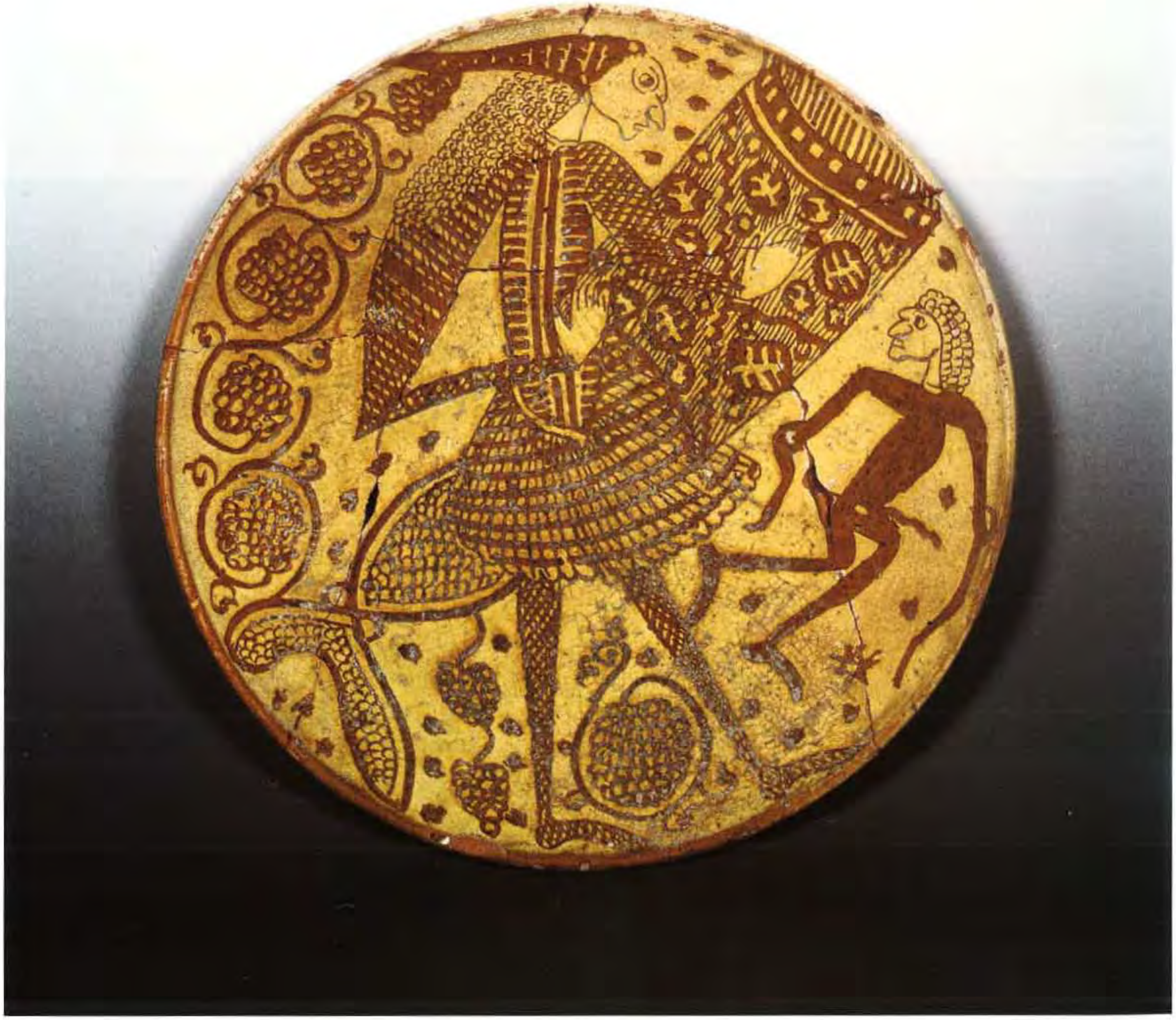


223 Glazed plate with a representation of a dance

Second half of the 12th century

Height 5 cm., rim diameter 21.2 cm., base diameter 8.7 cm.

Provenance: Rhodes

Rhodes, Palace of the Grand Master, inv. no. ΠΧ 1312

Plate of red, fairly rough-grained fabric, with a low ring base and slightly curved outward-leaning walls. The interior surface is covered with a layer of white slip, on which is incised-graffito decoration depicting a scene of music and dancing with two figures. One of these is tall and defines a vertical axis in the centre of the plate; he is depicted in profile with long curly hair, and wears a pointed cap and a garment with a short flared kilt and puff sleeves. On his feet he appears to be wearing long, tight-fitting stockings, a kind of *anaxyrides*. He is playing a stringed instrument that he holds in his hands and which might well be identified with the Byzantine *psalterion*.

In front of the musician a prancing smaller figure moves to the right with the head turned to the left. The head is rendered in sgraffito and the body in champlevé. This figure appears to be wearing a close-fitting garment with the characteristic long sleeves associated with dancers (Koukoules, vol. V, p. 238) The field around the figures is filled with dense vegetation of vines. The interior of the vessel is covered with a greenish glaze.

Publications: unpublished

M.M.

224 Fragment of a glazed dish with a dancer

Late 13th-14th century

Preserved height 4.6 cm., base diameter 10.2 cm.

Provenance: unknown

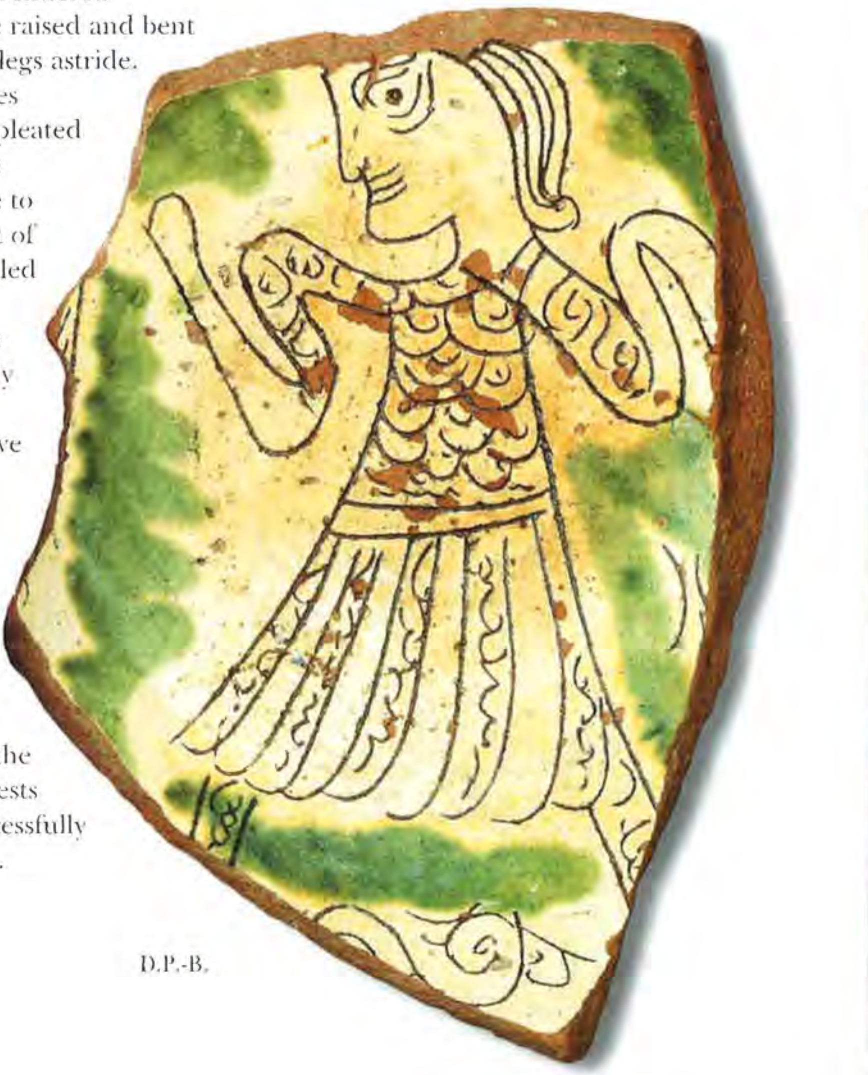
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 2860

Made of red fabric with a low ring-base. Sgraffito decoration enlivend by green brushstrokes. Depiction of a dancer moving right. Her head is depicted in profile and has long, shoulder-length hair, while the body is rendered frontally. Her arms are raised and bent at the elbows, and her legs astride. The figure wears clothes consisting of a heavily pleated skirt that appears to be undulating in response to the leftward movement of the body left, and a frilled top. The volute and scale decoration on the clothing suggest a richly embroidered garment, like those known to have been worn by dancers. The long sleeves are another characteristic feature of dancers' dress, their movement forming an accompaniment to the turns of the arms. The manner in which the figure is depicted suggests lively dancing and successfully captures a dance scene.

Publications: unpublished

D.P.-B.

224



225Glazed bowl with a scene of a circle dance

Late 12th century

Height 8.2 cm., rim diameter 17.7 cm., base diameter 7.7 cm.

Provenance: Serres

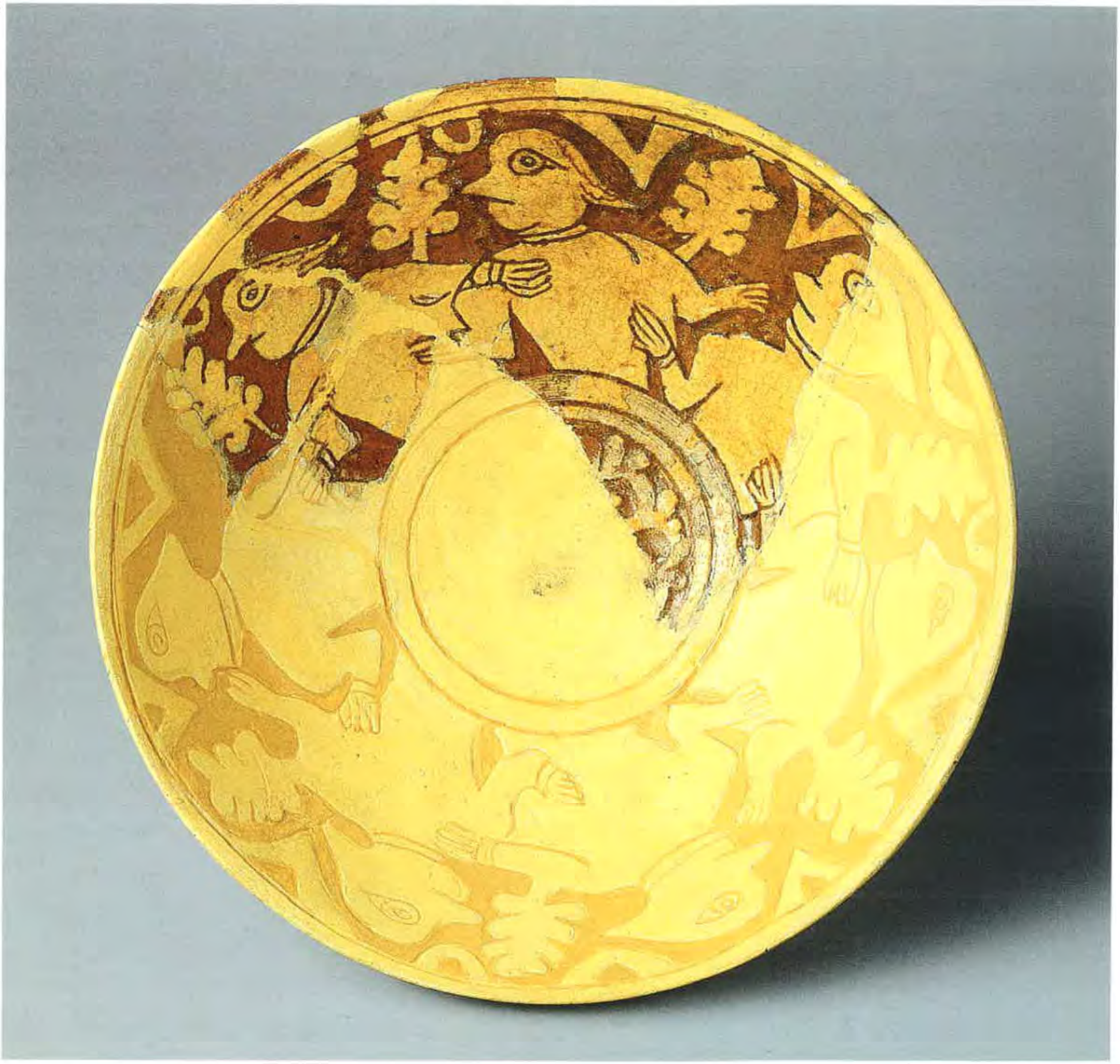
12th Ephorate of Byzantine Antiquities, inv. no. ΣΣ1/65

Made of red fabric with a calyx-shaped body and a low, flaring base. Around a medallion containing a floral ornament is a scene of a circle dance with eight figures, of which three are preserved. Circle dances, which are timeless and very widely practised, continued into the Byzantine period from ancient times (Koukoules, vol. V, pp. 220-231), and are still known at the present day. The dance scene here is rendered in champlevé on a white slip, and exudes movement and *joi de vivre*. A yellowish, good quality glaze coveres the entire interior and exterior of the vase.

Publication: Papanikola-Bakirtzis – Dauteman Maguire – Maguire 1992, p. 10, fig. 4

D.P.-B.

225



226 Glazed bowl with a depiction of a dancer

Second half of the 12th century

Height 10 cm., rim diameter 20.8 cm., base diameter 8.5 cm.

Provenance: unknown

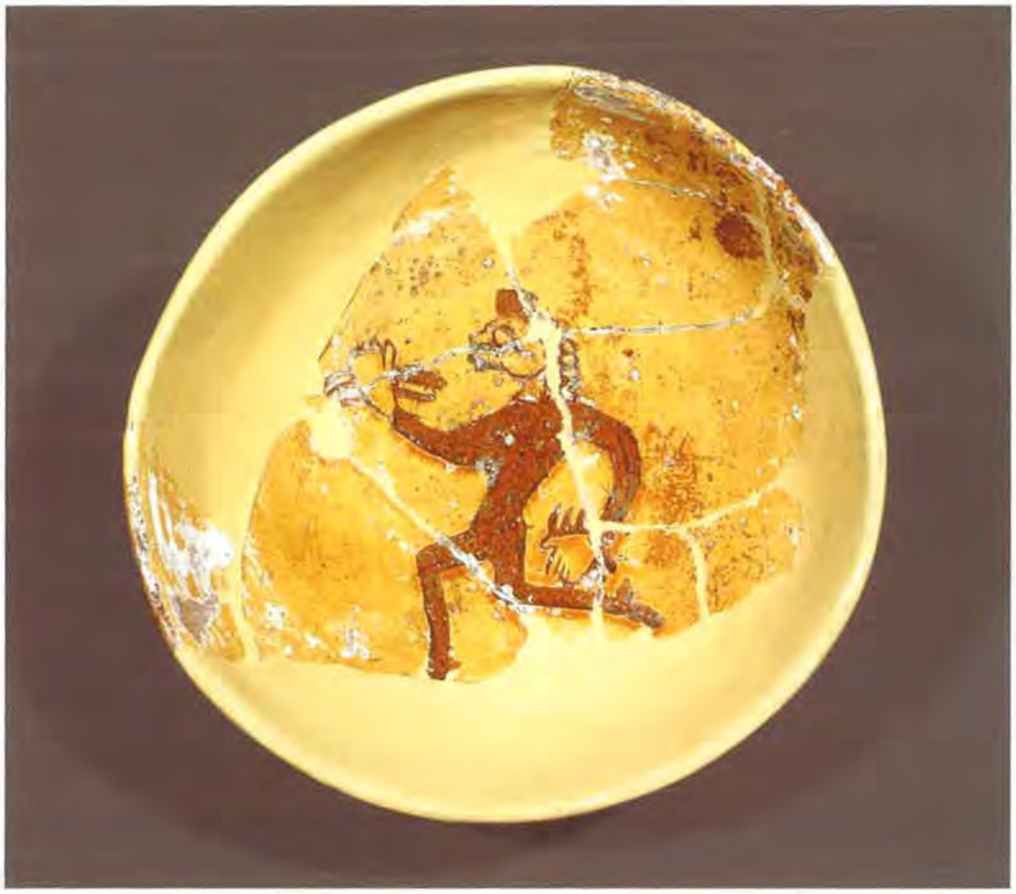
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 75

Made of red fabric with a hemispherical body and flaring base with a flattened ring. Incised-sgraffito decoration on a white slip with a human figure running left. The legs are wide astride, and in his arms he holds a curious object that is perhaps to be identified with the sistrum, a kind of castanet which, as we know from the Byzantine literary sources, was used to accompany dancing (Koukoules, vol. V, pp. 16, 233-235). The representation is thus of a dancer, who will have been part of a dancing scene.

Publication: Bakirtzis – Papanikola-Bakirtzis 1981, pp. 423, 426-427, fig. 9

D.P.-B.

226



227 Glazed bowl with a depiction of a dance

13th century

Preserved height 5.5 cm., rim diameter 15.3 cm., base diameter 7.5 cm.

Provenance: Paphos, Cyprus

Athens, Benaki Museum, inv. no. 13609

Made of dark red fabric, with a base with an upturned ring, body with outward-leaning walls, and indications of an upright rim, the outside of which is concave. The vase was produced by the workshops at Paphos on Cyprus. The well of the vase has sgraffito decoration executed on a white slip and enlivened by brown-yellow and green paint depicting a dance scene. The dancer is shown frontally with her arms extended to her right, holding a kind of castanet in the shape of a crescent moon, which suggests that they were possibly the Byzantine *phengia*.

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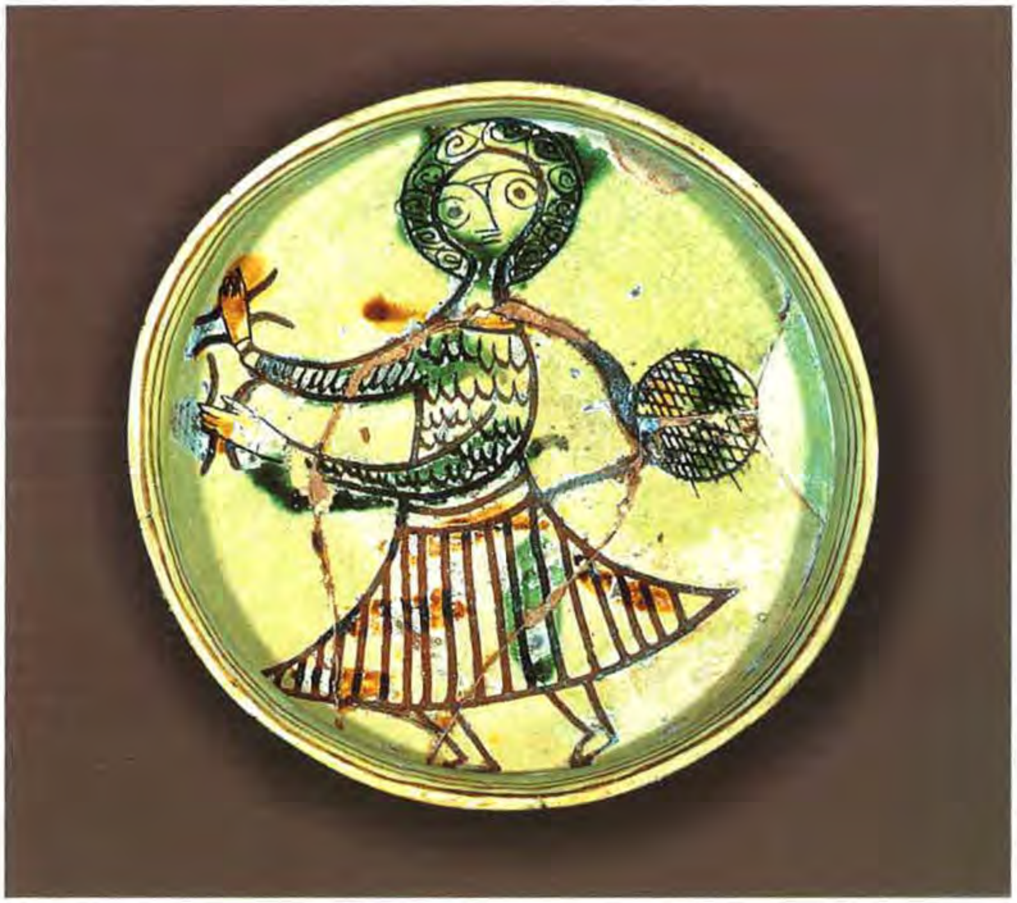


Publications: *Βυζαντινή Τέχνη, Τέχνη Ευρωπαϊκή* 1964, no. 633, *Splendeur de Byzance* 1982, p. 233, Papanikola-Bakirtzi 1996, Papanikola-Bakirtzi, Mavrikiou, Bakirtzis 1999, p. 155, no. 335

D.P.-B.

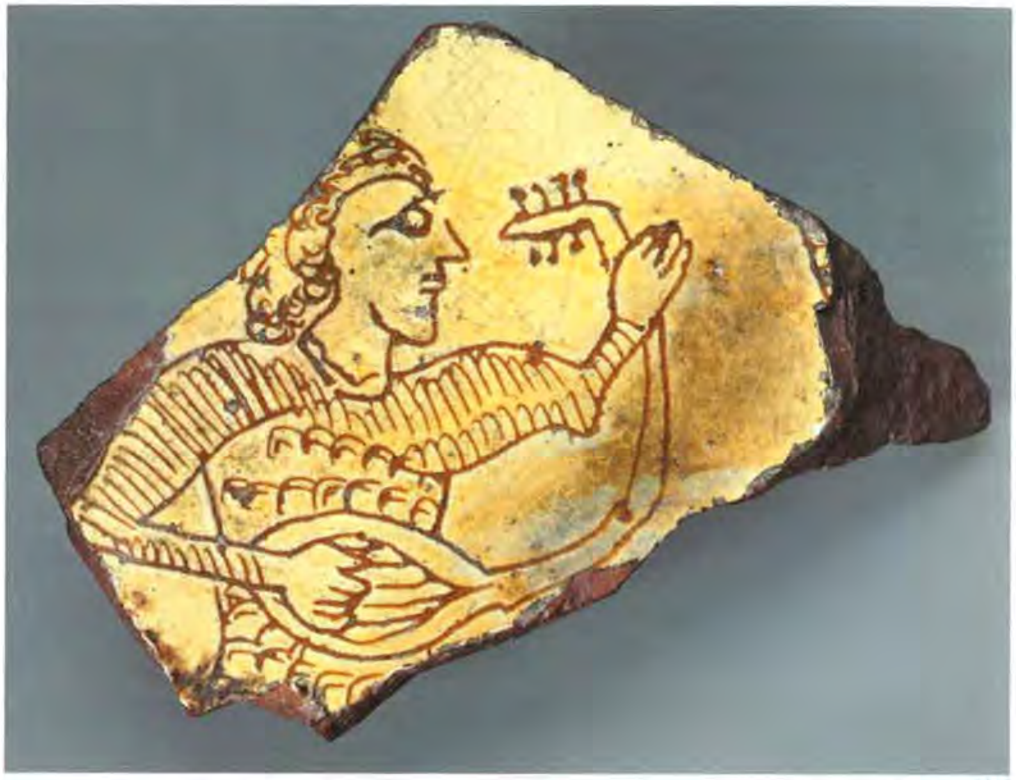
228 Part of a glazed dish

Second half of the 12th century
Preserved height 2.5 cm.
Provenance: Thebes
1st Ephorate of Byzantine Antiquities, inv. no. 5083

The dish has a ring base, stepped on the inside. The interior surface is covered with a shiny, yellow-green glaze. At the centre of the well on a layer of white slip is a sgraffito figure of a musician (lutanist), preserved from the waist up. His head, with curly hair, is turned right, and his breast depicted almost frontally. He wears a sleeved garment with striped sleeves and scale-pattern on the body.

Publication: *Βυζαντινά εφυαλωμένα κεραμικά* 1999, cat. no. 9

CH.KOL.



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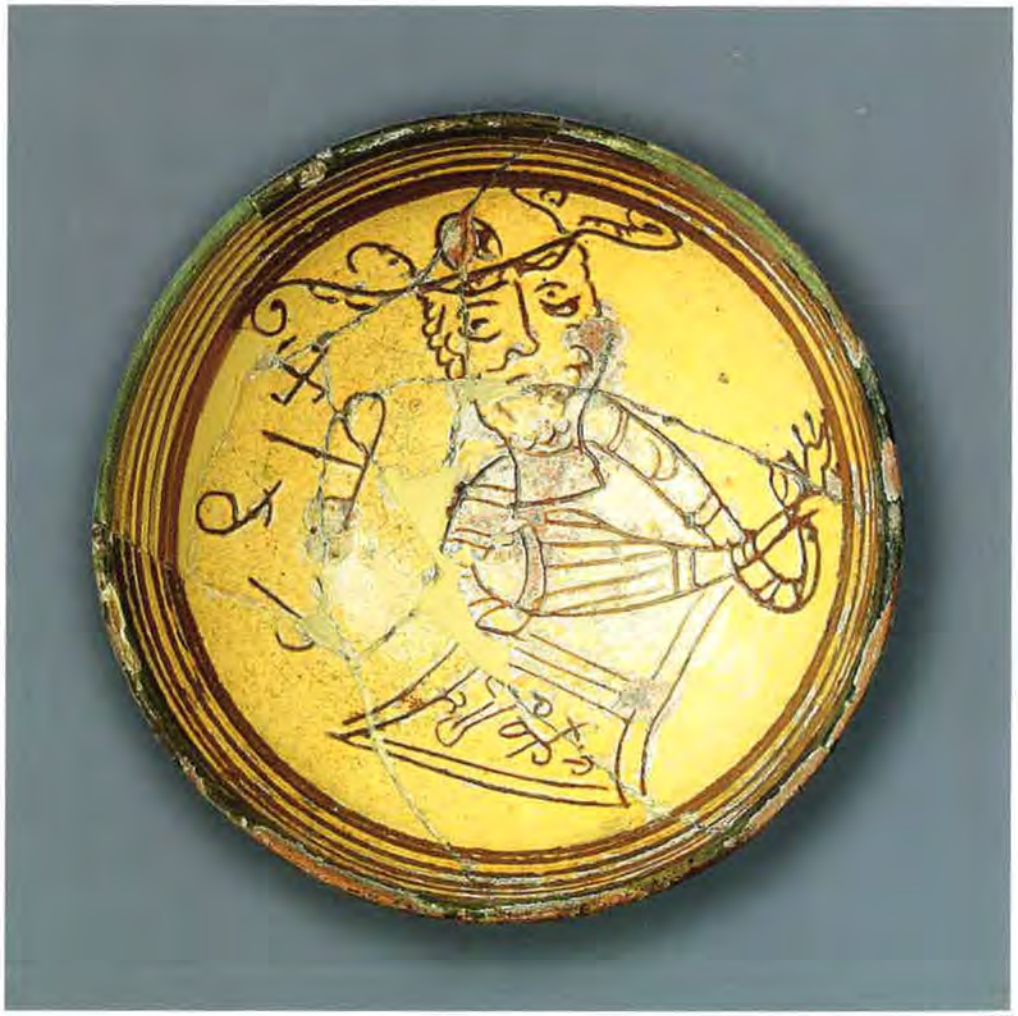
229 Glazed bowl with a depiction of a lutanist

14th century
Height 6.5 cm., rim diameter 13.6 cm., base diameter 5.2 cm.
Provenance: Thessaloniki, excavation of Ayios Nikolaos Tranos
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 2018

Hemispherical bowl with a low ring base. Layer of white slip with a sgraffito depiction of a bearded musician wearing a pilos. He holds a stringed instrument with a sound-box, probably the Byantine lute. In the field to the right of the figure and beneath the sound-box of the instrument a number of indeterminate incisions invite the attractive, though hazardous hypothesis that they are musical notes (Evgenidou 1982, p. 35). Yellowish green glaze on the interior, green on the upper part of the exterior.

Publication: Evgenidou 1982

D.P.-B.



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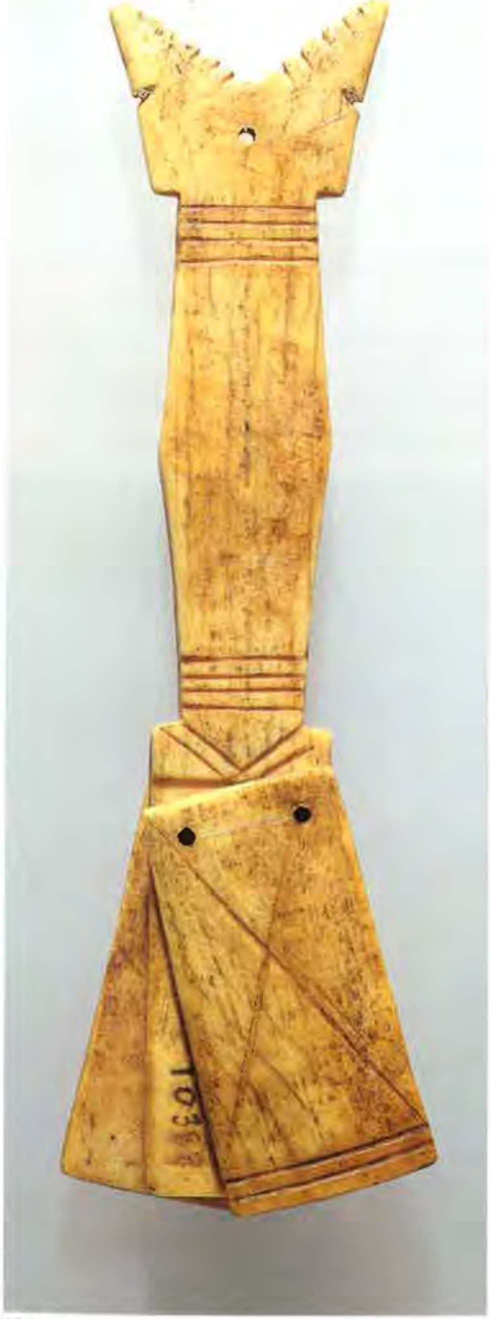
MUSICAL INSTRUMENTS



230

230 Bone sistrum

Coptic period
Length 17.7 cm., width 3 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 10388

The bone sistrum consists of a long shaft with a dentilated forked finial that forms the handle. At the end are attached two rectangular plaques, which made a sound when the sistrum was shaken. The instrument is decorated by simple geometric incisions. An object like this is to be found in the Egyptological Institute of Heidelberg University (*L'art copte* 2000, no. 284). Similar examples, of smaller size and less carefully made, found in the Fayum in Egypt together with children's toys (Bowman 1986, p. 152, fig. 90), were probably used as rattles.

Publications: unpublished

A.DR.

231 Bone flute

First half of the 14th century
Preserved length 10.5 cm., diameter 1.1 cm.
Provenance: Psalida Pyrgos, Nikiti, Chalkidiki
10th Ephorate of Byzantine Antiquities, inv. no. 239

Made from a piece of a long bone from a sheep or goat. Both ends of the flute have been destroyed and the total length of the instrument is therefore unknown, though it was probably no longer than 15 cm. It had at least three holes on the front, two of which are preserved, and there is another on the back, which also defines the end from which the instrument was blown.

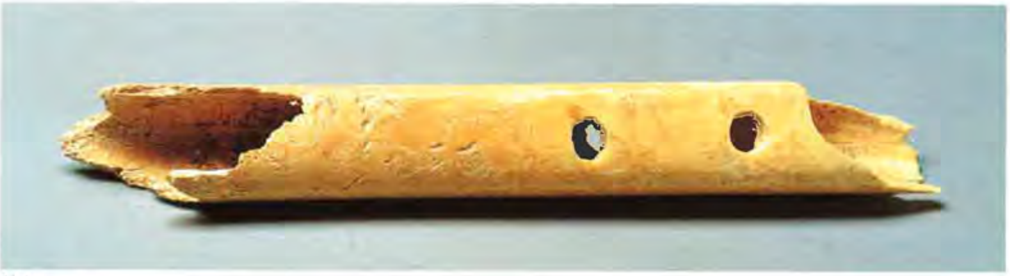
Publications: unpublished

I.A.P.

232 Bone flute

Period of the Knights Hospitallers
Preserved length 15.6 cm., thickness 1.3 cm.
Provenance: Rhodes, Medieval Town
4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. OM 34

Fragment of a wind instrument, a kind of flute. Undecorated, both ends missing. It consists of a long narrow cylinder, cut away obliquely and smoothed, and open at both ends. On the main side are seven holes of equal size set symmetrically



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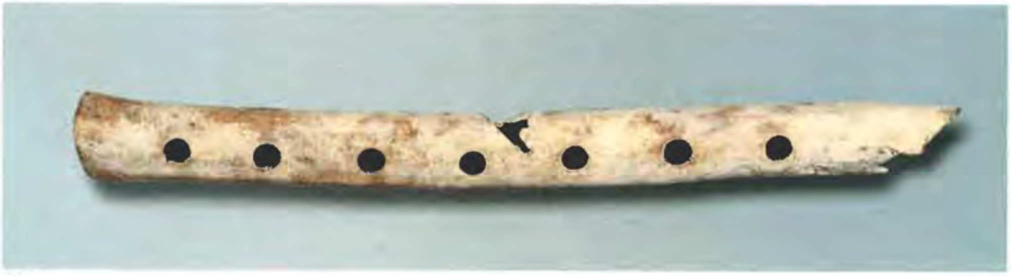

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along the axis. A similar hole is cut in the back, in a position between the first and second holes on the front.

This type of musical instrument is made in various sizes ranging from 15-20 cm. to about 85 cm., and of various materials: reed, wood, bronze or iron, and, as in this case, bone.

When the raw material used in their manufacture was animal bone, the resulting instruments are mostly curved, with no effort being made to straighten them.

They normally have six holes set equidistantly on the front, or six on the front and one on the back for the thumb. This kind of flute (*souravli*) is found mainly in the Aegean islands and northern Greece. The mouthpiece is cut obliquely in short instruments and at right angles in longer ones. The surface is sometimes undecorated and sometimes engraved, usually with geometric patterns.

The *floyera*, which differs little as an instrument from the *souravli*, is up to about 50 cm. long, and usually has six holes at equal intervals on the front and one on the back for the thumb. The hole on the back is usually placed between the first and second on the front, or below the first hole (Anoyeianakis 1976, pp. 148-149).

The long *floyera* is commonly depicted in wall-paintings of the Nativity.

This type is portrayed in the scene of the Mocking of Christ in the church of Ayios Nikolaos at Trianda on Rhodes (Kollias 1986, p. 79, fig. 36). There is a very interesting mosaic floor from Mariameni, Syria, with a representation of women musicians (Hama Museum).

Publications: unpublished

A.N.

233 Stone game board

Middle Byzantine period
Length 53 cm., width 38 cm., height 33 cm.
Provenance: Rhodes
4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. EX 13

Rectangular piece of Rhodian stone, of unknown provenance.

Traces of ancient inscriptions from an earlier use can be seen in various places. A pointed tool has been used to scratch a rectangle 28 cm. long and 12.5 wide on one side. Inside this are scratched three rectangular columns, each divided into five sections. In the case of the right and left columns these sections are square, with a side of 5 cm., while in the middle column they are rectangles measuring 5×2.5 cm. Each of the sections of the middle column contains two intersecting diagonal lines. This is probably a game board, though it is not known how the game was played.

The symbol of the cross is incised outside the rectangle, in about the middle of each side. Letters of the Greek alphabet are incised diagonally at the top right corner. It is possible with some difficulty to make out, inter alia, *[Κ(ύρι)ε] βο(ή)θ(ει) [του δείνα] (Lord help so-and-so)*. A similar inscription is incised on a Byzantine game board found in Rome (Becq de Fouquières 1869, p. 364. Leclercq 1927, cols. 2479–2480, fig. 6245. Koukoules 1948, p. 202, pl. Γ).

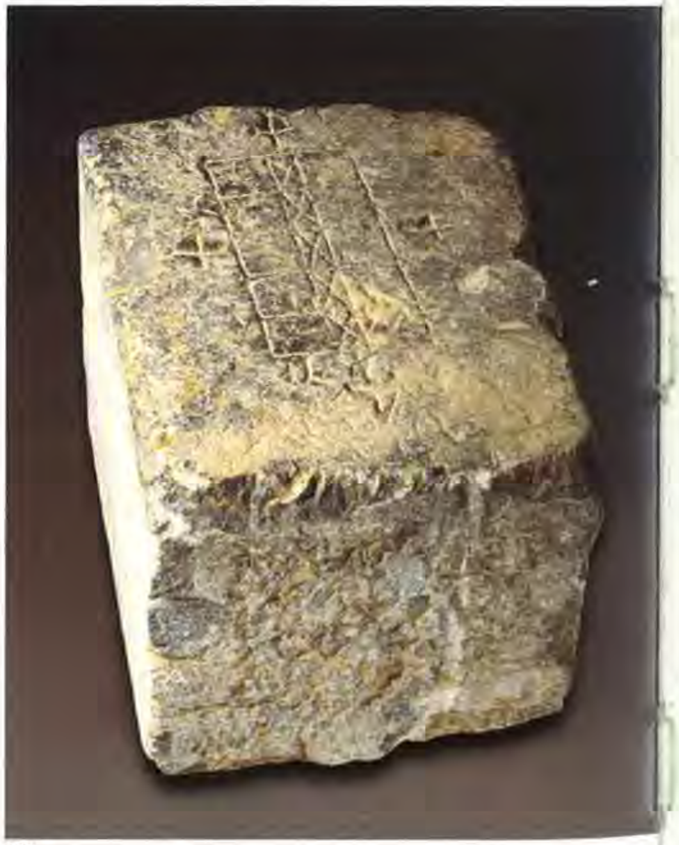
Publications: unpublished

E.K.

234 Clay game board

13th century onwards
11.2×11.7 cm., thickness 2.7 cm.
Provenance: Askri, Boeotia
Thespies' Museum, Boeotia

Three nested squares, with each side intersected by a perpendicular bisector, are roughly scratched on a piece of tile. The game is played by two players, each using counters (pieces or pebbles), of a different colour. The winner is the player who succeeds in placing his counters, either at the beginning of the game or as a result of his moves, in a straight line of three, removing one of his opponent's pieces each time until the latter has only two left (Koukoules 1948, pp. 171, 217-218, pl. B3).



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Counters

The board was found during a surface survey in the valley of the Muses near a tower of the Frankish period. It is believed, on the basis of similar finds in areas fortified by the Crusaders, such as Athens, Corinth and Palestine, that the game was associated with the medieval West, where it was widely played. The game was imported into Greece at an earlier date, however, probably during Roman times.

Publication: Vroom 1999, pp. 93-110

CH.KOI.

235a Clay counter

11th-13th century
Diameter 1.4 cm., thickness 0.5 cm.
Provenance: Thebes
1st Ephorate of Byzantine Antiquities, inv. no. 6595

Disk-shaped piece with a chri-rho monogram or cross engraved on one side.

Publications: unpublished

CH.KOI.

235b Stone counter

11th-13th century
Diameter 5 cm., thickness 2.1 cm.
Provenance: Thebes
1st Ephorate of Byzantine Antiquities, inv. no. 8527

Disk-shaped counter made of violet-coloured stone, with an engraved chi-rho with dots in the spaces. Counters of similar form have been found at Corinth (Davidson 1952, p. 221, nos. 1722, 1736, pl. 100).

Publications: unpublished

CH.KOI.

235c Bone counter

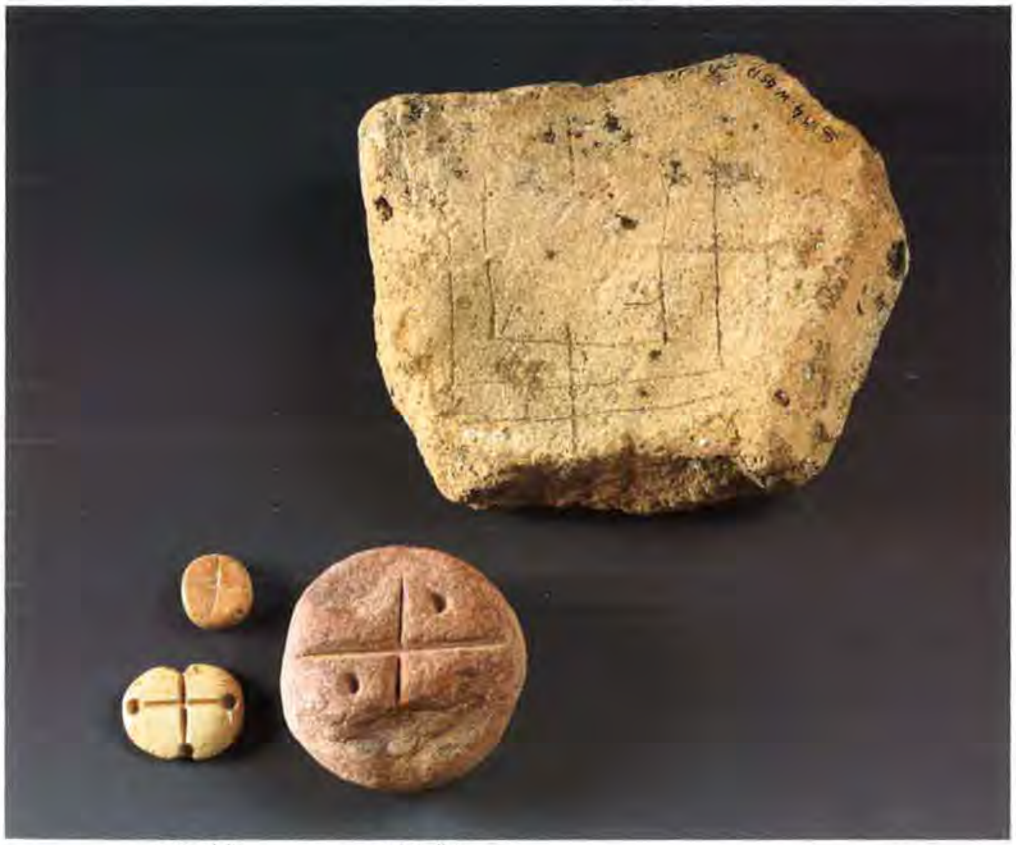
11th-13th century
Greatest diameter 2.5 cm.
Provenance: Thebes
1st Ephorate of Byzantine Antiquities, inv. no. 9485

Oval counter with a cross engraved on one side with arms ending in dots. Counters of similar form have been found in Corinth (Davidson 1952, p. 218, nos. 1695, 1696, pl. 99).

Publications: unpublished

CH.KOI.

234



(a) 235a

235γ (c)

235β (b)

Astragaloi

236 Bone counters

Early Christian period

Height 1.3 cm., diameter 2.2 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 28/1

Fish vertebrae probably used as counter (cf. Davidson 1952, pp. 217-218, with earlier bibliography).

Publications: unpublished

A.A.

236

237 Two natural, unpierced astragaloi

Early Christian period

a) Height 2.1 cm., length 3.9 cm., width 2.7 cm.

b) Height 1.6 cm., length 3.2 cm., width 2.1 cm.

Provenance: Rhodes, Medieval Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. nos. OM 39, OM 60

Natural astragaloi (knuckle-bones). They have been worked to give them flat surfaces, so that, when they were thrown, balanced on the back of the hand, they would come to rest on the desired side.

Their use as a game played by children, and occasionally also by adults, is attested by the fact that they are commonly found as offerings deposited in child burials and sometimes in adult graves, though in smaller quantities. Pierced or unpierced, and occasionally highly or lightly polished, they are, along with dice, the most characteristic examples of toys known from ancient times. In the Byzantine period they continued to be the favourite children's game. The custom of placing astragaloi as offerings in child burials is also found in later periods.

Astragalizontes or *kottistes* (people playing *astragaloi*) are known from the Byzantine literary sources and also from legislation banning them throughout the entire Byzantine period.

Chrysostomos assures us that the children of his day '*επτόρνιο τους αστραγάλους*', and in the 11th century, Michael Psellos accused the monk Pherebios of being devoted to 'dice and *kottaboi*', the latter meaning astragaloi (Koukoules 1948, p. 215).

According to this same writer (Koukoules 1948, p. 170), Efstathios,

metropolitan of Thessaloniki (1426, 29), provides confirmation of their use, saying '*αστραγαλίζειν το πεττοίς καθ' Όμηρον τέρπεσθαι λέγεται, μέχρι γαρ και εσάρτι ούτως αστραγαλίζουσι, και μάλιστα ονείοις, οι τοιαύτα πεττεύοντες είτε παίζοντες*'.
Unfortunately, it is not known how the game was played – whether, that is, the astragaloi were used like modern fivestones, or thrown in some other way. The size and material of astragaloi vary, depending on the kind of animal. The central tarsal bones of sheep or bones of larger animals were used.

Publications: unpublished

A.N.

237

237

238 Lead astragalos

Middle Byzantine period

Length 2.4 cm., width 1.9 cm., thickness 1.4 cm.

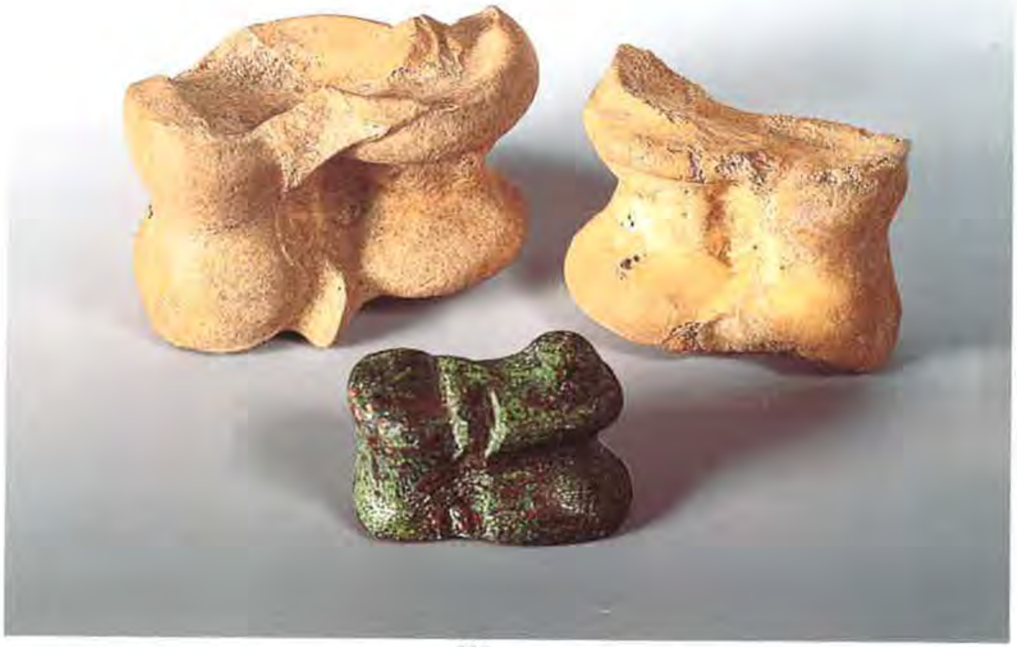
Provenance: Rhodes, Medieval Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. ΜΒ 394

Intact astragalos made of lead with an admixture of iron. Found in a child's grave. It was either a sheathing for an animal-bone astragalos or an imitation one made of metal (in this case lead). Byzantine authors are silent on whether astragaloi were 'leaded' to make the throw truer, though the most common ones were of animal bone (Koukoules 1948, p. 169).

Publications: unpublished

A.N.



238

Dice

Dice, a game of chance in the Byzantines' eyes, were included amongst 'men's games', which were also called 'dicing games' in contrast those played with knucklebones.

The lexicographer Hesychios emphasises the difference between dice and board games, stating that 'in dicing the dice are cast while in board games the pieces are moved about' (Koukoules 1949, pp. 192ff.).

For relevant legislation in the reign of Justinian, see Koukoules 1949, vol. I, p. 213.

Dice (the Greek word zaria derives from the Arabic az-zahar, G. Meyer 'Neugriechisches', in Bezzemberger Beiträger, *vol. 19, p. 152) have the same characteristic shape at all periods, from ancient times to the present day: a cube marked with one to six dots (engraved circles with a dot at the centre). As today, the sum of the dots of two opposite sides is invariably 7.*

A.N.

239 Bone dice

5th-6th century

a) 1×1×1.15 cm., b) 1.1×1.1×1.1 cm.

Provenance: Thessaloniki (house at 20 Sophokleous Street)

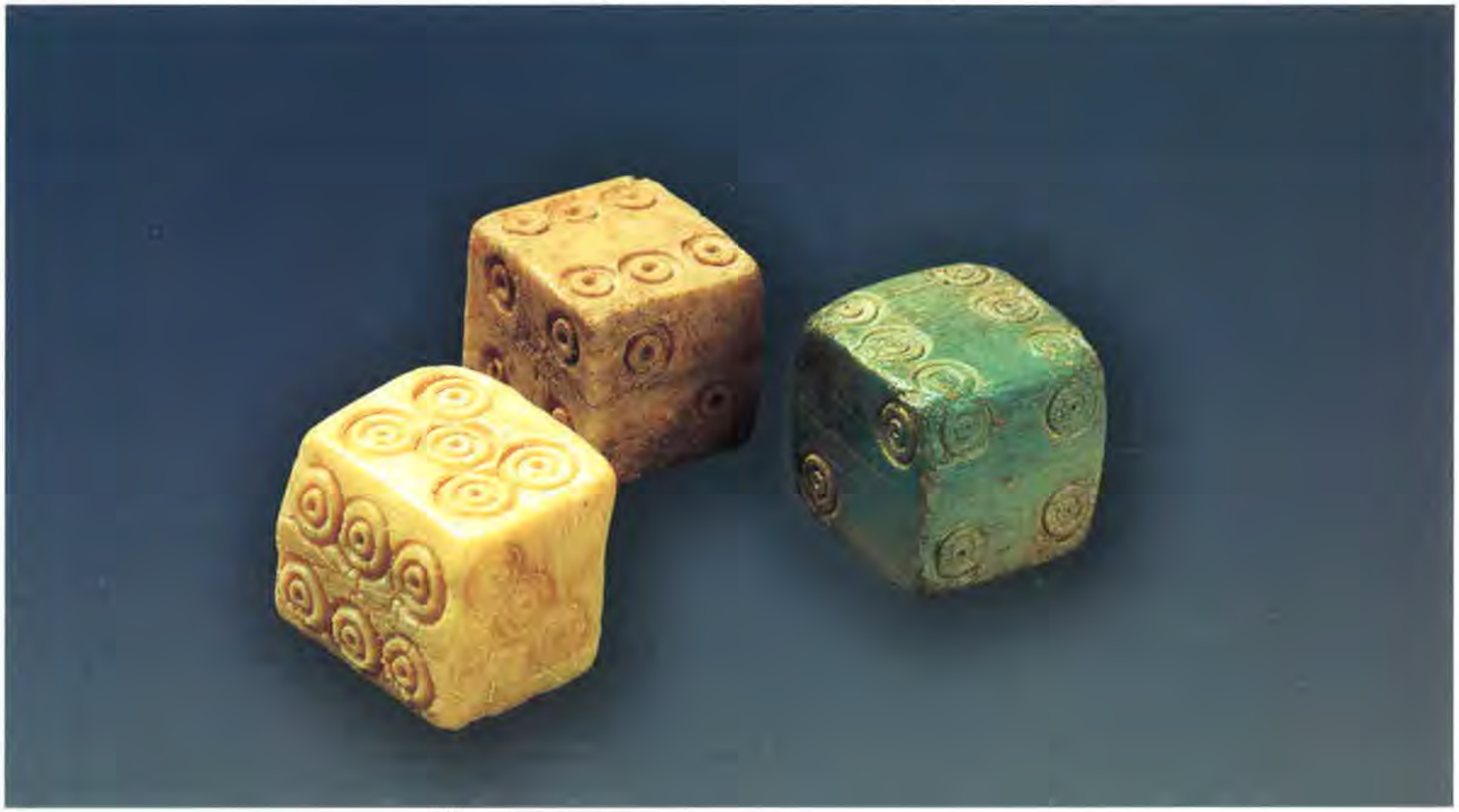
9th Ephorate of Byzantine Antiquities, inv. no. BA 6.203, 6.204

Two similar dice. Each of the six faces is numbered from one to six by incised circles with a double circumference and a dot at the centre arranged in the same patterns as on modern dice.

Publication: Karydas 1998 (in press)

N.K.

239 239



240

240 Bone die

Early Christian period

Length 1.2 cm., width 0.9 cm.

Provenance: Maroneia, Paliochora, excavation of the atrium of an Early Christian basilica

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΡΜΠ 1/92. 4

Cubic bone dice. The numbers are represented by incised double circles with a dot at the centre.

Pupblications: unpublished (cf. Robinson 1959, p. 81, pl. 56. Davidson 1952, p. 222, no. 1746, pl. 100)

S.D.-D.

241 Bone die

Early Christian period

0.9×0.9×0.9 cm.

Provenance: Rhodes, Medieval Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. OM 15

Intact die, with slightly damaged edges. Its type is identical to that of the die found in the excavation at Ayios Polyeuktos in Constantinople (Harrison 1986, no. 484, pl. 384).

Publications: unpublished

A.N.

242 Ivory dice

Middle Byzantine period

a) 0.9×0.9×0.9 cm.

b) 0.8×0.8×0.8 cm.

c) 1.1×1.1×1.1 cm.

Provenance: Rhodes, Medieval Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. OM 11, OM 33, OM 9

Three intact dice with slightly chipped edges.

Publications: unpublished

A.N.

243 Steatite die

Middle Byzantine period

2×2×2 cm.

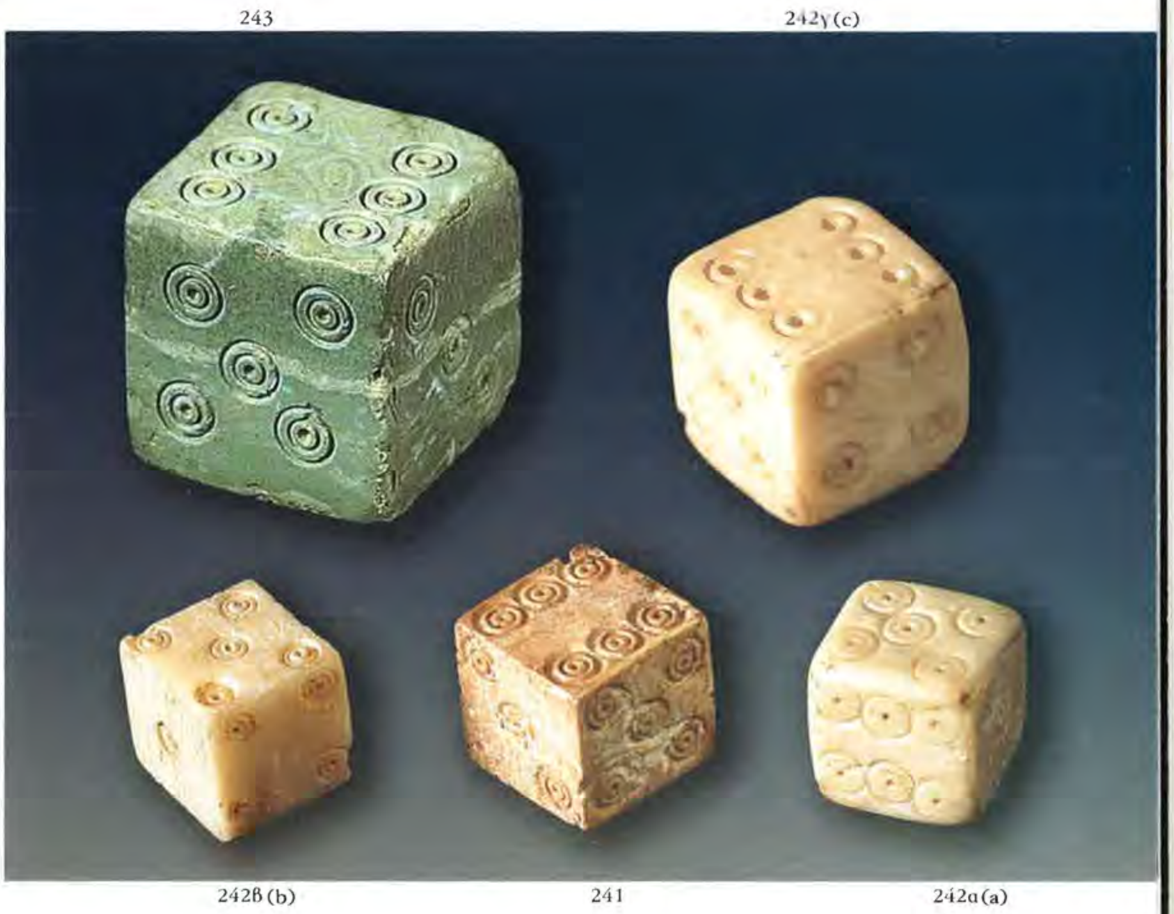
Provenance: Rhodes, Medieval Town

4th Ephorate of Byzantine Antiquities, Palace of the Grand Master, inv. no. AM 34

Intact die. The incised circles on the sides take the form of two dots enclosed within double circles.

Publications: unpublished

A.N.



Water courses

According to Dionysios of Halikarnassos, 'the waterworks' were one of the three elements that reveal the grandeur of the empire, along with the construction of roads and sewers. The concern shown in ancient Greek and Roman times for the public provision of an adequate supply of clean water in the towns continued in the Early Christian period. Aqueducts were frequently accompanied by a network of underground pipes inside the town and were often many kilometres long, in order to cover the distance from the water source to the points of distribution. They were quite exposed, however, and the first thing to be destroyed in enemy raids; public and private cisterns were therefore built within the fortification walls, usually to collect rainwater, and became, after the 7th century, the most important means of securing the town water-supply.

Domestic, private consumption of water was taxed by the 'count of the waters'. Water was also used in towns and cities to run the public bathhouses, which seem to have been visited less frequently than in modern times by the inhabitants, who paid a high entrance fee to the bath attendant. When they went to the baths, the inhabitants took with them their bathing equipment – towels, mugs, nitre or soap, and aromatic substances 'for anointing and bathing'. It was forbidden for men and women to bathe together and for a woman to bathe in the company of men might be cited as a reason for divorce. There were double baths, therefore, with dividing walls, or, failing this, different visiting hours were observed for the two sexes separately.

In addition to public bathhouses there were, of course, private ones, and also monastery bathhouses, which might on occasion be placed at the service of the laity for a fee. The Church condemned bathhouses as centres of immorality and recommended that people bathe only a few times a year, though the sick were exempted from this restriction since water was thought to have healing properties.

K. NIKOLAÏDOU

244 Marble inscription of the *hydragogos* and *architekton ton hydaton* Andreas

5th century

Height 30 cm., width 40 cm., thickness 1.6 cm., letter height 2-3 cm.

Provenance: Athens, Kerameikos (Dipylon)

Athens, Epigraphic Museum, inv. no. EM 2221

The inscribed slab is not preserved intact but is broken away at the top left and bottom right corners. The beginning of the first line of the inscription was lost with the left corner. The inscription is set in an engraved *tabula ansata*, the arms of which are decorated with ivy leaves:

[Κυ]μητήρι-
ον Ἀνδρέ-
α ὑδραγου-
γοῦ καὶ ἀρ-
5 *χιτέκτων-*
ος τῶ<ν> ὑδά-
των {ν}.

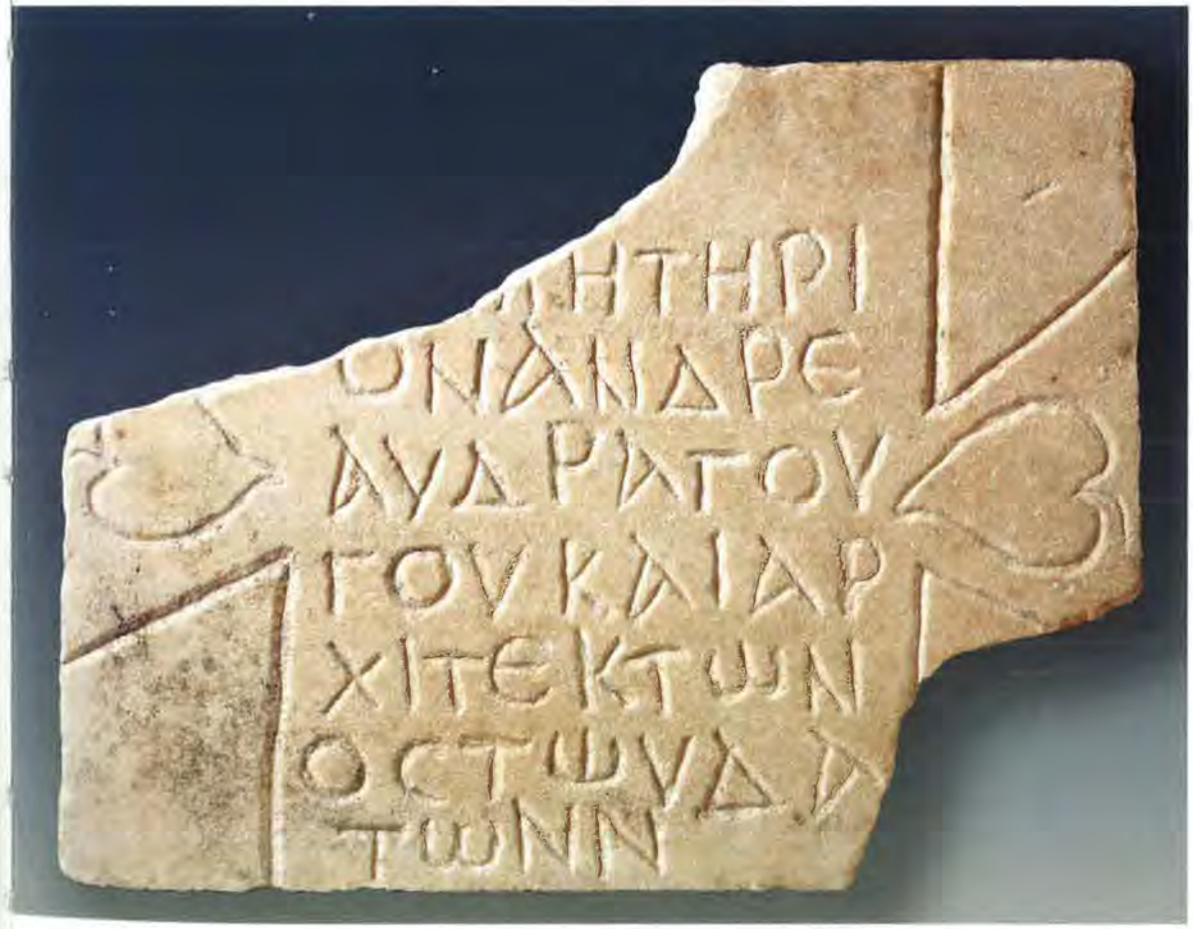
Line 3: *ὑδραγουγοῦ* for *ὑδραγωγοῦ*. Lines 5/6: *ἀρχιτέκτωνος* for *ἀρχιτέκτονος*. Line 7: an extra N has been inscribed at the end of this line to replace the N omitted from the word τῶ<ν> directly above it in line 6. The fact that this and other Early Christian inscriptions certainly come from the area of the Kerameikos attests to the unbroken use of this, the most ancient cemetery in Athens, even though no (cemetery) church has been found on the site.

Andreas's profession of *hydragogos* is not as common as others. The word *ὑδραγωγός*, as a substantive, is found in the literary sources, inscriptions and papyri of various periods. A 3rd-century BC inscription found at Sparta informs us that the *hydragogos* was responsible for installing and maintaining hydraulic projects [*SEG* XL (1990), 348], while an inscription from Zenopolis in Isauria, dating from AD 488, and thus contemporary with the present inscription, states that the *hydragogos* worked on a comprehensive repair of an aqueduct [*SEG* XLIV (1994), 1222]. Andreas was also *ἀρχιτέκτων τῶν ὑδάτων* (lines 4-7), a composite term found only in this inscription, so that the precise nature of the work involved is not clear. It may be noted that from the 4th century on, the architect no longer occupied the highest rank in the hierarchy of building professions, having been overtaken by the engineer, who had a superior theoretical training. Andreas the *hydragogos* and architect seems to have been a constructor of aqueducts and other projects connected with the channelling of water.

Various hydraulic structures belonging to the same century as the present inscription have been uncovered in Athens, amongst them bathhouses, aqueducts, water-mills, cisterns for storing water, and many wells. The existence of large numbers of well-shafts is possibly due to the fact that the aqueduct of Hadrian, a major project brought to completion under the emperor Antoninus (AD 140) and still in use in the Byzantine period, did not meet the needs of the inhabitants of Athens at this time.

Publications: Avramea 1985, pp. 1095-1099. Sironen 1997, p. 80

Z.K.-M.



244

245 Lead water-pipe

5th-6th century

Length 880 cm., diameter 10 cm.

Provenance: Thessaloniki, excavation at 7 Zephyron Street

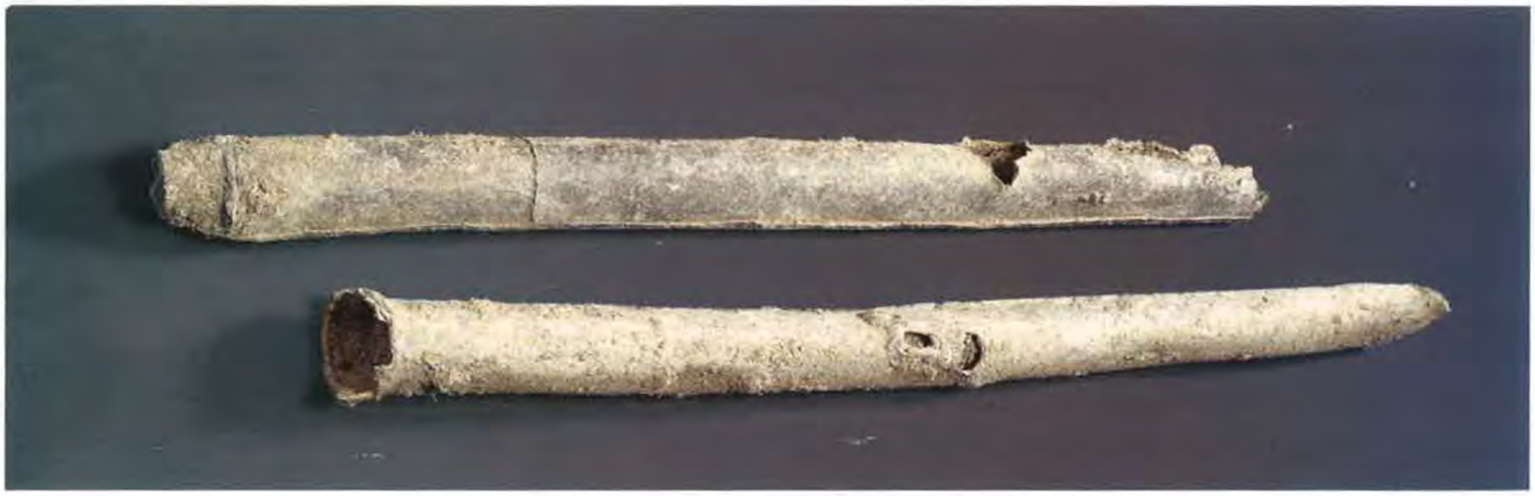
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 342/1

Lead water-pipe consisting of three pieces fitted together. In section, it is shaped like a tear-drop. The pipe is made of a straight piece of lead sheet bent into a cylinder and secured by a narrower sheet of lead. On it is preserved an inscribed stamp, in reverse, which, when read the correct way round gives the word *Philodespotou*.

Publications: unpublished

E.M.

245



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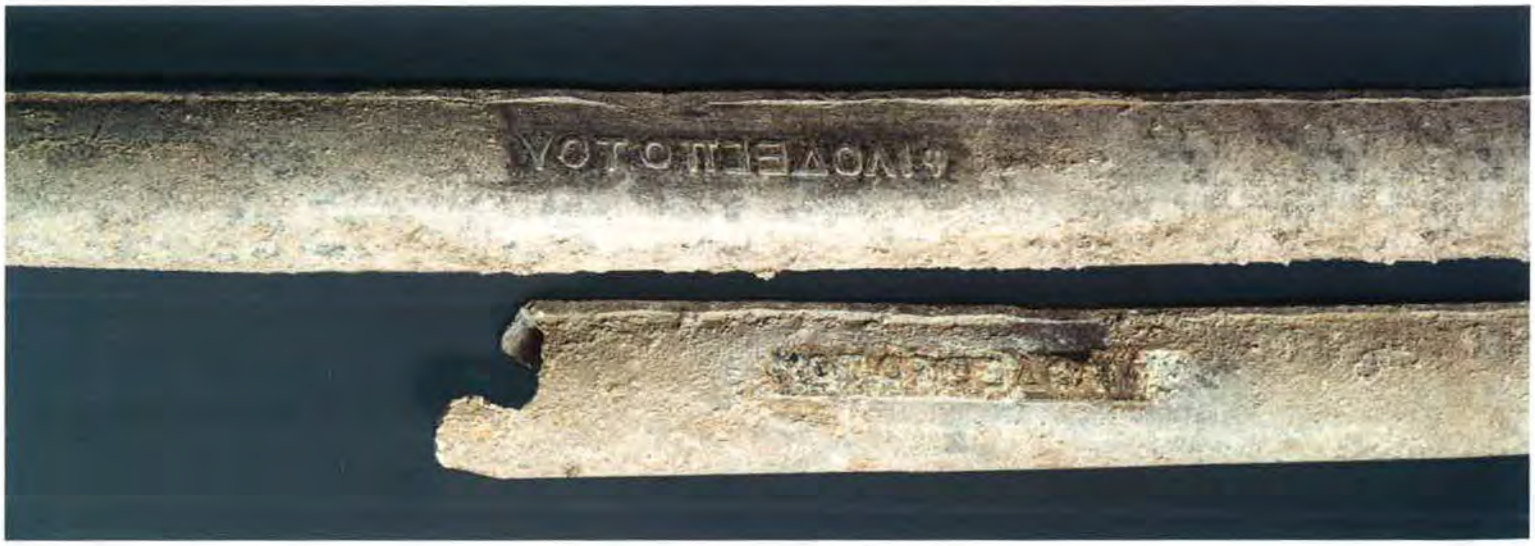


246 Cornice with an integral water-spout

Early 11th century

35x27x14.5 cm.

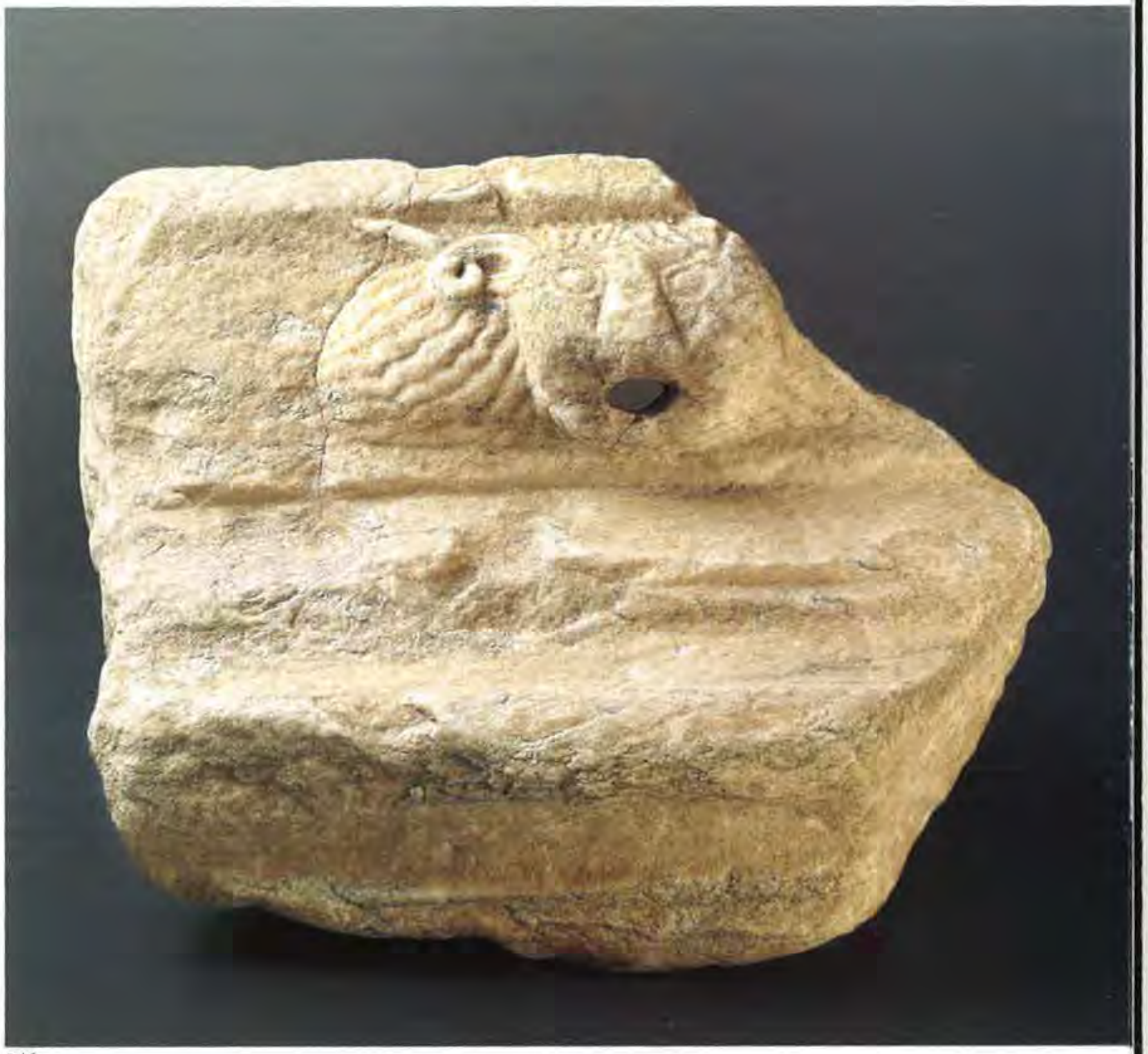
Provenance: Athens, area of Hadrian's Library (note on index-card only)

Athens, Byzantine and Christian Museum, inv. no. T 454

Missing top right, bottom and back left edges. The top half of the cornice is chamfered and the bottom half vertical. The chamfered surface is decorated with a relief ram's head, on either side of which the body is rendered in perspective. The animal's round eyes and the elaborately twisted horn have been softly carved with a decorative intent, while the fairly damaged triangular nose is more stylised. The hair on the body and the top of the head is rendered by rough, parallel carving. The animal's mouth forms the hole through which water flows, and widens at the back and top. The vertical section of the cornice consists of a taenia, a narrow convex moulding, and a horizontal groove, ending in a convex moulding. The top and bottom surfaces are also grooved. The back is roughly dressed. The angular profile of the cornice and the zoomorphic water-spout suggest that the member comes from a domed roof of a building (cf. Boura 1980, pp. 38-39, fig. 36, 43). The head with the open mouth recalls an apotropaic mask, appropriate to the connection with water and familiar from the tradition of the Classical period (Mouriki 1980-1981, pp. 313, 315-316). Zoomorphic water-spouts – mainly lion's heads – are common in Athenian church domes of the 11th-12th century, their model being the dome of the church of the Panayia in the monastery of Hosios Loukas (Boura 1980, *op. cit.* and p. 46). A similar approach to the rendering of the body and the technique can be seen in a lion's-head water-spout from the church of the Panayia (Boura 1980, p. 37, fig. 45, 46). These features, and the similar rendering of the facial features of a Siren adorning an Athenian impost block of the late 10th century, now in the Byzantine and Christian Museum (Sklavou-Mavroeidi 1999, p. 104, no. 143), point to a date for the member in the early 11th century.

Publications: unpublished

E.E.



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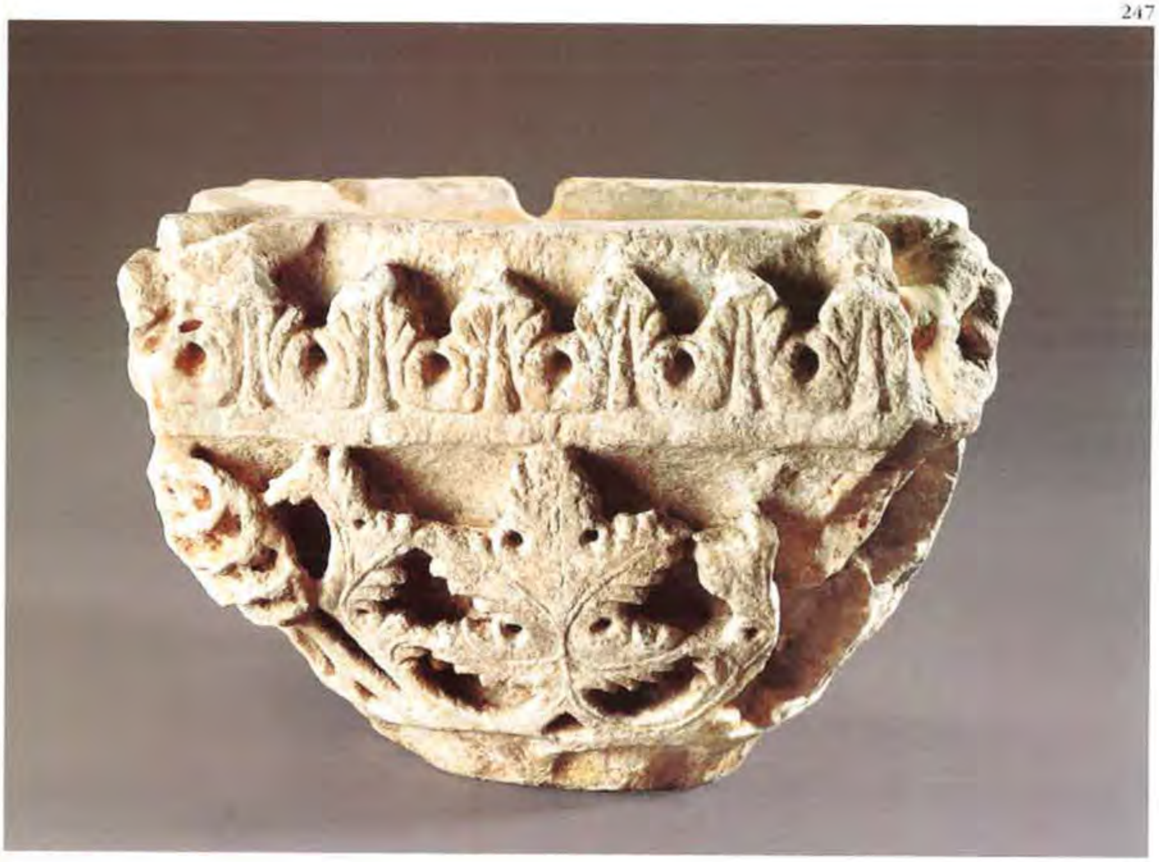
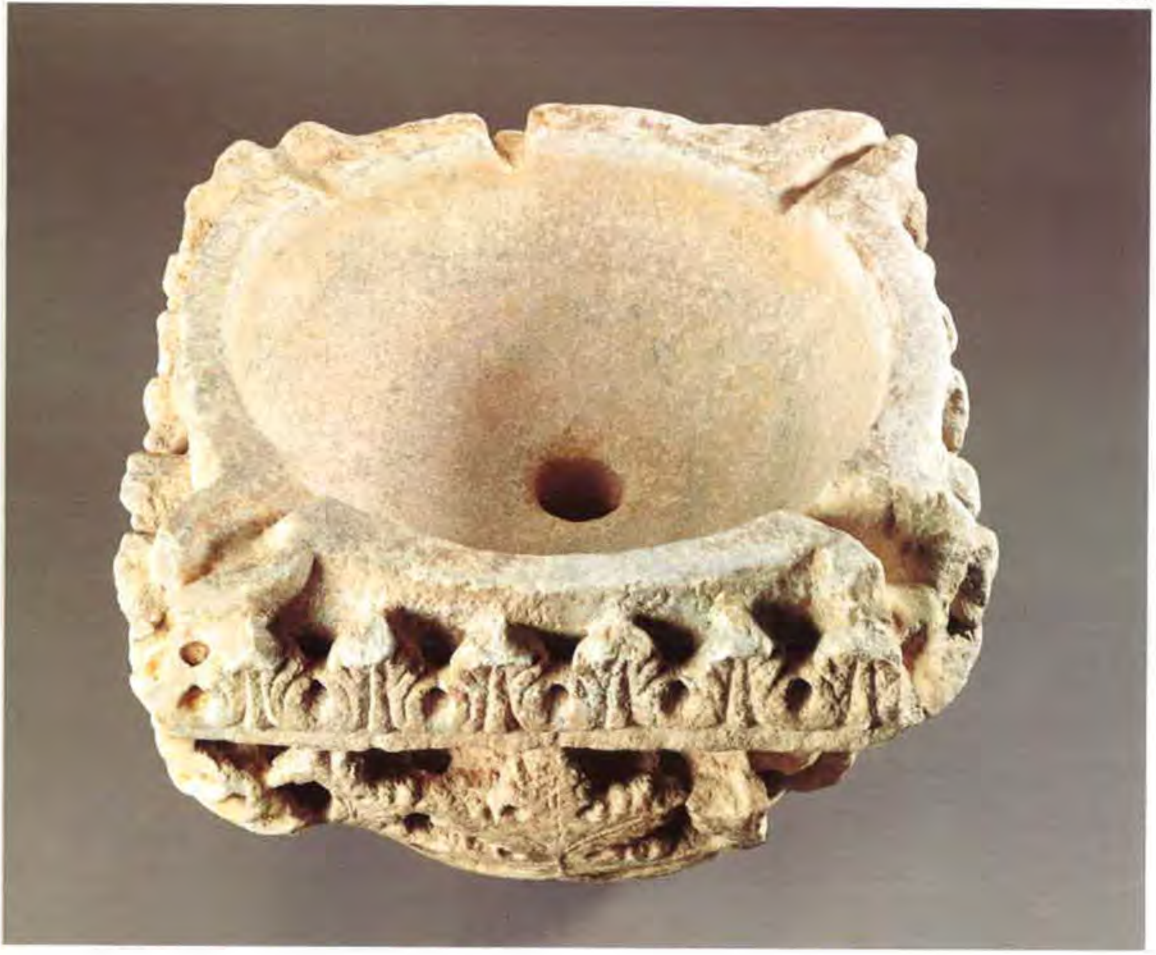


247



247 Column capital reused as a basin

Late 6th-early 7th century

Height 32 cm., base diameter 20 cm., rim diameter 35 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 13

The capital is of a rare type, of which very few examples dating from the Early Christian and Byzantine periods are known (Dennert 1997, pp. 93-99, note 686). In the middle of each side is a stylised vine leaf, while the corners are decorated by pine-cones surrounded by half vine leaves. The relief is worked in the so-called 'semi-open work technique' which involves chiselling and removing the background of the sculpture. The chiaroscuro so created gives the decorative motif a lacy effect with a very lively, sculptural quality.
At some unknown date the capital was converted into a basin, probably for a public fountain. The inside of the basket was removed to create a shallow bowl with smooth interior sides.
A hole was cut in the middle of the bottom to allow the water to escape, and the four corners of the abacus were also converted into drainage channels when the basin over-flowed. After this, the water simply flowed away down the natural slope.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, pp. 27-28

A.T.

248 Column capital reused as a basin

6th century

Preserved height 27 cm., base diameter 60 cm., rim diameter 58 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 22

Only the bottom zone of the capital is preserved. A row of eight, upright wide leaves of a soft acanthus is preserved from the original decoration. The tongues of the side lobes of the leaves connect to form small cavities – the oculi of Corinthian capitals. The sculpture belongs to the same group as another four capitals in the collection of the Museum of Byzantine Culture (Tsioumi–Bakirtzi 1979, pp. 16-17), which probably came from the same building (Marki 1983, pp. 124-126). At some unknown date the capital was converted into a basin. The inside of the basket was removed and two holes were cut in the bottom of the circular shallow bowl created, to allow the water to escape. It was probably used as a basin in a simple public fountain (çeşme) that catered for the needs of the inhabitants of a particular neighbourhood (see Chatziantoniou-Delivoyiatzi 1990, pp. 135-149). According to Evlija Celebi, a 17th-century traveller, there were at least 64 refreshing fountains in Thessaloniki. The water was brought from Chortiatis and distributed through underground pipes to the town bath-houses, mosques and alms-houses (Cheiladakis 1991, pp. 116-117).

Publication: Tsioumi – Bakirtzi 1979, p. 30, no. 15, pl. 7α

A.T.

249 Clay amphora

Late 4th-early 6th century

Height 57.5 cm., base diameter 2.2 cm., rim diameter 3.5 cm.

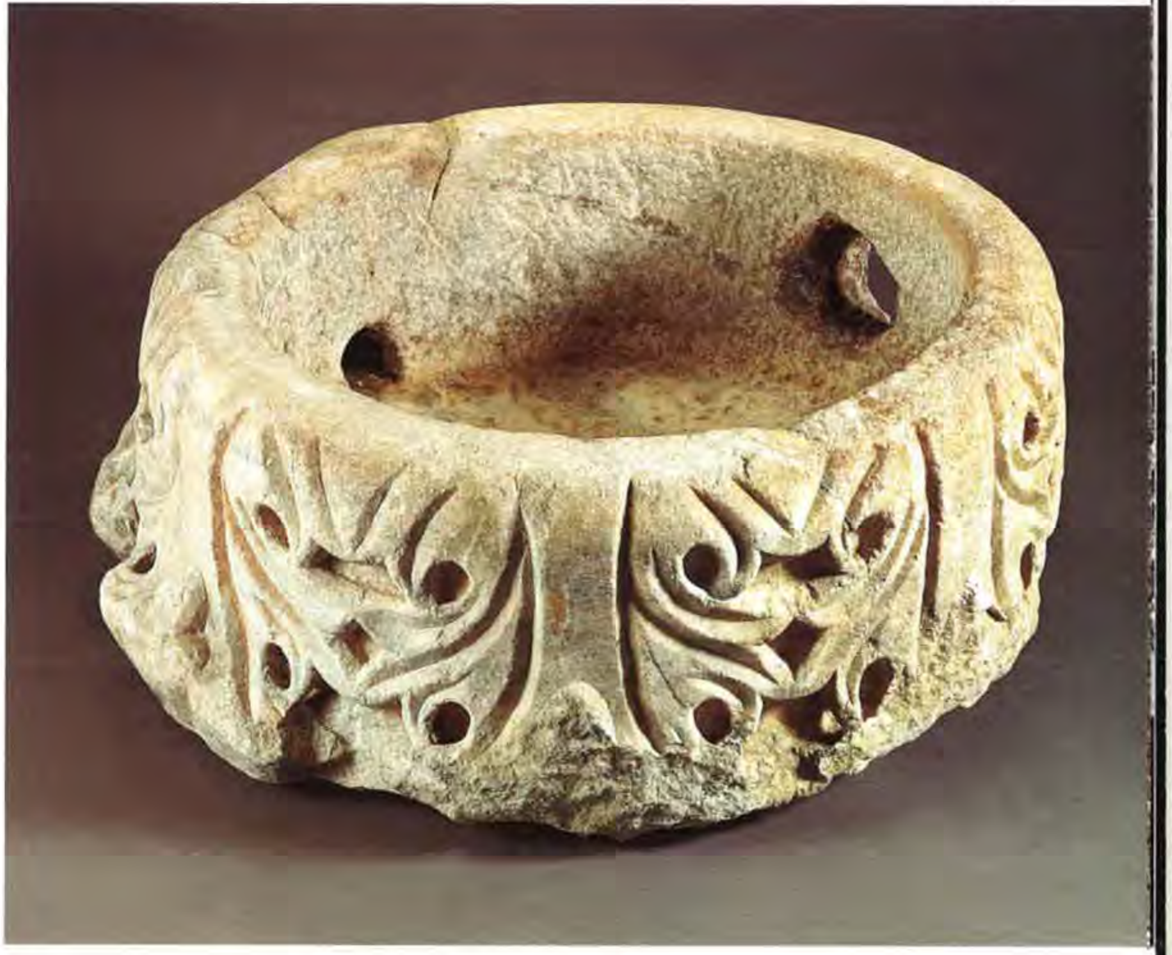
Provenance: Thessaloniki, west cemetery, 20 Margaropoulou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΚ 4544/19

Transport amphora with pointed bottom, made of red-brown fabric. Reassembled and restored. Base with knob, fusiform body covered by thick fluting, tall cylindrical neck, thin calyx-shaped rim, two small strap handles. Red slip. The amphora belongs to the Carthage L.R.A. 3 type, which originated in Asia Minor. Its first use is unknown. The hole in the shoulder of the vase is associated with its second use and made it easier to fill it quickly with water from a well. The small, high-set handles were of great help in plunging the vase into the well and pulling it out again [cf. Robinson 1959, p. 79 (L 50, L 51), p. 115 (M 335), p. 119 (M 373), Abadie – Reynal – Sodini 1992, p. 58 (CC 329, CC 332, CC 333), Bonifay-Piéri 1995, p. 111 (no. 57, 58, 59)].

Publications: unpublished (for the excavation, see Makropoulou 1995 and Makropoulou 1996 I)

D.M.



248

250 Clay amphora-lagynos

Middle Byzantine period

Height 33 cm., rim diameter 11 cm.

Provenance: Thessaloniki (75 Ayias Sophias Street)

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4538/4

Almost spherical body with ribbing, rounded base and cylindrical neck with projecting rim. Two handles run from beneath the rim and end at the upper part of the body. At the level of the shoulder, the vase has two circular holes from second use that were designed to make it easier to draw water from a well, next to which it was found.

Publication: Karydas 1995, p. 265, fig. 19α

N.K.

251 Clay lagynos (small jar)

11th century

Preserved height 42.5 cm., rim diameter 10.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/387

Globular body, with walls tapering slightly towards the bottom. Rounded base. High cylindrical neck, upright, everted rim. Strap handles from the shoulders to the upper part of the neck. Horizontal ribbing at the beginning of the neck, incised band with an undulating line at the shoulder.

Publications: unpublished

P.K.

252 Clay pitcher

11th century

Height 32 cm., base diameter 12 cm., rim diameter 8 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

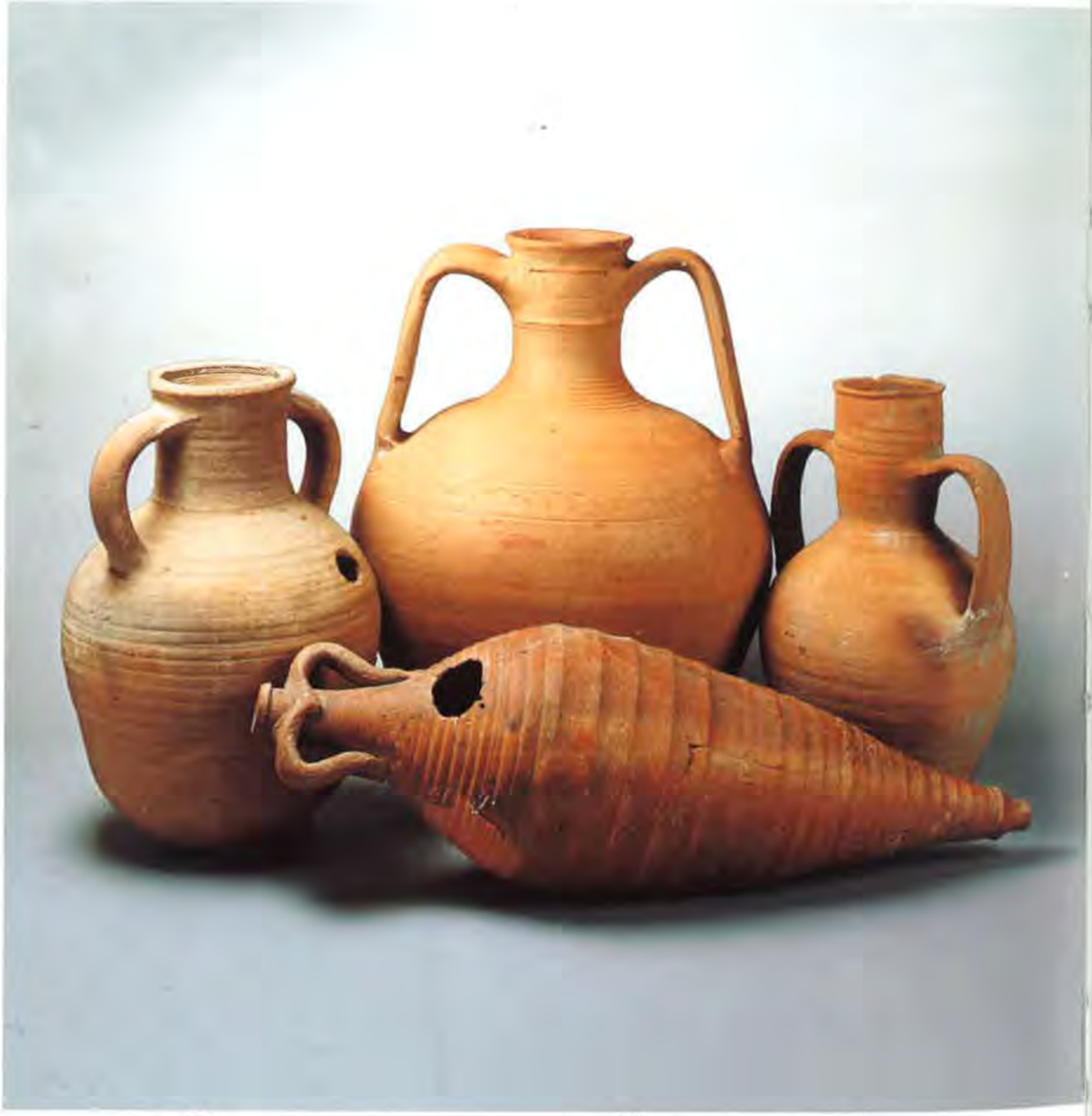
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/533

Pitcher with a body bulging slightly at the shoulder, and a flat abrupt base. High cylindrical neck, broad handles rising steeply from the shoulder and ending in the middle of the neck.

Publications: unpublished

P.K.

251 252



250 249

PUBLIC AND PRIVATE BATHS

253 Fragment of a floor mosaic from a baths

1st or 2nd century, in use until the 5th century

78x78 cm.

Provenance: N. Anchialos, near the coast to the south of the Basilica of Martyrion

N. Anchialos, Archaeological site

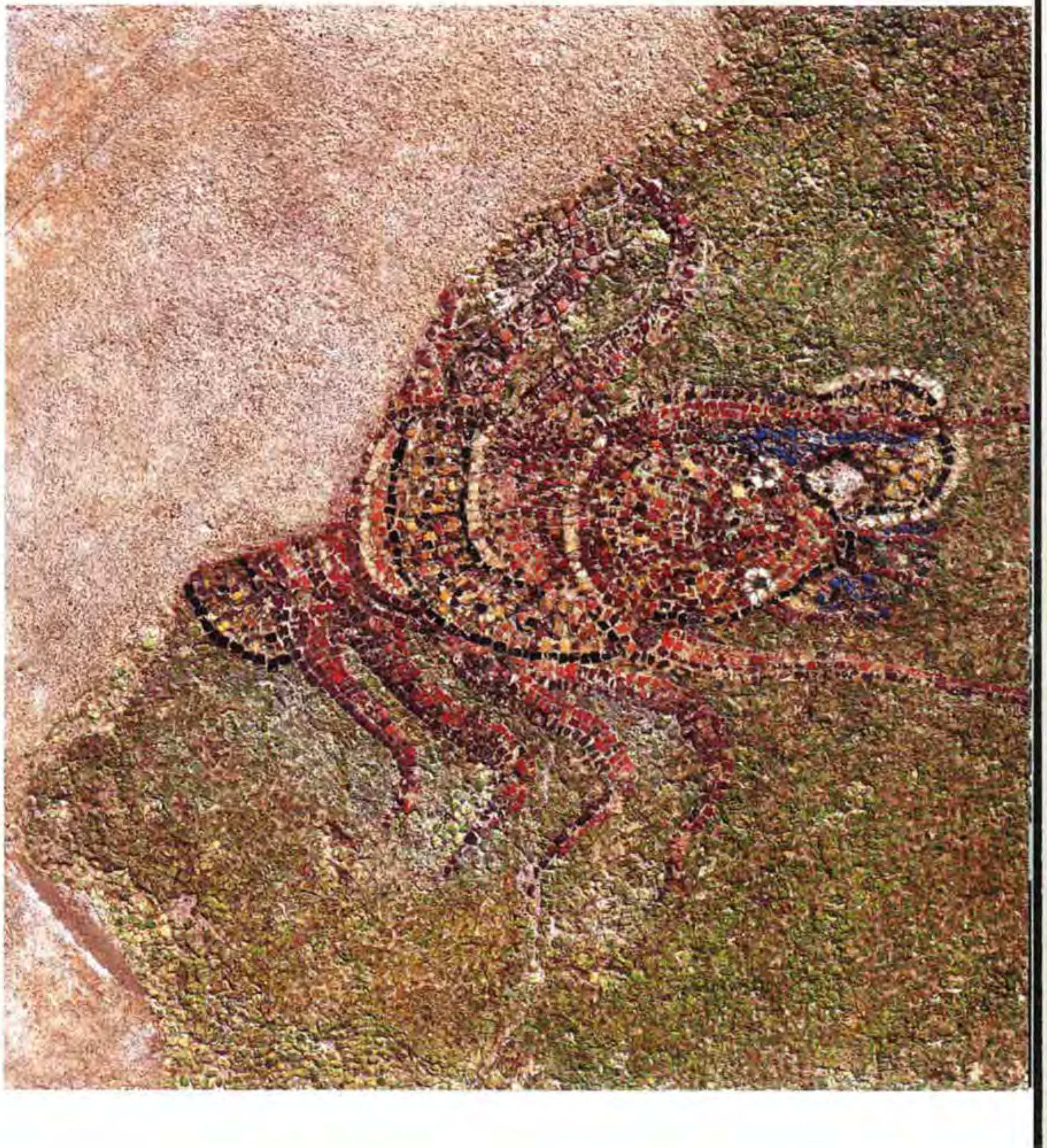
Section detached from the floor of the bathhouse of the frigidarium, with a representation that departs somewhat from the motifs known on other mosaics in this area. A group of an eel and a lobster are depicted against a green background. There is also a depiction of an eel, though shown on its own in an octagon, in a panel in the north aisle of the third period of the basilica of the prelate Petros (Lazaridis 1982, p. 104, pl. 72).

The technique used to create this mosaic is of interest, in that very small tesserae made of glass paste are used intermingled with stone tesserae, in green, white, blue, various shades of red, ochre and orange. It should be noted that in its technique this particular mosaic differs from the rest of the mosaic decoration of the bathhouse. It was probably brought from elsewhere and set in the hypocaust floor as an emblem. Its date is based on features relating to the condition of the building and to maintenance work carried out on the mosaic floor when the hypocaust was still in operation. The building was apparently originally constructed in Roman times, after which repairs and maintenance work kept it functioning until at least the middle centuries of the Early Christian period, when this particular piece seems to have been incorporated in the floor of the bathhouse.

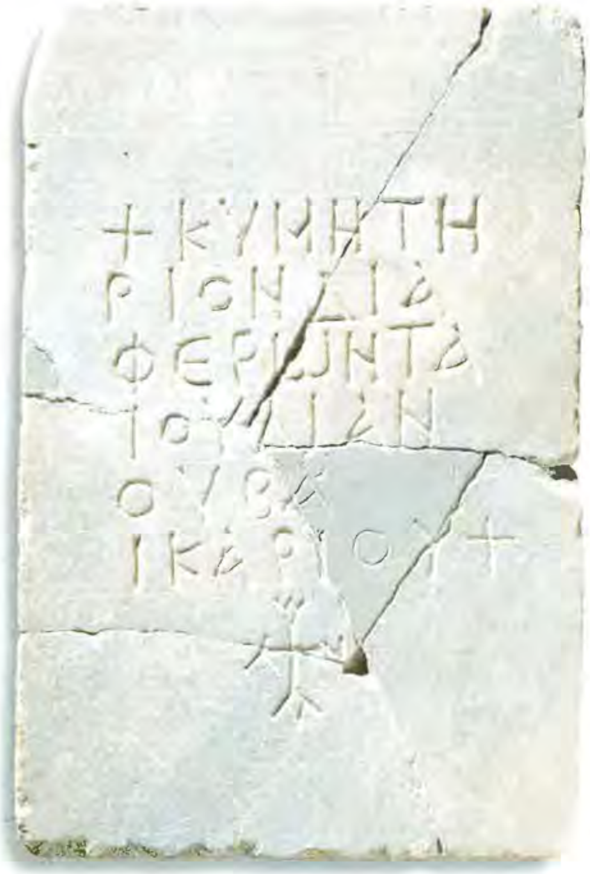
Publications: Dina 1979, p. 238, pl. 89 β. Lazaridis 1987, p. 330. *Θεσσαλικά ψηφιδωτά* 1991, p. 23

A.D.

253



254



254 Marble inscription of the *balnikarios* Ioulianos

5th-6th century

Height 33.8 cm., width 22.2 cm., thickness 2.8 cm., letter height 1.6-2.4 cm.

Provenance: Lerna, Argolid

Corinth, Archaeological Museum, inv. nos. 1027, 1028, 1042

Inscribed grave stone reassembled from five pieces and restored at the centre:

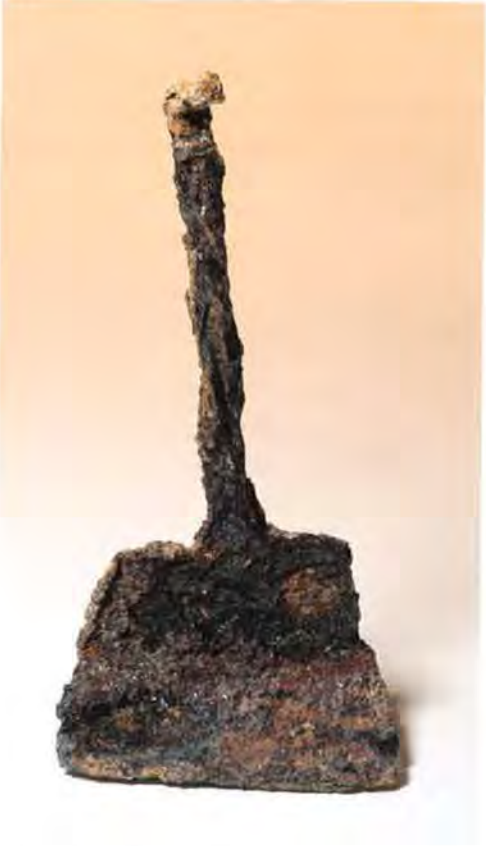
+Κυμητή-
ριον δια-
φέρωντα
Ἰουλιαν-
5 *οῦ βα̣[λν-]*
ικαρί[ο]υ̣ +
+

Ioulianos practised the profession of *balnikarios* – that is, he worked in a bathhouse as a Byzantine bath-attendant (Koukoules 1951, pp. 457-458). In the *Knights* (l. 1403), Aristophanes gives details of the duties of a *balnikarios*, which, as we can see, did not change over the centuries: he was responsible for caring for the hair, beard and nails of the customers, and of providing whatever they needed for their bath (Liddell and Scott, s.v. 'balnikarios').

Publications: Kent 1966, p. 175, no. 534, pl. 45. Commentary on the inscription in Feissel 1985, p. 365, no. 55

K.S. – A.T.

255



255 Iron dustpan

10th-13th century

Preserved length 15.5 cm., width 7.6 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6994

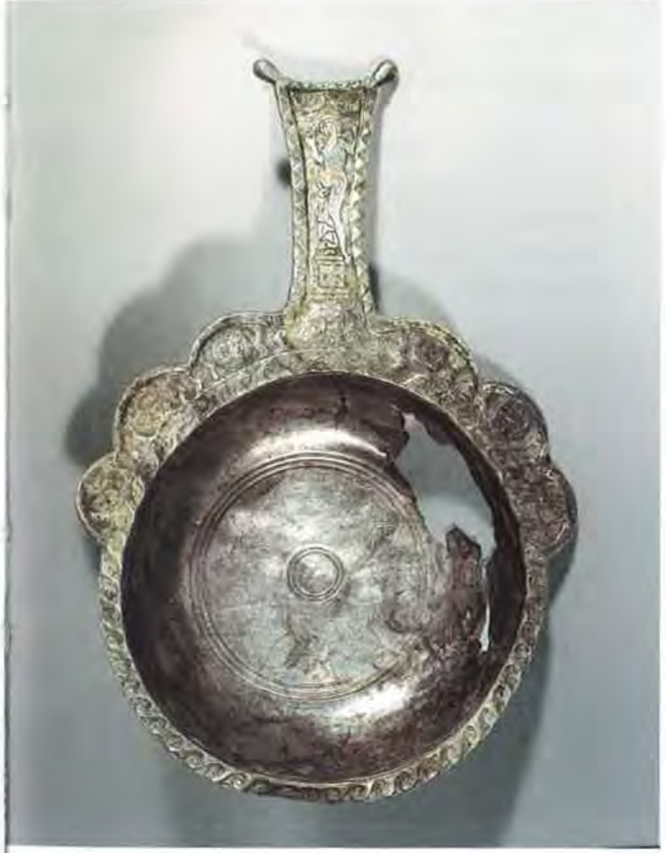
Trapezoidal shape, bent at a right angle in the middle, with an integral shaft of circular cross-section that folds back on itself at the end.

Found in the excavation of a bathhouse, and probably used to put charcoal on the fire that heated the water for the various rooms, and also to remove the ashes.

Publications: unpublished

CH.KOI.

256



256 Silver ladle (*tryelis*)

613-629/30

Height 7.3 cm., diameter 16.5 cm., length (with handle) 31.3 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

The deep vessel stands on a low ring base and ends in a rim encircled by a running spiral. The broad handle is bounded by a band with a triangular moulding and ends in knobs. It is engraved with a full-length depiction of Aphrodite on a pedestal, with garlands hanging above her head. At the base of the handle is engraved a stylised figure resembling a *xoanon*, probably a depiction of Poseidon. At the junction

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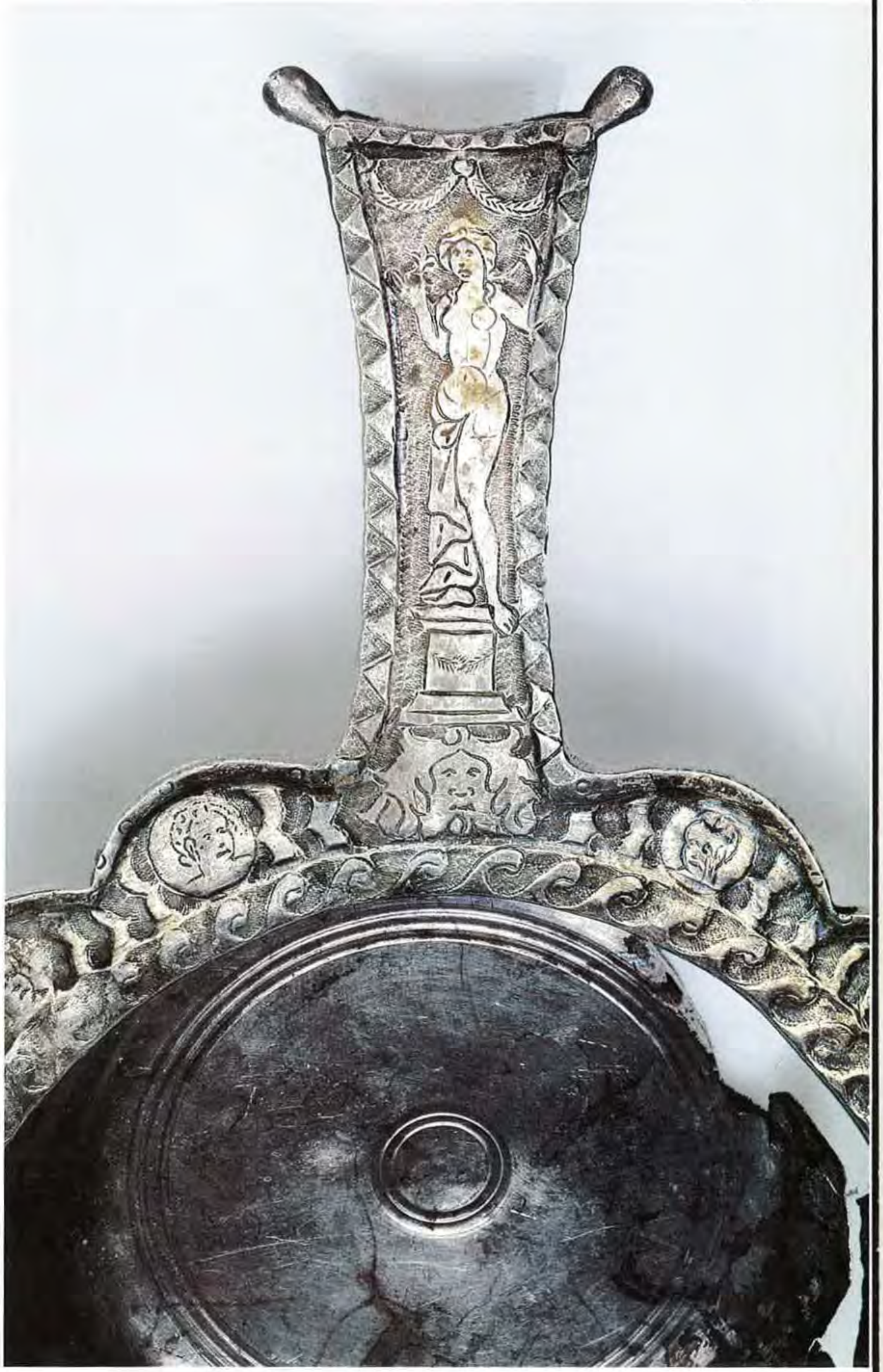


between the bowl and the handle, the latter projects right and left, forming semicircles that are decorated with engraved busts of male and female figures, and rosettes. The bottom of the vessel has concentric circles engraved at the centre and around the perimeter. Part of the belly was chipped away when the hoard was excavated.

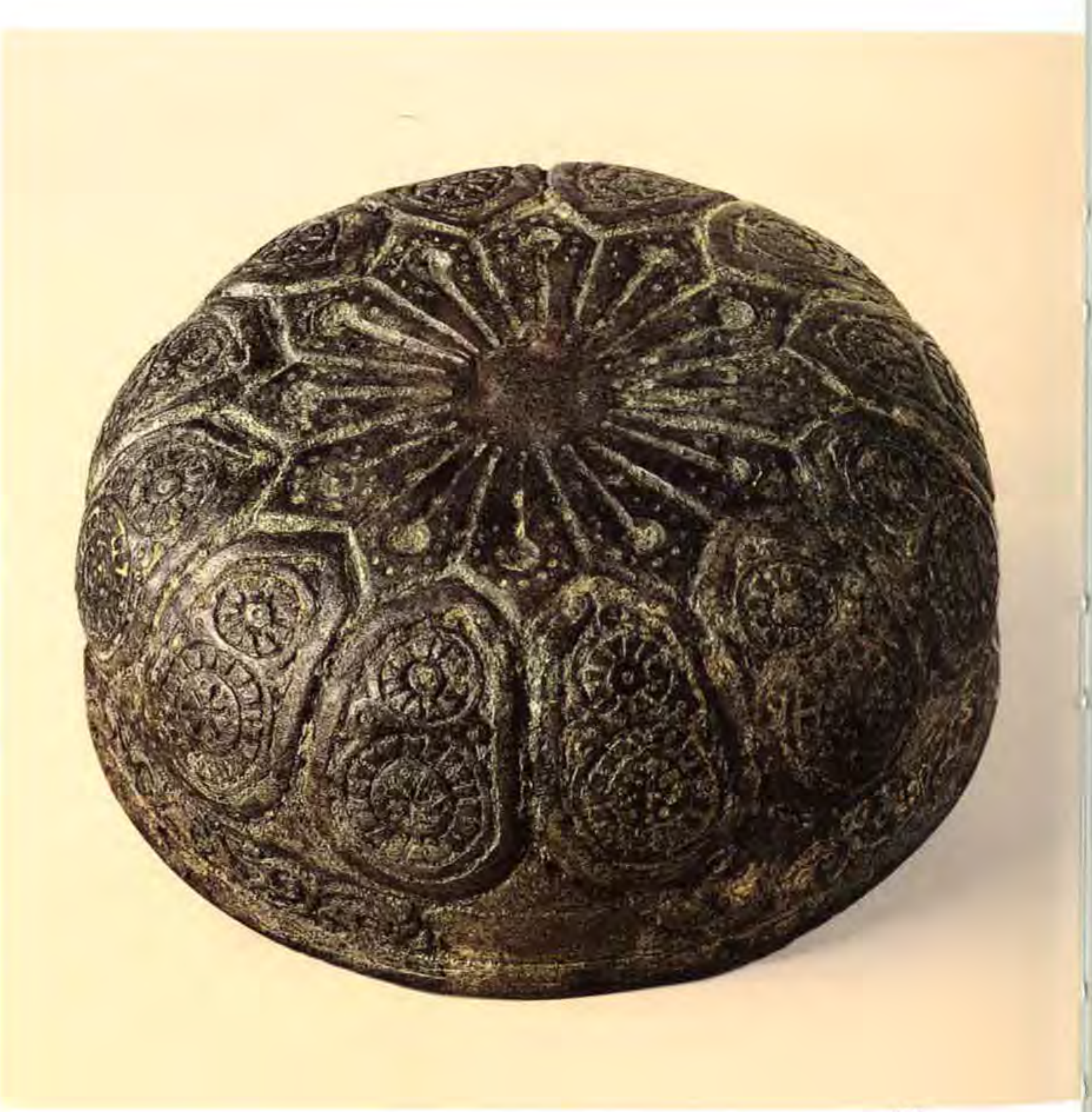
The vessel has five inspection stamps on the interior surface of the base, with the bust and monogram of the emperor Heraklios (613-629/30) (Cruikshank Dodd 1961, p. 162, no. 50).

Tryelides were used as serving utensils (ladles) from the Classical period onwards. They are usually decorated with marine motifs, such as fish and shells, or mythological creatures associated with the sea like Nereids, Tritons and Poseidon (Lindgren 1979, pp. 136-137, no. 114).

The main decorative motif on this *tryelis* from the Mytilini hoard is Aphrodite, depicted holding a palmette in her right hand and lifting her hair with her left as she prepares for her bath – a copy of the well-known type of Hellenistic statues of the goddess (similar representation on a 6th-century pyxis depicting the Judgement of Paris, Childs 1979, p. 137, no. 115, and on a 7th-century enkolpion from Egypt in the shape of a shellfish, Ross 1965, vol. 2, p. 18, no. 12, pl. XX). A similar vessel from the Petit Palais Museum in Paris (second half of the 4th century) is also decorated with a depiction of Aphrodite, and is stated to be an item of domestic use (*Aurea Roma* 2000, pp. 497-498, no. 118). The *tryelis* was probably, therefore, used for bathing purposes (*Byzantium* 1994, p. 52, no. 36).

Publications: Vavritsas 1954, p. 328, fig. 15. Cruikshank Dodd 1961, p. 162, no. 50. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 386-387, no. 506

E.ME.



257 Copper-alloy bowl

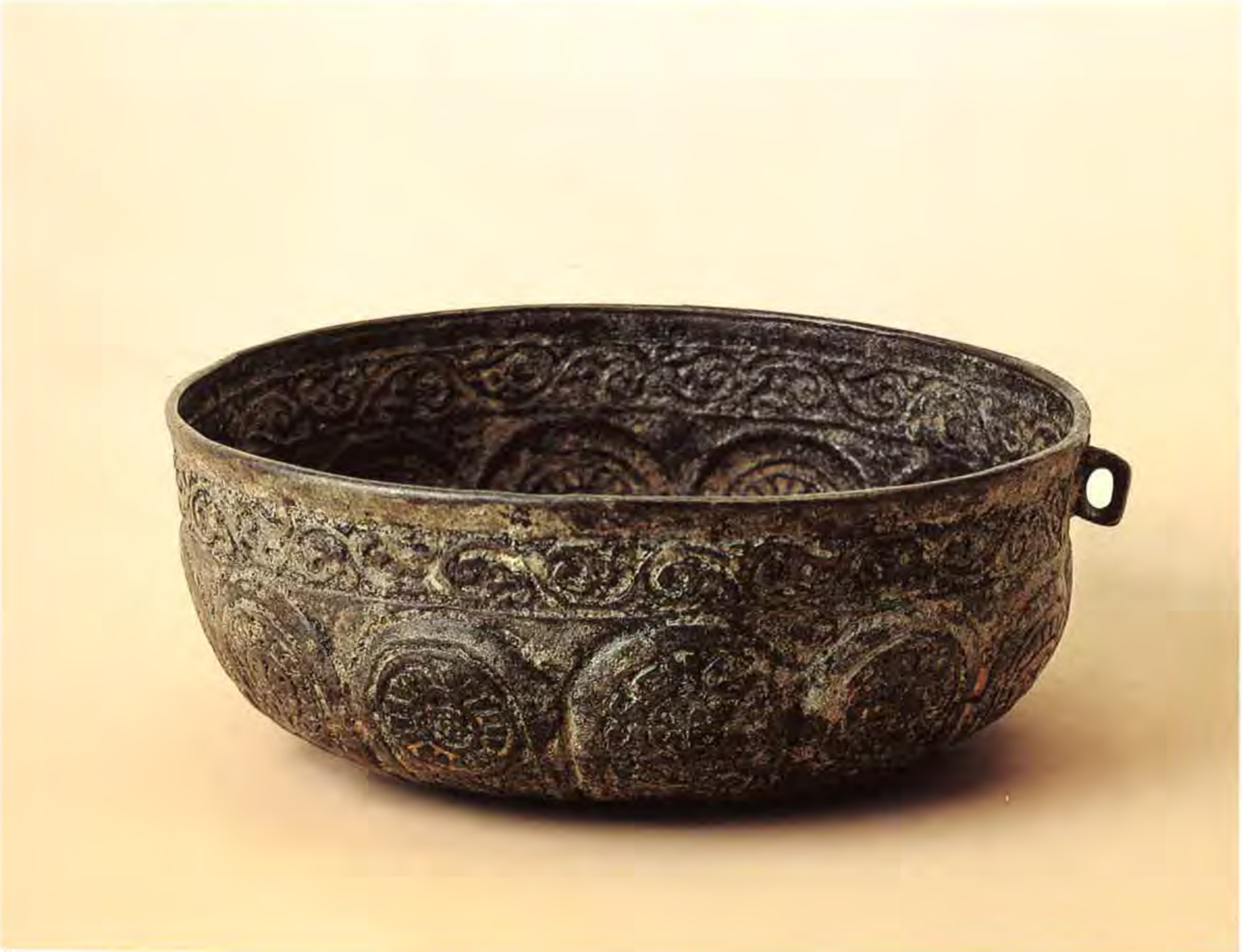
Middle Byzantine period
Height 5.5 cm., diameter 15 cm.
Provenance: unknown, purchase
Athens, Byzantine and Christian Museum, inv. no. T 2271 – BM 4058

Bronze with traces of silver-plating. The entire surface of the goblet is covered with relief decoration. The centre of the base is adorned by a twelve-leaf rosette, from the corners of which spring long, arched panels, each containing two rosettes of different sizes. The rim is encircled by a band with a running scroll, a characteristic decorative motif of the Byzantine period commonly found in manuscripts, wall-paintings, sculptures, and objects of minor art (see cat. no. 701). A small suspension ring has been attached to the rim, damaging the decorative band at this point.

The vessel was purchased on the market by the Byzantine Museum and we therefore have no information that might help to determine its function, for which only hypotheses can be advanced. Vessels like this could have been used in religious worship, as bowls for holy water for example, or in everyday life, as tableware or vessels used in bathing, like similar vessels of the Early Christian period (*Byzantium* 1994, p. 52, no. 36). Such vessels were normally made of bronze or silver and more rarely of gold (Koukoules 1951, vol. IV, pp. 447-448). The suspension ring, which has damaged the decorative band, appears to have been added in a later period, when the goblet was probably hung next to a fountain or source of holy water, so that it could be used to draw water.

Publications: unpublished

A.TS.



257

258 Glass unguentarium

4th century

Height 8 cm., base diameter 3 cm.

Provenance: Thessaloniki, west cemetery, excavation at 5 Kallitheas Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 180

Unguentarium with a flat base, spherical body in the form of an infant's head, and a high neck flaring towards the top, which ends in a horizontal, projecting rim.

Publications: unpublished

E.M.

259 Glass unguentarium

4th century

Height 9.5 cm., base diameter 3-3.2 cm., rim diameter 3.6 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 217/32

Glass cherry-red and light green in the handle and on part of the rim. Ring base with a flat bottom. Skyphos-like body with a horizontal shoulder. Cylindrical neck with trefoil mouth. Triple-strap handle. The neck is decorated with a fibre of light green glass winding in a spiral, and the body with two diagonal rows of small conical protuberances.

Publications: unpublished

D.N.

260 Glass unguentarium

4th century

Height 16.5 cm., greatest diameter 4.5 cm.

Provenance: Thessaloniki, tombs in the Law School

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 5

Intact vase of greenish glass. The base is unformed and curving, and is unsuitable as a firm seating for the vase. The characteristic long, folded body is the product of six vertical indentations. The high cylindrical neck ends in a horizontal ring rim (see Follmann-Schultz 1988, nos. 5, 6. Cool Price 1995, pp. 162-163. Barkoczi 1996, pp. 45-46, nos. 88-90).

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 53

A.A.

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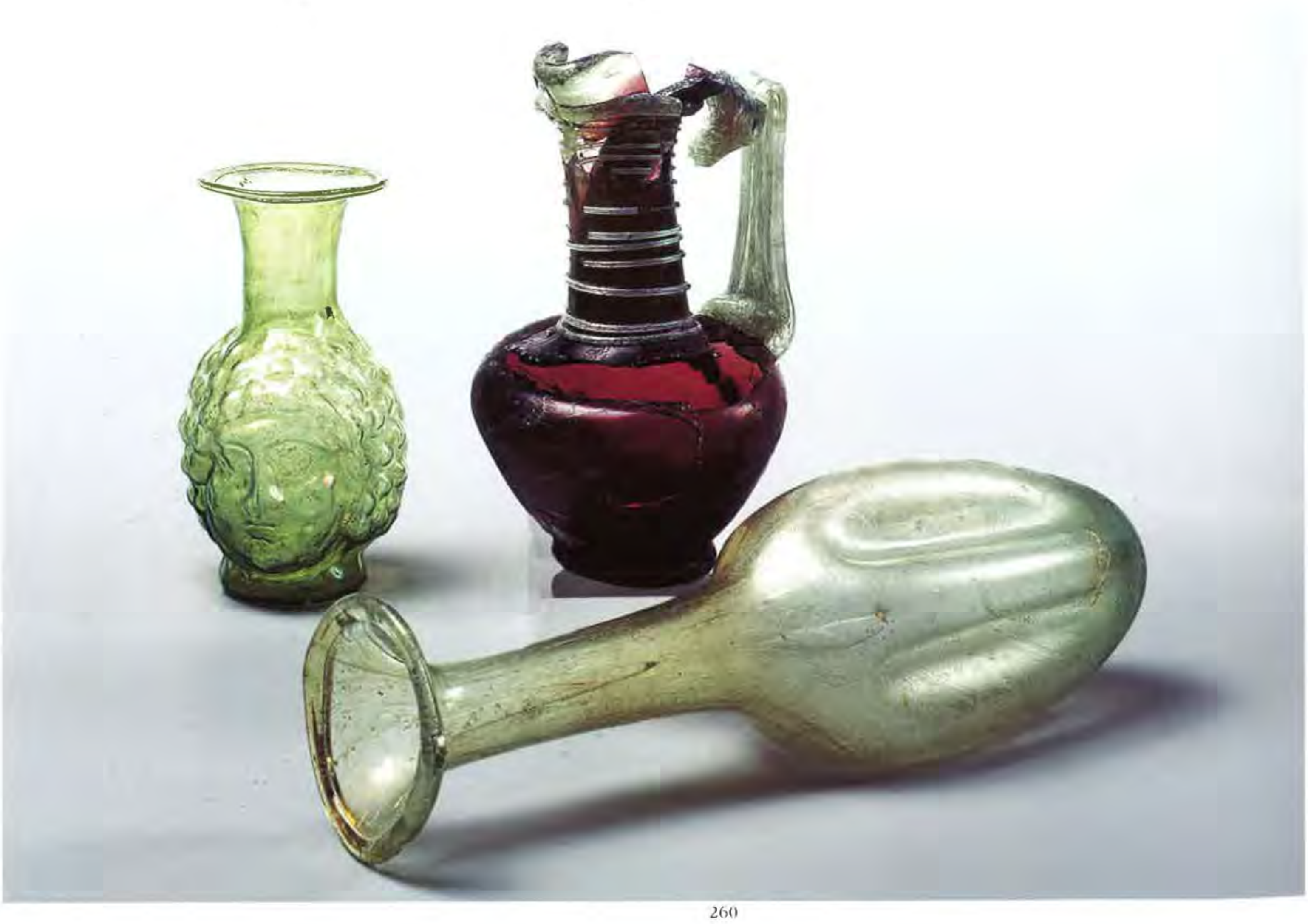


260

261 Glass unguentarium

4th century

Height 7.5 cm., base diameter 2.6 cm., rim diameter 3.5 cm.

Provenance: Thessaloniki, excavation at 26-28 Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/10

Unguentarium made of pale green glass, drooping slightly from its construction. The base is circular and has a central boss. The body is spherical and has squashed walls, giving the impression that it is four-sided. The low slightly everted cylindrical neck ends in a ring rim.

Publications: unpublished

E.M.

262 Glass unguentarium

3rd century

Height 17.3 cm., base diameter 9.4 cm., rim diameter 4.1 cm.

Provenance: Thessaloniki, excavation at 26-28 Nestoros Street

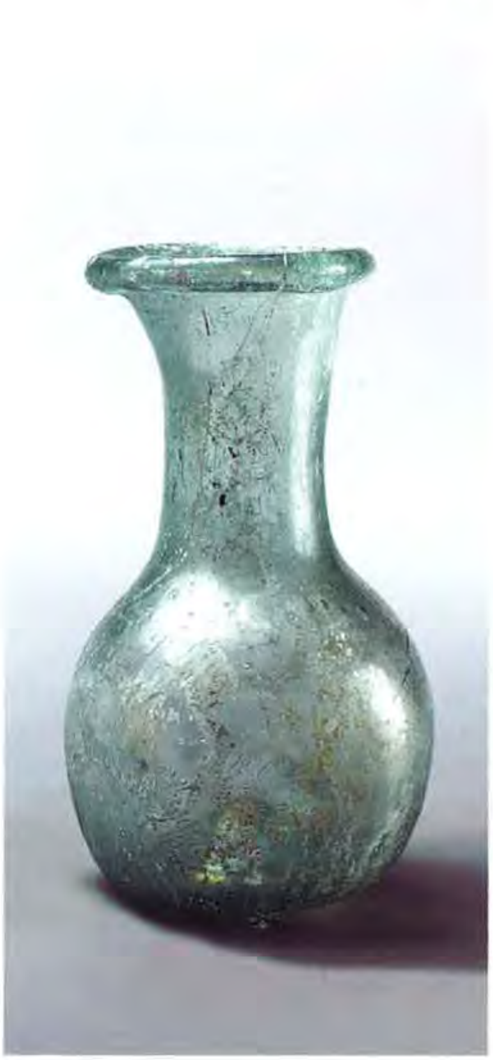
Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/4

Unguentarium of pale green glass with a circular, slightly concave base and hemispherical body. From the body, starts a high cylindrical neck that turns outwards, virtually flat, at the top to form the rim.

Publications: unpublished

E.M.

261



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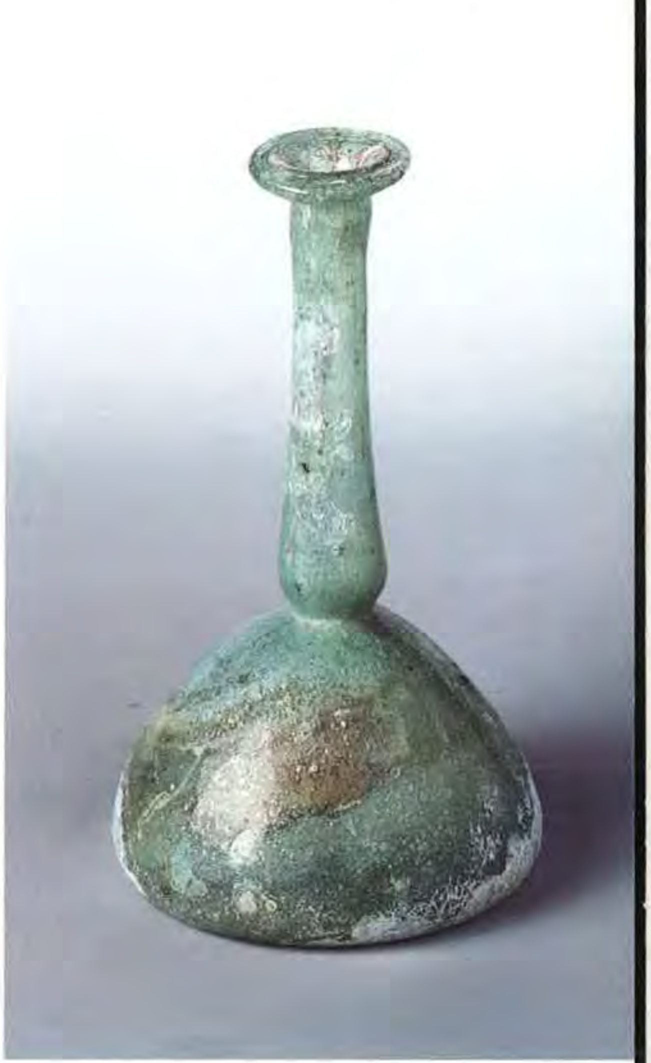

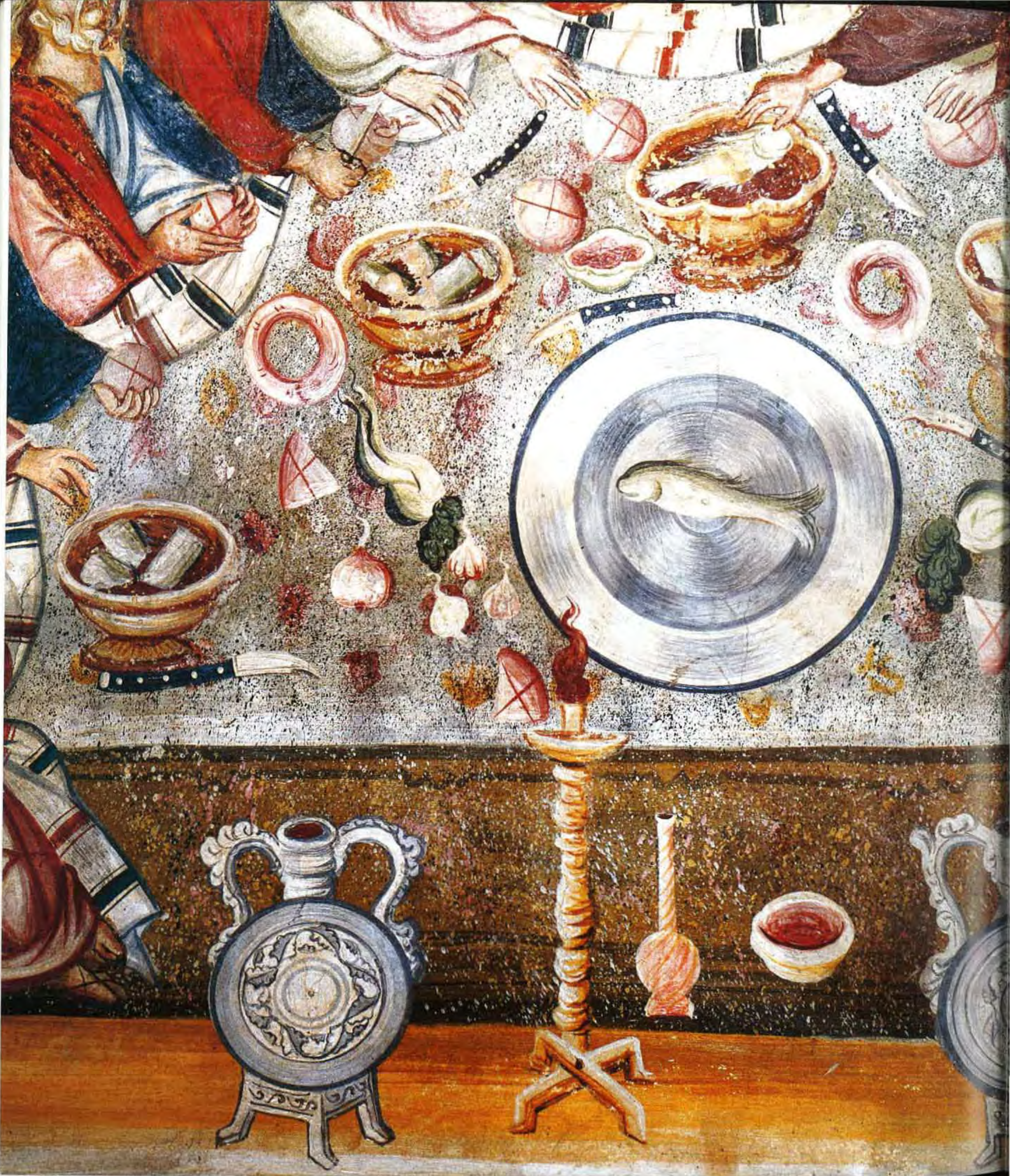

HOME LIFE

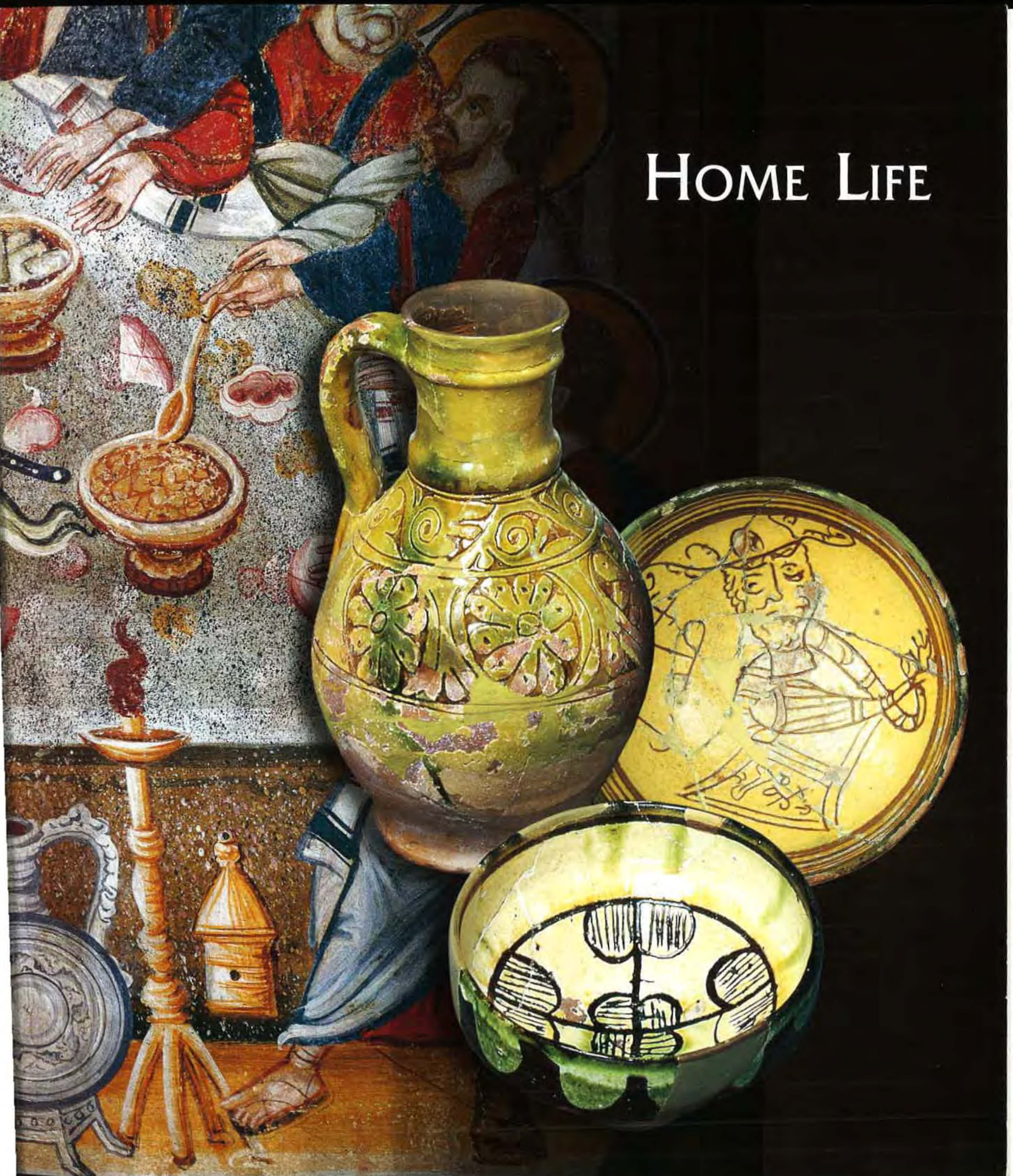

Figure on pp. 226-227. Glazed table ware, jug and bowls, 13th-14th century. In the background is a detail from a wall-painting of the Last Supper (1481), Great Meteoron Monastery.

1. The Presentation of the Virgin in the Temple. Detail of a building on the right (a house?). Wall-painting. 12th century. Panayia Arakos, near Lagoudera on Cyprus.

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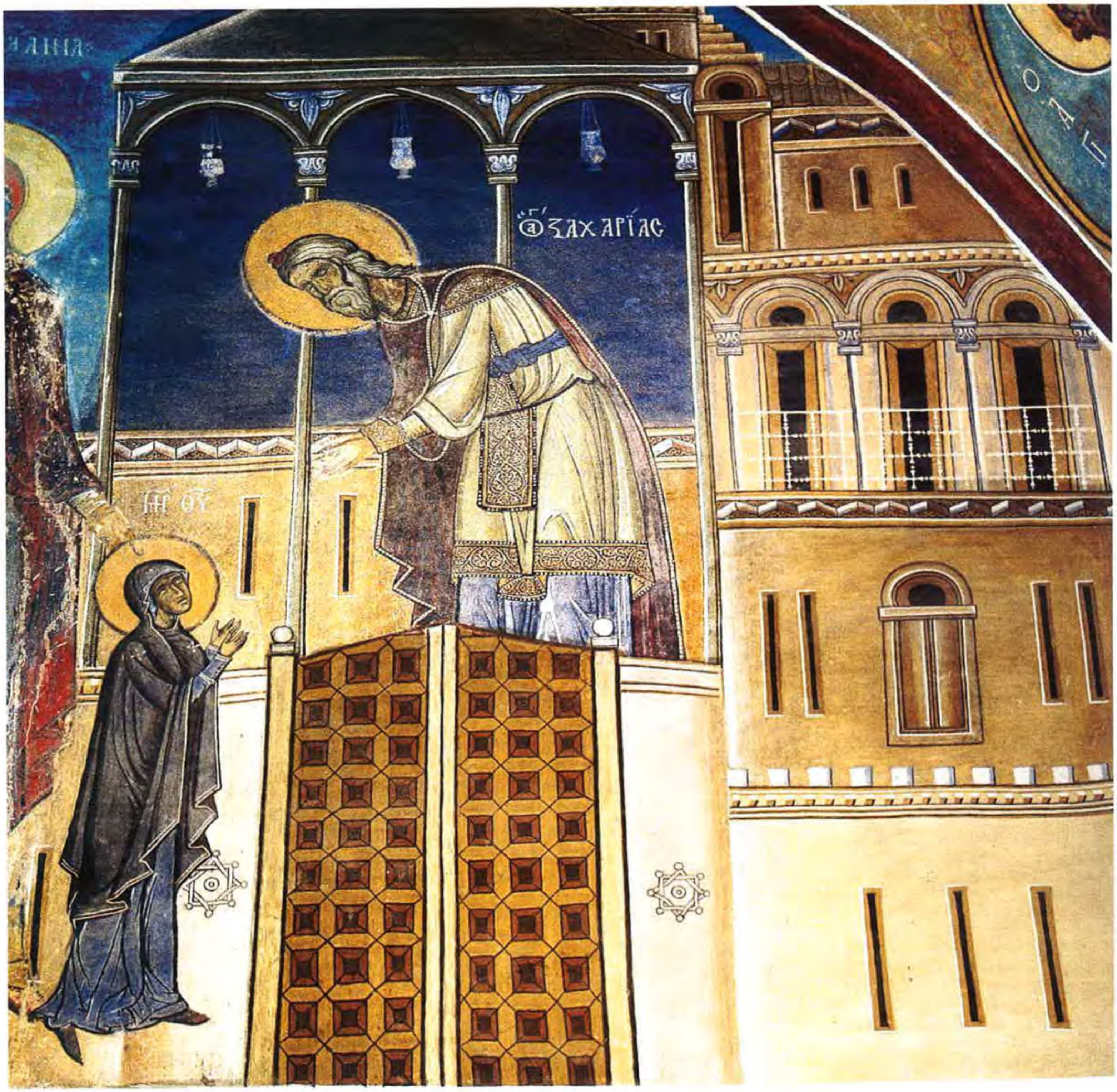

HOUSES IN THE BYZANTINE WORLD

Our knowledge of the physical environment in the Byzantine world largely hinges on the surviving church buildings and monasteries owing to their survival rate. The exact reasons why this may be so are several, but they have not been fully illuminated[1]. Even though a call for a 'more balanced approach' to the study of Byzantine architecture was sounded long ago, books on Byzantine architecture continue to be produced in which secular architecture appears as a mere shadow of its ecclesiastical counterpart[2]. This short essay will aim at shedding some light on a specific aspect of 'secular' architecture in the Byzantine world – the house – emphasizing in the process, the accommodation of private religious needs, hitherto unduly neglected in scholarship. Recent years have produced much new information on houses in the Byzantine world, although efforts to synthesize the currently available information are still few[3]. Our growing knowledge of this material owes its greatest debt to many archaeological excavations whose general aims have become far more comprehensive, and methods far more sophisticated than was the case two or three generations ago. Though archaeology has been the main contributor to our changing perceptions of the built environment, historians of Byzantium have also contributed significantly by their more thorough scrutiny of the textual evidence[4].

Given the constraints of space, it is impossible to offer even a most general overview of the 'development' of houses in the Byzantine world. Instead, an effort will be made to define what is meant by the term 'house', and to explore what made a 'Byzantine house' distinct and different from earlier developments in residential architecture. Architectural terminology, no less than any other aspect of any living language is subject to changes of meaning as a function of time. Awareness of such changes is essential in the process of decoding textual references. Without such rigor in the reading of texts serious errors of interpretation are possible with potentially grave consequences for the understanding of larger historical phenomena. Ancient authors themselves, it may be added, may also be faulted for all too frequently being inconsistent in their use of terms[5]. Thus, it is our obligation to resist the temptation of projecting our own terminological criteria into ancient nomenclatures, and at the same time, to make certain what exactly a given ancient author may have in mind when writing a particular text[6].

The origins of the 'Byzantine house' are difficult to pinpoint for, architecturally speaking, it was practically indistinguishable from its Roman and Hellenistic predecessors. An early Byzantine urban house (oikia) with its characteristically inward orientation and its organization around an interior courtyard would have differed little from a Late Roman pagan urban house[7]. Between late 4th and mid-6th centuries, a typical wealthy urban residence would have sported a sizable hall, used for various formal functions that would have included invited guests. Such a hall (triklinon) most often was in the form of a rectangular, single-aisled, apsed room covered by a trussed wooden roof, while its most common function was to provide the setting for elaborate banquets[8]. Only a single new feature in a Byzantine Christian house –its private place for worship– would have distinguished it from its pagan counterpart. However, very little is known about the actual character of private worship and the appearance of spaces in which such worship may have occurred[9]. Our current understanding of the early manifestations of Christianity in the house is still based on the concept of the pre-Constantinian domus ecclesiae, a private house adapted for a house of worship, as articulated in scholarship long ago. A remarkable example of this kind of architecture, discovered in the 1930s at Dura Europos in Syria, is still uniformly invoked as an example of the humble, domestic origins of Christian church architecture (Fig. 2)[10]. There can be no doubt that the first floor of this house was substantially modified between 232/3 and 256 at the time when the building was adapted by the Christian community for its use as a place of worship; this was demonstrated clearly by the original excavators. What remains unanswered is what actually happened to the rest of the house, and whether it was really abandoned by its owners at the time of this modification. The crucial question as to what may have been the function of the second story of this house (known to have existed) after its adaptation, had no archaeological answer, and as an issue has since been ignored. Dare we imagine the original owner and his family continuing to live in their domus, alongside with the newly

2. Dura Europos, Syria. Domus ecclesiae. Axonometric reconstruction.

3. Apollonia, Libya. Palace of the Dux. Axonometric reconstruction showing location of the chapel ('C').

4. Philippi. Insula 4. Plan.

5. Athens. House near the Library of Pantainos. Axonometric reconstruction. Upper storey at the top and lower at the bottom.

moved in ecclesia? If such a notion could be entertained, the 'Byzantine house' could be said to have its roots in such early, pre-Constantinian Roman-Christian developments.

Our attention will turn next to the development of the Christianized urban house after the reign of Constantine I. Here, the example of the so-called 'Palace of the Dux' at Apollonia in Lybia, offers some invaluable insights (Fig. 3)[11]. This large 5th-century urban residence, clearly a home of an important individual and his family, is distinguished by a readily identifiable space designated for Christian worship. The identity of this 'private chapel' rests, among other criteria, on its miniature basilican form, and the orientation of its apse. The number of comparable houses with specifically identifiable 'private chapels' is very limited. The paucity of firm archaeological evidence at most sites does not prove, however, that such spaces did not exist. Indeed, not all of them may have had diminutive characteristics of monumental church architecture. As such, they could easily have escaped notice of archaeologists who, generally speaking, have difficulties in distinguishing specific functions of typical rooms in houses of which only foundations remain. What archaeology cannot prove easily, in this case, is made up for by textual evidence. Churches dedicated to the Savior and St Stephen, for example, are said to have existed in the earliest stages of the Great Palace of the Byzantine emperors in Constantinople, suggesting that the custom of private worship within one's residence was already in place in the 4th century.

Clusters of urban dwellings from the 5th and 6th centuries have come to light at several sites in recent years. An important recent contribution to urban residential architecture of this period has been the work carried out during the past decade at Philippi[12]. Several blocks of large residential buildings within the center of the ancient city have come to light. One of these, the so-called 'Insula 4' is of particular interest. (Fig. 4) The identification of this large residence as an 'Early Christian house' hinges exclusively on the nature of the

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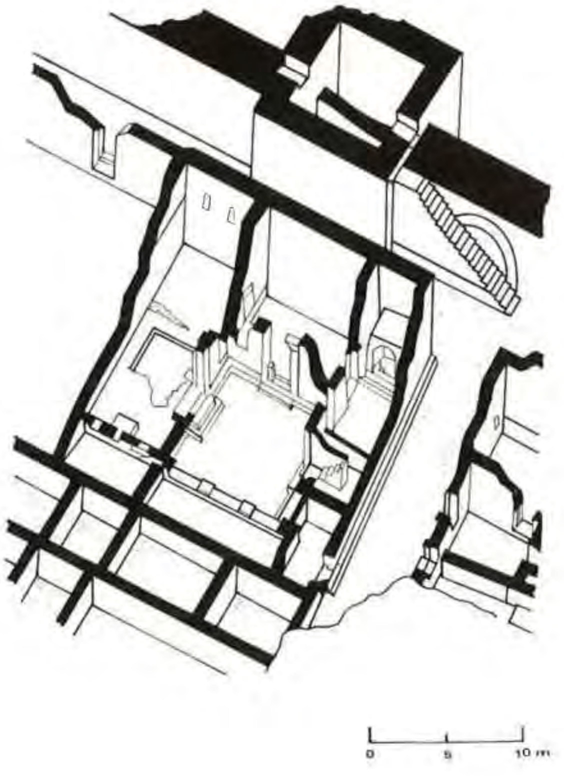

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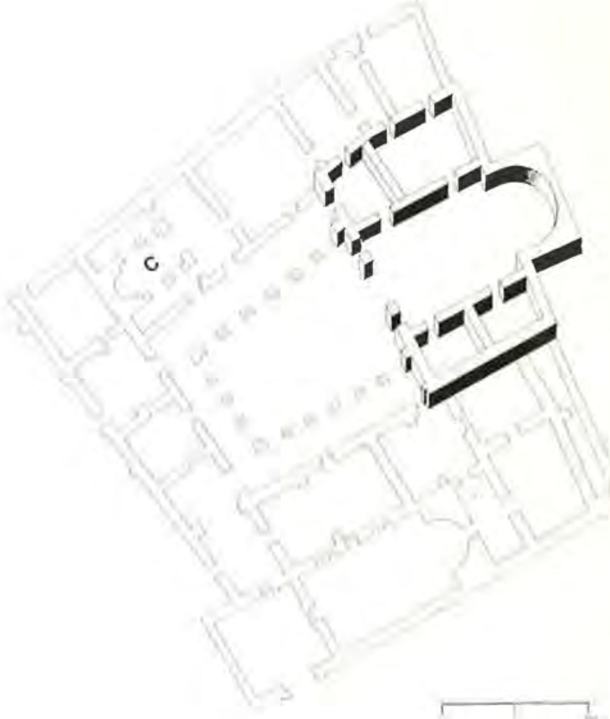

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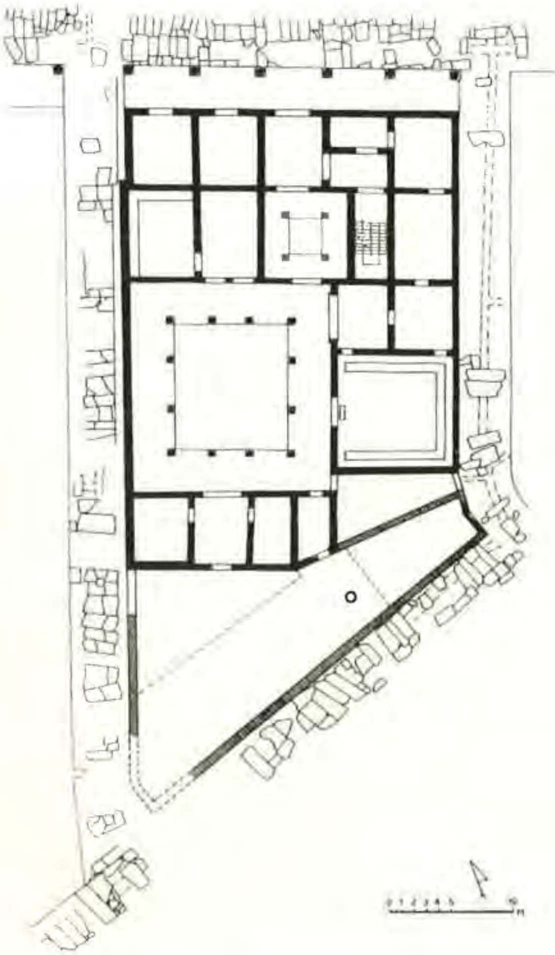

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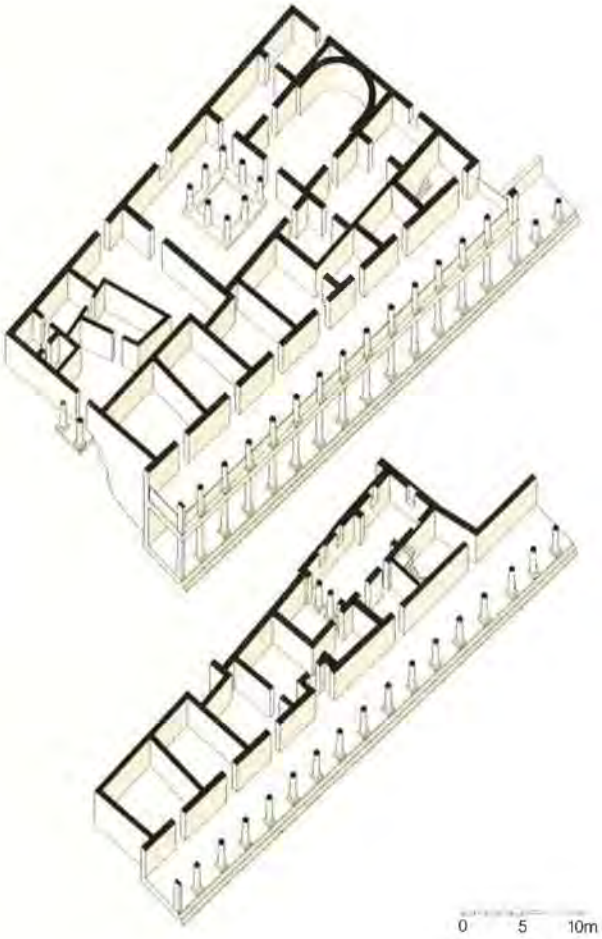

small finds within its walls. There is nothing in the architecture of this building that would reveal its 'Christian' owner and patron. The house has all of the generic architectural characteristics of a large late antique urban dwelling. Certainly, there is no identifiable space within its walls that could be deemed as having been appropriated for Christian worship. Built in the 4th century, the house was divided in the 5th century into two separate, but related, smaller houses. In the 6th century, these underwent further modifications before their ultimate demise in the early 7th century on account of a major earthquake that spelled the end of Philippi as an important urban center.

Several houses excavated on the fringes of the ancient Agora in Athens –evocatively, if erroneously, identified as the 'houses of the philosophers'– also provide insights into the continuation of high life style among the urban wealthy during the first centuries of Christianity, but under different social and cultural conditions. The absence of an obvious place for private worship in these houses, of course, may be viewed as less alarming, considering that Athens was noted for its resistance to the process of Christianization. One of the houses, referred to as the 'house east of the Library of Pantainos' was a two-storied residence fronting a major street with its two-storied columnar portico (Fig. 5)[13]. The formal, reception part of the house, in this case, was on the second story owing to the sloping terrain. Despite the unusual site constraints, the internal organization of the house follows the traditional prescriptions. Among its features, one easily distinguishes a columnar atrium and an apsed room, most likely a triclinium, flanked by four smaller chambers, as common feature of many late antique houses in Athens and elsewhere. Excavations conducted over the last several decades within the urban fabric of Thessaloniki, have proven that comparable standards in house design were also employed there[14]. The houses of Thessaloniki have also yielded many invaluable finds that enhance our understanding of the life style that was accommodated within their walls. An apsidal hall of one of these houses excavated in Lapithon Street, 7, now on display in the Museum of Byzantine Culture, has preserved not only its mosaic floor virtually in its entirety, but also part of the fresco decoration of its lower walls (Fig. 6)[15]. However, neither this, nor any of the other urban residences from this period discovered thus far in Thessaloniki, reveal distinctive 'Christian' characteristics.

6. Thessaloniki. House at Lapithon Street 7 in the Upper Town.

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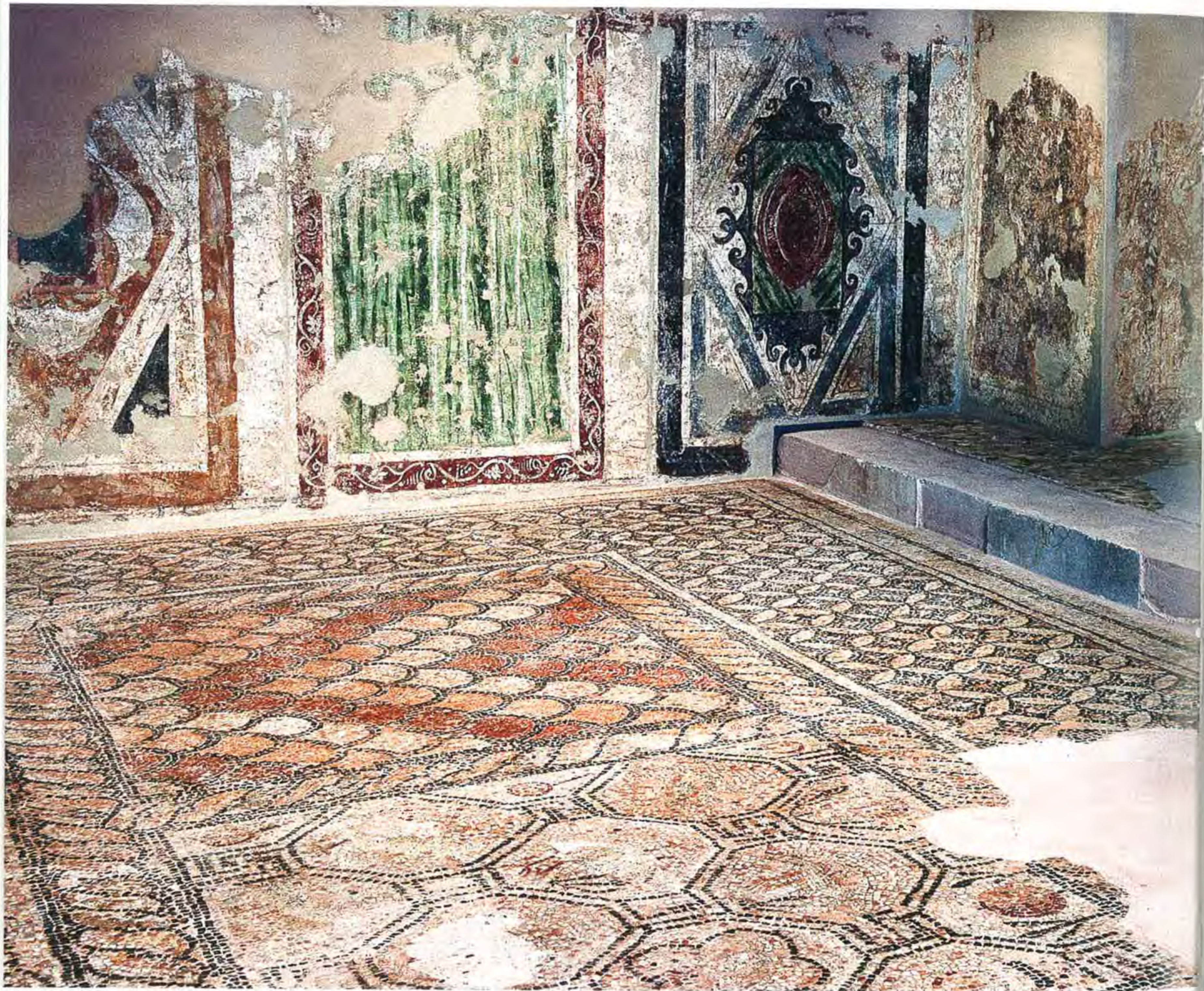

The decline of urbanism and the onset of crises fueled by perpetual external invasions precipitated a steady decline in residential construction. In fact, no residential building in Thessaloniki or elsewhere, verifiably belonging to the period between c. 600 and 800, has been found thus far.

The political and cultural revival of Byzantium after 800 brought about the revival of residential architecture as well. Although relatively few physical remains of Middle Byzantine houses have been recorded, our knowledge in this case is substantially enhanced by textual evidence. Both simplicity and modesty of an average residence, as well as splendor, luxury and ostentation of the houses of the wealthy, may be gleaned from the written sources[16]. Not surprisingly, most of the attention on the part of the medieval authors is afforded to the country estates and their resplendent mansions, some of them veritable small cities by virtue of their scale and complexity. The urban setting provided an even more startling contrast between the life styles of the aristocracy and the lower classes. In 12th-century Constantinople, we are told by one Odo of Deuil, '...the wealthy overshadow the streets with buildings and leave these dirty, dark places to the poor and to the travelers[17].' Larger mansions, in cities and in the countryside alike, were commonly multistoried, a significant departure from the sprawling complexes of the late antique era. Only a few ruined shells of such residences, however, remain standing in the Byzantine world. Visual representations of such buildings – in manuscript illuminations, frescoes and mosaics – can make up for this loss only in part (Fig. 1). These representations never have a documentary value; they can only offer an idea of the probable physical appearance of such dwellings.

A particularly important aspect of larger private houses of this period involves incorporation of private chapels within the residential complexes. The phenomenon was to some degree undoubtedly the reflection of several major changes that took place in Byzantium during the 9th and 10th centuries – the growing power of aristocracy, and the greater emphasis on private patronage of religious, particularly monastic foundations being of particular significance. In addressing this issue, however, one must recall the recurring desire on the part of those of means to provide private places of worship within their own residences. An important example of this phenomenon in 10th-century Constantinople is the residence of Romanos Lakapenos, built before he became Emperor in 920. (Fig. 7) Known as the Myrelaion Palace, it was recorded in its foundations before its final demise a few decades ago. Its only remaining, disfigured portion is its erstwhile private chapel, presently in use as a neighborhood mosque and known as Bodrum Camii[18]. A number of written sources confirm that this was not an isolated case. An 11th-century text describing a house in the Menderes region, in Asia Minor, for example, begins with a detailed description of a private church that belonged to the house. The remaining features of the house –a triclinos, a kitchen, a bath-house, a range of outbuildings with rooms for the household, and stables– seem as common features of a Middle Byzantine house, as they would have been in late antiquity[19]. In another instance, one Eustathios Boelas, settling in the eastern provinces in the middle of the 11th century, ensured that a chapel be among the first things to be built within his new residence[20]. Furthermore, the residence of Botaniates in Constantinople is said to have had two chapels[21]. Even the famous epic text, Digenis Akritas, in which an imaginary palace on the Euphrates is described, places a private church, dedicated to St Theodore, in the middle of a walled-in garden, in which the remains of the owner's father were buried[22]. The entire complex, including a three-storied residential block, a separate private chapel, and a walled-in garden, as described in the text, recalls the well preserved 12th-century Norman palace known as La Zisa in Palermo. If the recent revisionist interpretation of certain rock-cut complexes in Cappadocia as mansions proves correct then they, too, would be characterized by prominent private chapels, occasionally equipped with special tomb chambers[23]. Links between opulent residences and their private chapels must be underscored, but at the same time continuing intimate conceptual links between 'secular' and 'monastic' architectural traditions must be born in mind.

The category of modest Middle Byzantine houses is more difficult to assess. Descriptions of such houses are few, and archaeology has only recently begun identifying buildings in this category[24]. A brief description of village houses left by

7. Constantinople. Myrelaion Palace and church. Axonometric reconstruction.

8. Armatova in the Peloponnese. Byzantine house. Axonometric reconstruction.

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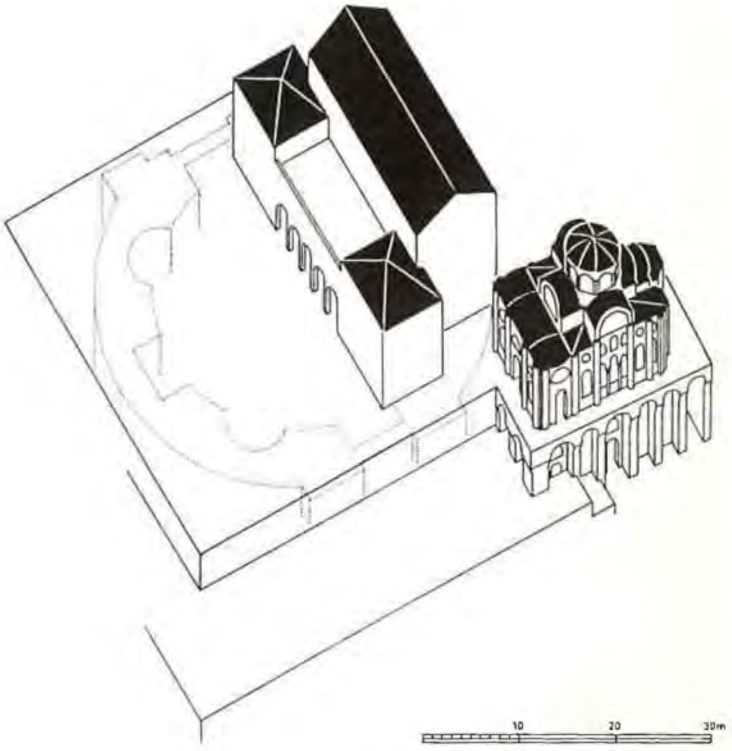

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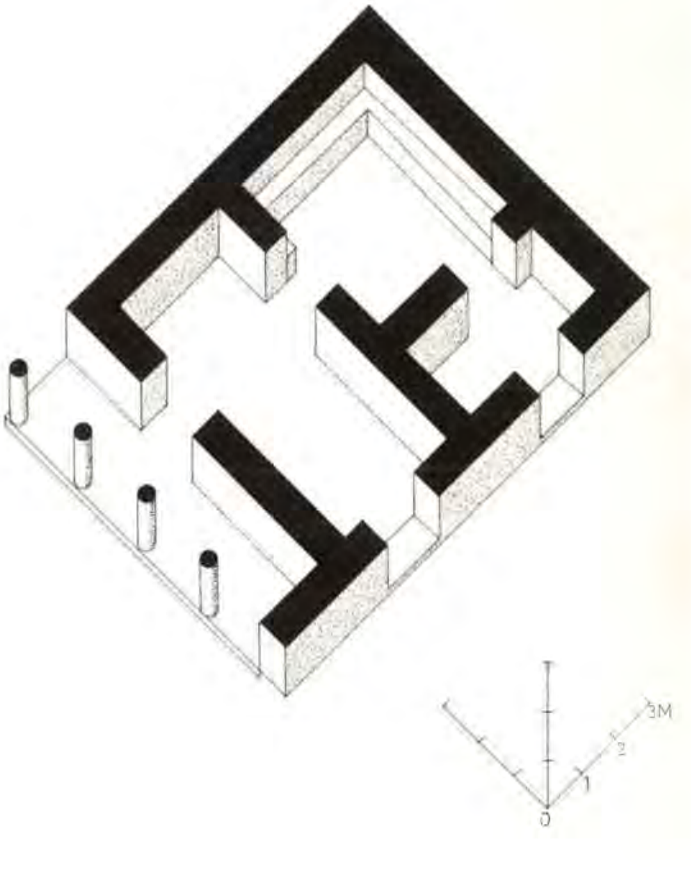

Nikolas Mesarites around 1200, suggests that they were made of reeds, plastered with mud and covered with thatched roofs[25]. Such houses would have left few easily verifiable architectural remains[26]. Slightly better built houses, albeit still very modest in terms of their scale, have been identified in different parts of the former Byzantine territories. A 12th-century farmhouse excavated at Armatova in the Peloponnesos, provides a good idea of such a dwelling[27]. Built of rough fieldstones, and measuring barely 8×8m in plan, the house contained only three rooms, and was preceded by a porch along its west side (Fig. 8). One of its rooms was outfitted with couches along its walls; this surely was the main living space of the house. The Armatova house, and most comparable houses, had no definite spatial provisions for private worship. This, however, must not be construed as evidence that the practice was lacking. Fourteen inventory documents of household possessions have recently been compiled and studied, shedding considerable new light on how such modest households make have actually functioned[28]. Of the fourteen, eight are known to have had one or more icons in their possession. It is fair to assume that such households would not have had special chapels for private worship, but that an icon, or several icons on their walls may have served a comparable purpose. This custom has survived and is widespread in most Orthodox Christian societies to this day.

The Late Byzantine period has left us evidence that differs little in substance from that of the Middle Byzantine era. Recent archaeology has uncovered some remarkable remains that provide insights into not only a few isolated individual houses, but entire neighborhoods. The most notable among such discoveries, revealing a continuity of life from the 11th to the 14th century, is the site of Pergamon, where scores of houses within their urban setting have come to light (Fig. 9)[29]. Comparable, though on a somewhat more confined scale, are the excavated houses at the site of Redina, east of Thessaloniki, where the settlement reveals a continuity of existence that stretches from late antiquity to the end of the Byzantine era[30]. Elsewhere in the Balkans, continuity of life at a site comparable to that at Redina, and with similar houses, may be noted at Shumen in Bulgaria[31].

None of the houses in the residential quarter at Pergamon, nor at the sites of Redina and Shumen, reveal specific 'chapels' within their walls. It is not possible, given our present state of knowledge, to answer whether private worship actually occurred within these houses, or whether their inhabitants may have been relying on neighborhood churches for their private religious needs. The problem may be illuminated more accurately by turning to a small 13th to 15th-century settlement of Geraki in the Peloponnesos[32]. Here, irregular small clusters of modest houses cling to a hillside below a fortress built by the Franks around 1250. Each of the small clusters of houses evidently had its own semi-private

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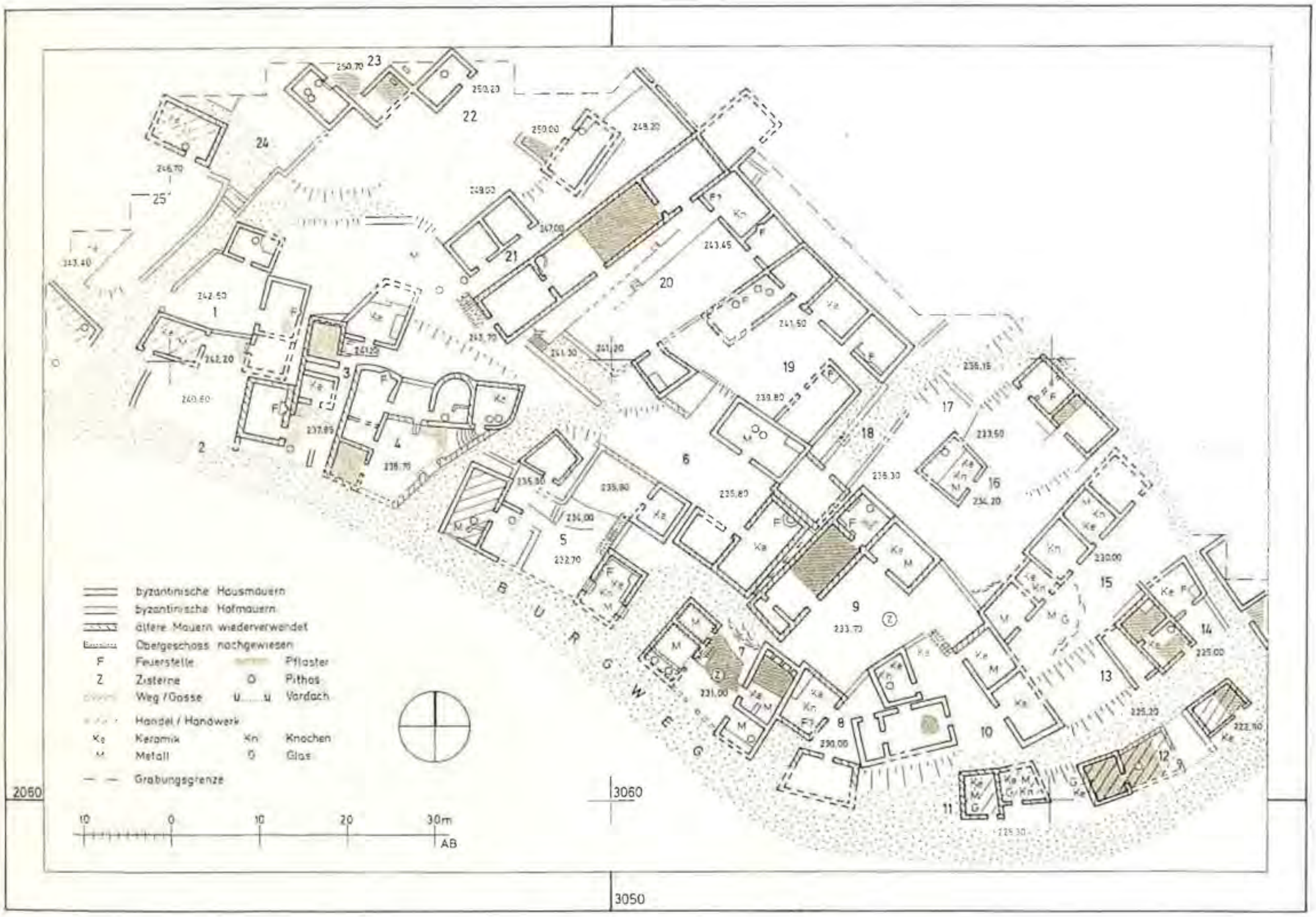
byzantinische Hausmauern
byzantinische Hofmauern
ältere Mauern wiederverwendet
Obergeschoss nachgewiesen
F Feuerstelle
Pflaster
Z Zisterne
O Pithos
Weg / Gasse
u.....u Vordach
Handel / Handwerk
Ke Keramik
Kn Knochen
M Metall
G Glas
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9. Pergamon. Plan of part of the Late Byzantine town.

10. Constantinople. Tekfur Saray. Drawing of the third floor level, showing the chapel (C).

'neighborhood' church. The proportionally high number of these churches suggests that the organization of worship may have followed certain familial groupings and needs. This hypothetical observation regarding Geraki, whose demise followed the Ottoman conquest of the area in the 15th cenrury, cannot be sufficiently verified given our current state of knowledge. It appears, however, to have been a relatively common practice during the later centuries in rural settlements under the Ottoman rule.

The extensively preserved, but only moderately studied residential architecture of Mystra reveals similar phenomena on a much larger scale. Mystra was a major urban center in its heyday, from the later 13th to the 15th centuries. Its multistoried residences, such as the house of the Laskaris family, reveal complexities that must have been related to houses of the wealthy in other contemporary urban centers, where they do not survive[33]. At the same time, the absence of private chapels, even in the largest of the residences, suggests a possible similarity of urban-social patterns described in relationship to Geraki. The evidence of Mystra, and the general paucity of archaeological evidence regarding private chapels within individual residence, however, must not be construed as an indication that, generally speaking, they did not exist. As with the late antique examples, it needs to be emphasized that these, probably very rarely, took on recognizable forms of church architecture. Examples, as rare as they may have been, do survive. An important, essentially overlooked case, is a small chapel within the compound of the so-called Tekfur Saray in Constantinople. Perched high within the south wall of the main building block, in its present semi-ruined state, it resembles a balcony, rather than a chapel. (Figs. 10 and 11) In fact, on account of its corbelled construction, it has been interpreted as a machicoulis outpost, intended as part of the building defenses[34]. Sufficient evidence has been preserved indicating beyond any doubt that, indeed, this was a small chapel. Its internal measurements being barely 2×3m, it had all the characteristic forms of a small church –a low blind dome resting on four arches and pendentives, as well as a miniscule apse facing East. The chapel, whose floor level is approximately 13m above the ground, was related to

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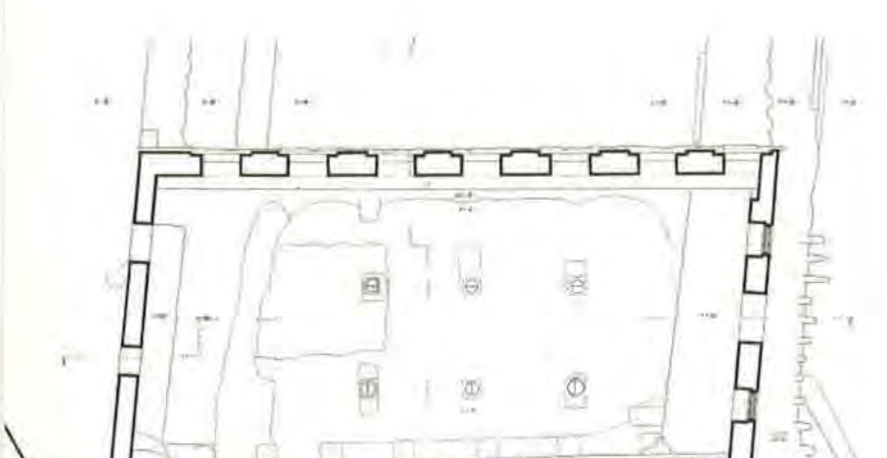

11. Constantinople. Tekfur Saray. South facade, detail of the remains of the chapel.

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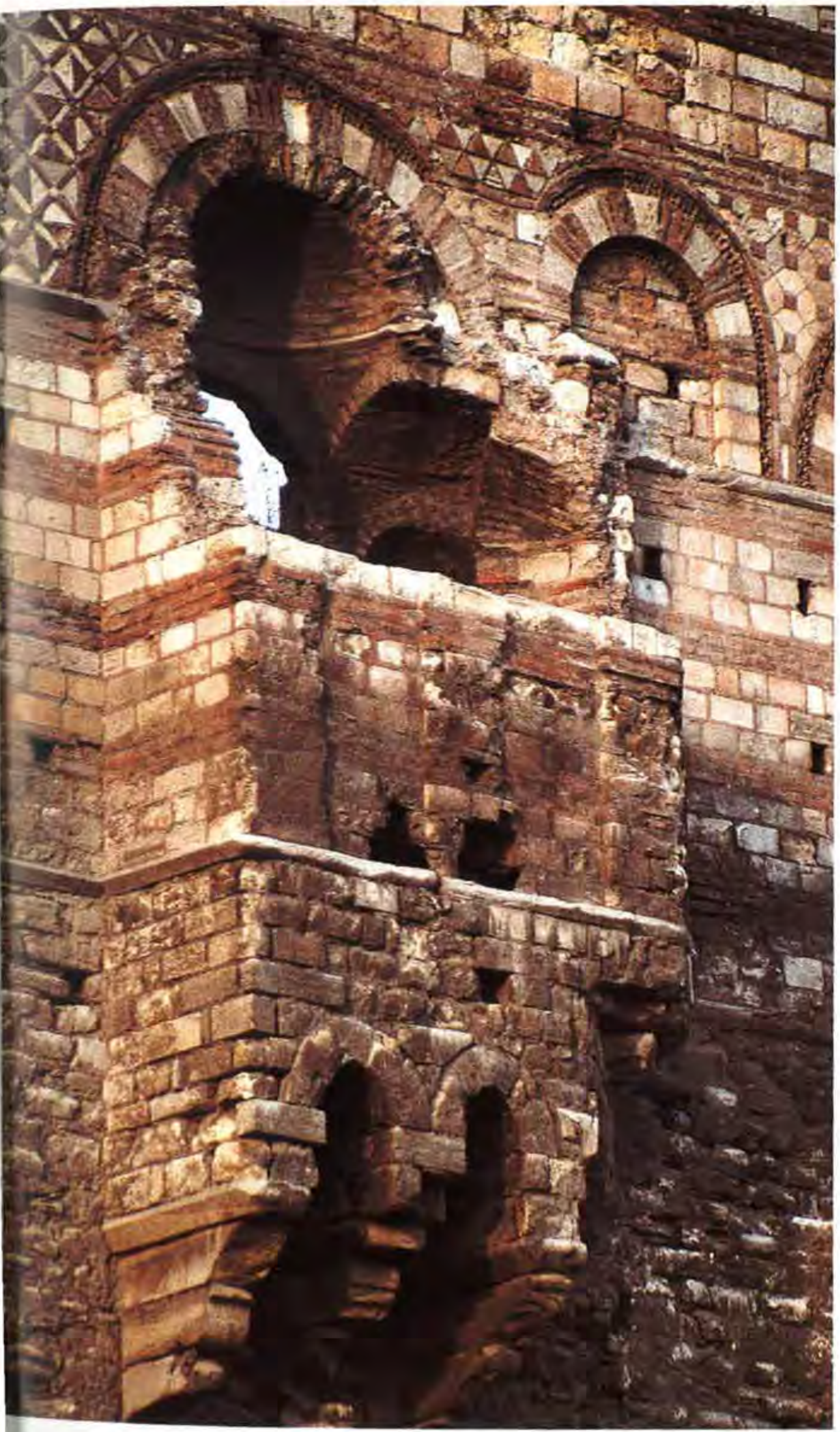

the third story of the building interior. This, without a doubt, was the floor accommodating the private quarters of the occupant, and where other architectural features related to his persona (such as the link with the massive donjon, and the so-called 'window of appearances' on the east façade) were also located[35]. The Tekfur Saray chapel, being a rare surviving example, in a sense proves the rule that private worship had retained its cherished place within the walls of a house, as had been the case from the very beginnings of the Christian tradition.

The present effort to discuss the architectural development of Byzantine houses through centuries has revealed again a number of difficulties that have been encountered by other scholars before. Ultimately, our frustrations must be linked to the inescapable realization that no one will ever be able to visit a real 'Byzantine house', not even a room of a 'Byzantine house' – because not a single specimen of either has survived. This daunting realization is partially mitigated by the results of modern archaeology and by the more careful reading of Byzantine texts by modern historians. Thanks to their collective efforts, a visit to a 'Byzantine house' has now become at least a distinct mental possibility. Such a possibility, attractive as it is, carries with it enormous intellectual responsibilities. While imagination proves a useful, even necessary tool in our efforts to conceptualize the 'Byzantine house', its ultimate 'image' will remain substantially a product of our mind. Avoiding the temptation of projecting too much of our own mindset into the past, therefore, is a particularly necessary exercise.

Among the things this essay has attempted to focus on and bring into the general discussion of the subject, is the role of religious beliefs and practices in the daily life of the 'Homo Byzantinus'[36]. Archaeological evidence, and related Byzantine sources –in their own limited, but telling ways– oblige us not to ignore this distinctive aspect of the 'Byzantine house' whose hypothetical reconstructions will inevitably continue to preoccupy us.

NOTES

1. Ćurčić – Hadjitryphonos 1997, pp. 42-51.
2. Ousterhout 1999. Bouras 2001.
3. Bouras 1982-1983. Sodini 1995. Sodini 1997.
4. Koukoules 1951, vol. IV, pp. 249-317.
5. Ćurčić 1983, esp. p. 67 and n. 6.
6. Koukoules 1951, vol. IV, pp. 250-253.
7. Ellis 1988.
8. Ellis 1997.
9. Bowes 2000.
10. Snyder 1985, pp. 67-71.
11. Ellis 1983.
12. Gounaris. Velenis 1996.
13. Sodini 1984, pp. 350-352, for most recent plan cf. Frantz 1988, pl. 42b.
14. Karydas 1996.
15. Eleutheriadou 1990, pp. 332-334. Asimakopoulou-Atzaka 1988, pp. 258-259. pl. 179, XLI. *Museum of Byzantine Culture Thessaloniki* 2000, p. 13.
16. Mojsilović-Popović, *ODB*, 'Houses'. Magdalino 1984. Hunt 1984.
17. Kazhdan, Wharton-Epstein 1985, p. 255.
18. Striker 1981.
19. Wittow 1995, pp. 64-65.
20. Wittow 1995, p. 65.
21. Angold 1984.
22. Mango 1972, p. 216.
23. Ousterhout 1997. Mathews, Mathews-Daskalakis 1997, pp. 352-354, figs. 251-253.
24. Bouras 1982-1983.
25. Mojsilović-Popović, *ODB*, 'Houses'.
26. Milošević 1997, esp. pp. 145-177, discusses useful comparative material from medieval Serbia.
27. Bouras 1982-1983, p. 13.
28. Oikonomides 1990.
29. Rheidt 1990.
30. Moutsopoulos 1996.
31. Antonova 1995.
32. Simatou, Christodoulopoulou 1989-1990.
33. Kalligas, Kalliga 1985-1986.
34. Moutsopoulos 1988, pp. 352-354.
35. Ćurčić 2001.
36. Kazhdan, Constable 1982; this influential work, in which the concept of the '*Homo Byzantinus*' is skillfully articulated, surprisingly does not take the 'house', nor the 'house chapel' into account.

SLOBODAN ĆURČIĆ
Professor of Art and Archaeology
Princeton University

HOUSES

1281	House at Pera in Constantinople = 6 *hyperpyra*	Bratianu 1927, no 19
1281	House with a garden and wells at Pera in Constantinople = 32 *hyperpyra*	Bratianu 1927, no 85
1301	House at Serres = 14 *hyperpyra*	*Esphigménou*, no 9
1309	House with a shared courtyard = 13 *hyperpyra*	*Xénophon*, no 8
1310	House with trees = 7 *hyperpyra*	*Xénophon*, no 9
1326	Two houses with a courtyard, garden, oil-press and wells = 100 *hyperpyra*	Dölger 1948, no 112
1327	Three large houses with a shared courtyard = 140 *hyperpyra*	*Chilandar*, no 112

FOOD AND CLOTHING

499	Just over one *modius* of lentils = 1 *nomisma*	Ps.Jesus Stylites. p. 265
	1 *modius* of chick peas = 1 *nomisma*	
	Just under one *modius* of beans = 1 *nomisma*	
ca. 534	1 military cloak = 1 *nomisma*	*CJ* XII. 39. 3
6th century	Daily supply = 10 *nummia*	*Daniel of Sketis, ROC* 5, p. 60
6th century	Embroidered silk garment = 72 *nomismata*	*Patlagean*, p. 391, no 12
Late 6th century	1 *pallion* (formal garment) = 1 *nomisma*	*John Moschos, PG* 87, 3, col. 2980
7th century	Daily supply of vegetables for one household = 5 *folleis*	*Life of Ioannis Eleemon*, Festugière 1974, chap. 40, p. 392
625	1 loaf of bread = 3 *folleis*	*Chronicon Paschuale*, Bonn 716
Late 7th century	1 silk garment = 72 *nomismata*	*John of Ephesos*, ed. Brooks, ch. 55
Late 7th century	1 overcoat = 1 *miliaresion* (silver coin)	*Life of Andrew the Fool*, *BHG*, 117, col. 653
10th century	Vegetables = 1 *follis* and lupins = 1 *follis*	*Life of Andrew the Fool*, *BHG* 117, c. 23, col. 656B

Sources: Morrisson 1989, pp. 239-260. Cheynet et al. 1991, pp. 339-374 Selection and compilation of table: Yorka Nikolaou

Bibliography: Antoniadis-Bibicou 1972. Irmscher 1983, pp. 23-29

1. The Dance of Miriam and the Israelite women, Psalter, 11th century, Biblioteca Apostolica Vaticana, Vatican, ms. gr. 752, fol.449v.

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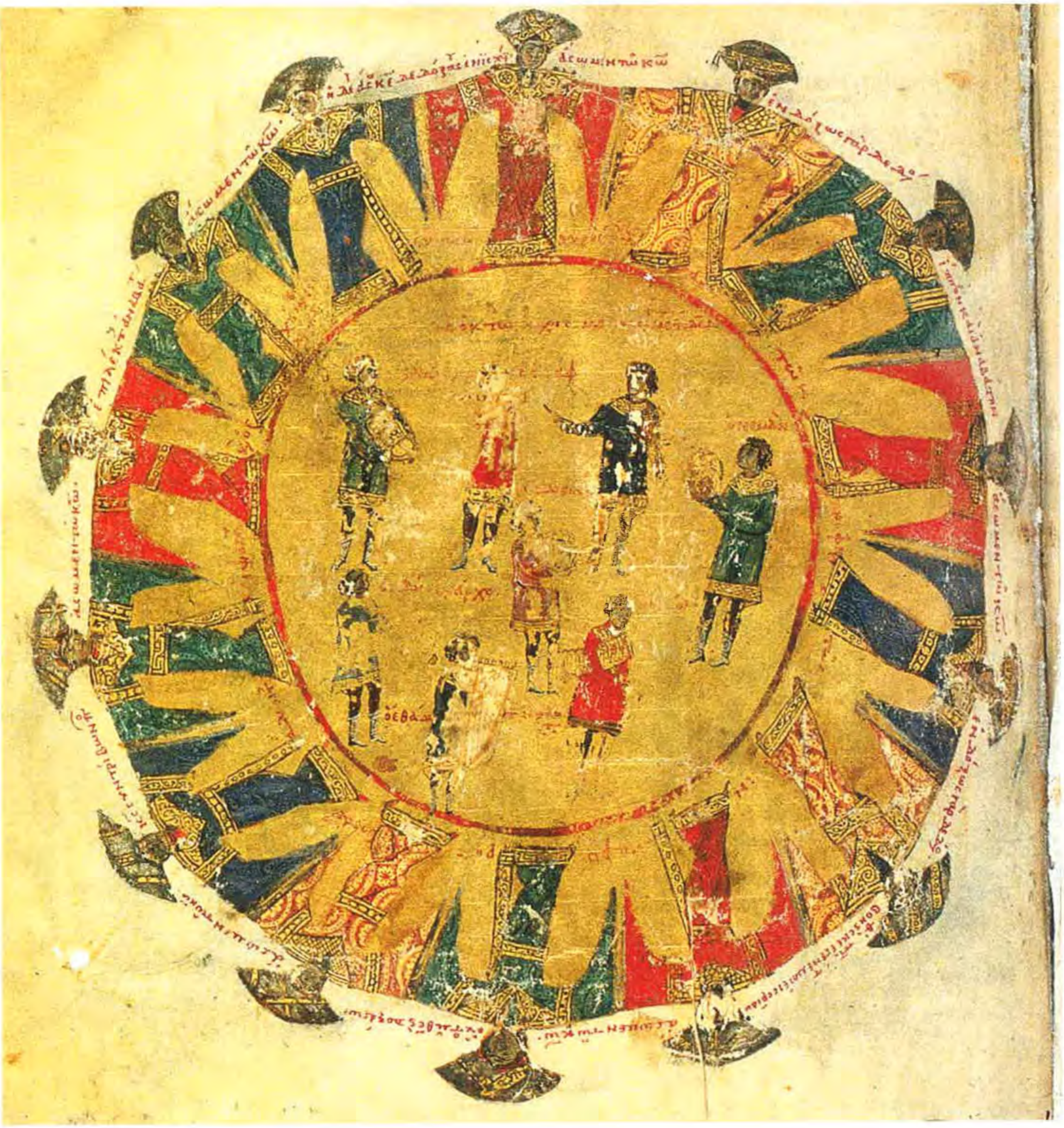

IMAGES OF WOMEN IN BYZANTIUM

The exhibition 'Everyday Life in Byzantium', a reconstruction of daily life in the cities and country side of Byzantium through its material culture, invites for a recovery of the presence and role of women in that world[1]. This essay will thus attempt through the surviving artifacts, that is its visual and textual evidence, to present images of women in Byzantine society. Special focus will be given to particulars that helps us reconstruct their environment and aspects of their daily lives.

Depictions of women exist from all periods in different contexts and in a variety of media. The dynamic social changes in Byzantine society over time have provided for a wide range of subject matter and a variety of female imagery. Although representations of women in Byzantine art are plentiful most of these are however not depictions of actual contemporary women. This is a major problem especially when one looks to find out more about the presence and role of women within that world. Very few are those women who can be recognized as historical individuals and in most cases these are empresses and women from the aristocratic circles of Byzantine society[2]. In general we can say that representations of historical women are not as commonly found in the surviving arts of Byzantium as those of men, a fact that suggests a lesser need to depict women, and a less prominent place in society.

What kind of images of women do we have, who is depicted, and what aspects of the female are chosen for representation? For example, private portraiture in sculpture is no longer found in the centuries after Iconoclasm, a tradition, which remained popular until the late Justinianic age and the beginning of the 7th century. Thus a discussion of the female in Byzantine society will first depend on the surviving visual evidence and then it has to take into consideration the historical period of production of each object or work of art it investigates.

Byzantium's inheritance is the classical and Roman world of forms and repertoire of images. Thus when studying representations of women we are basically dealing with this heritage of Greco-Roman subject matter. Portraiture was the most direct way to represent an individual and female portraits survive, as said above, only in the early centuries. Portraits of women have been found in large numbers in most cases in the funerary context. Thessaloniki is especially rich in painting and in sculpture (Fig. 2). In this type of monument we see women represented in the context of their family. They can be depicted either together with their husband as a couple, or, as in many funerary plaques, also with their children and in some cases as an extended family with additional related members. Outside the funerary context it is mainly the women of the imperial families that receive visual attention in the public spaces of the towns. In Constantinople statues were set up in the open squares of the city since the early days of its foundation. For example, the empress Helena had a statue in the Augustaion and from the later centuries we have several well preserved marble portraits of empresses such as Theodora and possibly Ariadne (Fig. 3)[3]. Although we do not know where these statues or busts were set up, they are the kind of portrait that can be categorized as public. In contrast to what can be a private portrait these women wear the imperial official head dress of their times –a raised covering with strands of pearls decorating it to make appear like a crown– and have a strict frontality characteristic of official representations. We should also not forget that in Constantinople at least a number of ancient statues were in view in several public places especially in the Hippodrome and the most famous of all was the chryselephantine statue of Athena towering over the city.

Another rich source of female imagery, especially in the early centuries of Byzantium, are the figures that derive from Greek mythology which are found on objects of secular use. Although these figures do not seem to have any direct relation with the lives of women in Byzantium, their lasting presence in the visual language should not be easily dismissed as something lingering from the past, but recognized as an expression of things feminine conveyed through well known mythological characters[4]. A popular figure, for example, was the goddess Aphrodite as she tends to her toilet, looking at herself in a mirror while fixing a lock of her hair. This gesture of female beauty and coquetry is associated with Aphrodite throughout the centuries. It can be seen decorating objects of personal use, as for example on the

2. Bust of woman with her family, 4th century (?), Archaeological Museum, Thessaloniki.

3. Portrait head of 'Ariadne', ca. 500, Musée du Louvre, Paris.

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4th century silver casket of Projecta in the British Museum[5]. On the front of this box, which was used to transport the fresh garments to be worn after the bath, Projecta is depicted looking in the mirror and while arranging a lock of her hair in the same way as Aphrodite above on the lid of the same box. Aphrodite arranging her hair is also the motif on the Dumbarton Oaks lapis lazuli shell pendant of a 6th-7th century necklace (Fig. 4)[6]. Some centuries later, in 10th century Byzantium, we still see a selection of female mythological figures on the ivory box in the Victoria and Albert Museum, the famous Veroli casket[7]. Among the various goddesses are also other famous women such as Helena, or Europa carried away by the bull or Iphegenia as she is being prepared for sacrifice (Fig. 5, 6). These figures symbolize another aspect of the female not unrelated to women's beauty and appeal, their subordinate place in relation to men, either as fathers, husbands or lovers. From the late 11th century onwards however, all these aspects of the female which were represented through classical figures and their myths, disappear and are replaced by a new type of female personage, the contemporary woman. These are still not identifiable individuals, however they depict women in situations and activities of contemporary society. What marks them as women of their own times is their dress and their actions. This shift is not clear why it takes place, it might be due to the surviving evidence which gives us a distorted image, but it also can reflect changes in attitude and outside influences western or eastern. For example, we have a number of dancing figures who from the 11th century appear on a number of luxury objects mainly on silver dishes in scenes of court activities and entertainment. The most famous are two dancers on the crown of Constantine IX Monomachos (Fig. 7). These figures have been differently interpreted by modern scholarship over the years[8]. Obvi-

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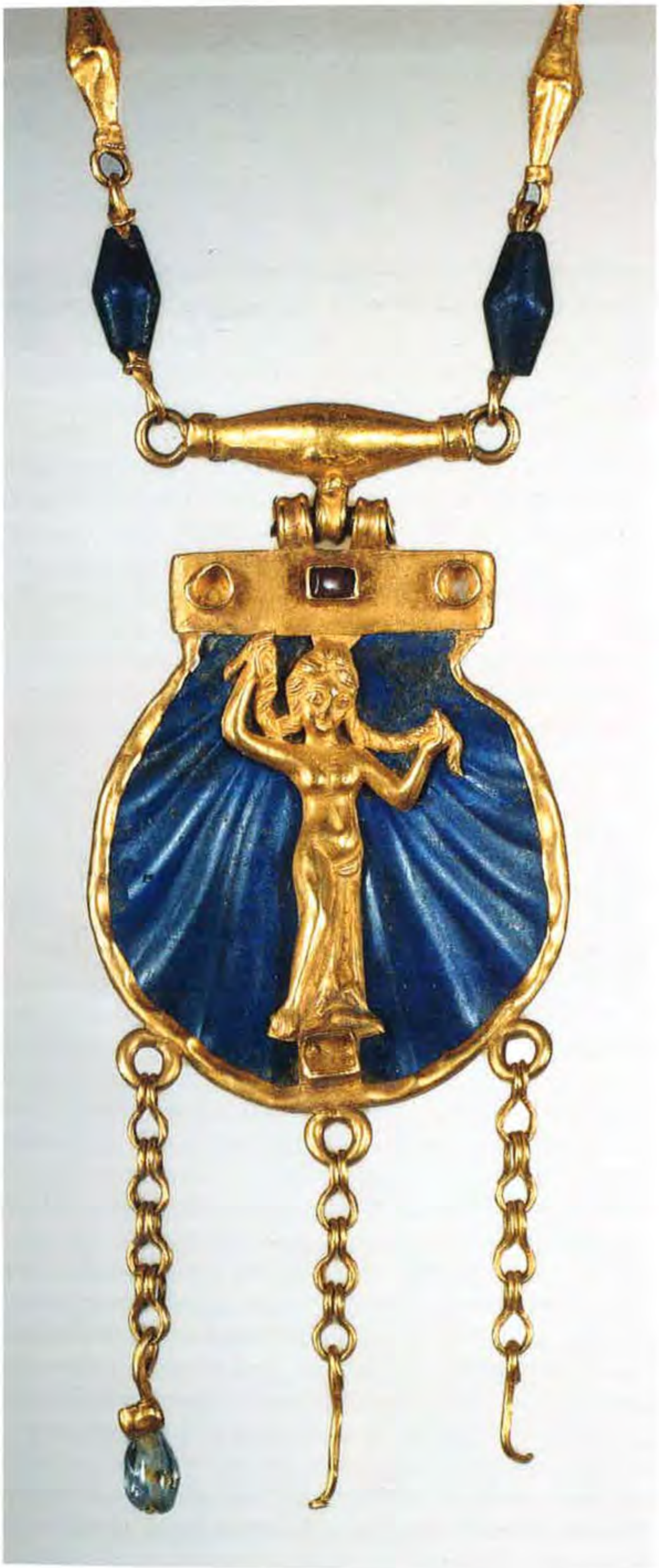

4. Lapis lazuli shell pendant with gold figure of Venus arranging her hair, early 7th century, Dumbarton Oaks, Washington D.C.

5, 6. Iphegenia being prepared for sacrifice, Veroli Casket, 10th century, Victoria and Albert Museum, London.

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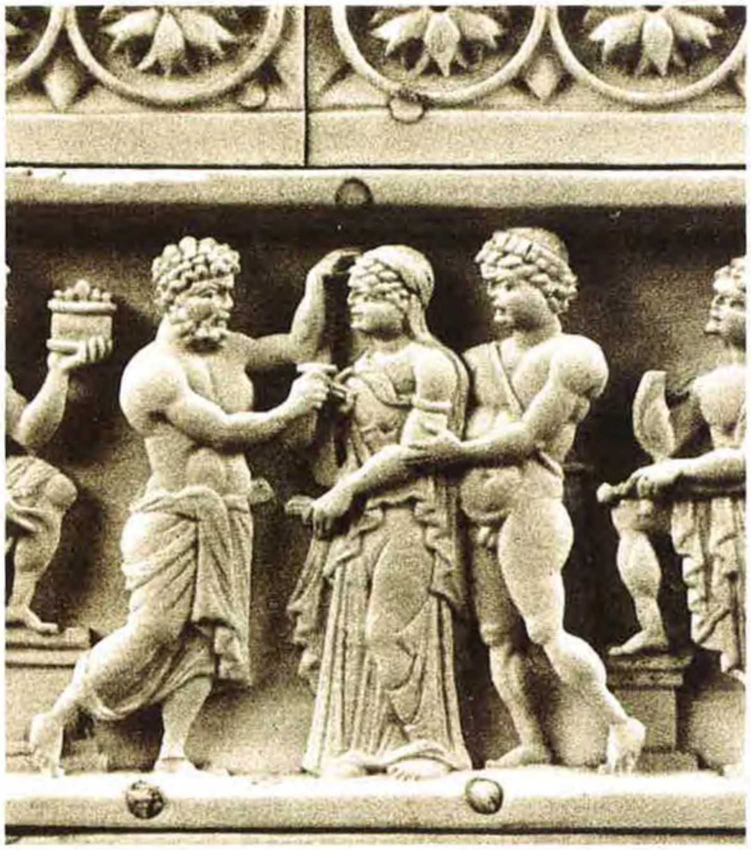

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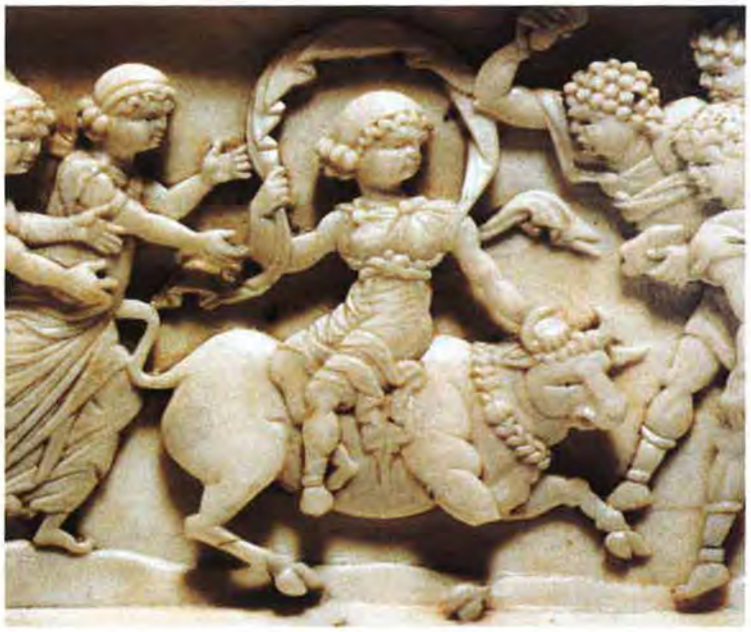

7. Enamel plaque with dancing figure from the crown of Monomachos, 1042-1050, Magyar Nemzeti Muzeum, Budapest.

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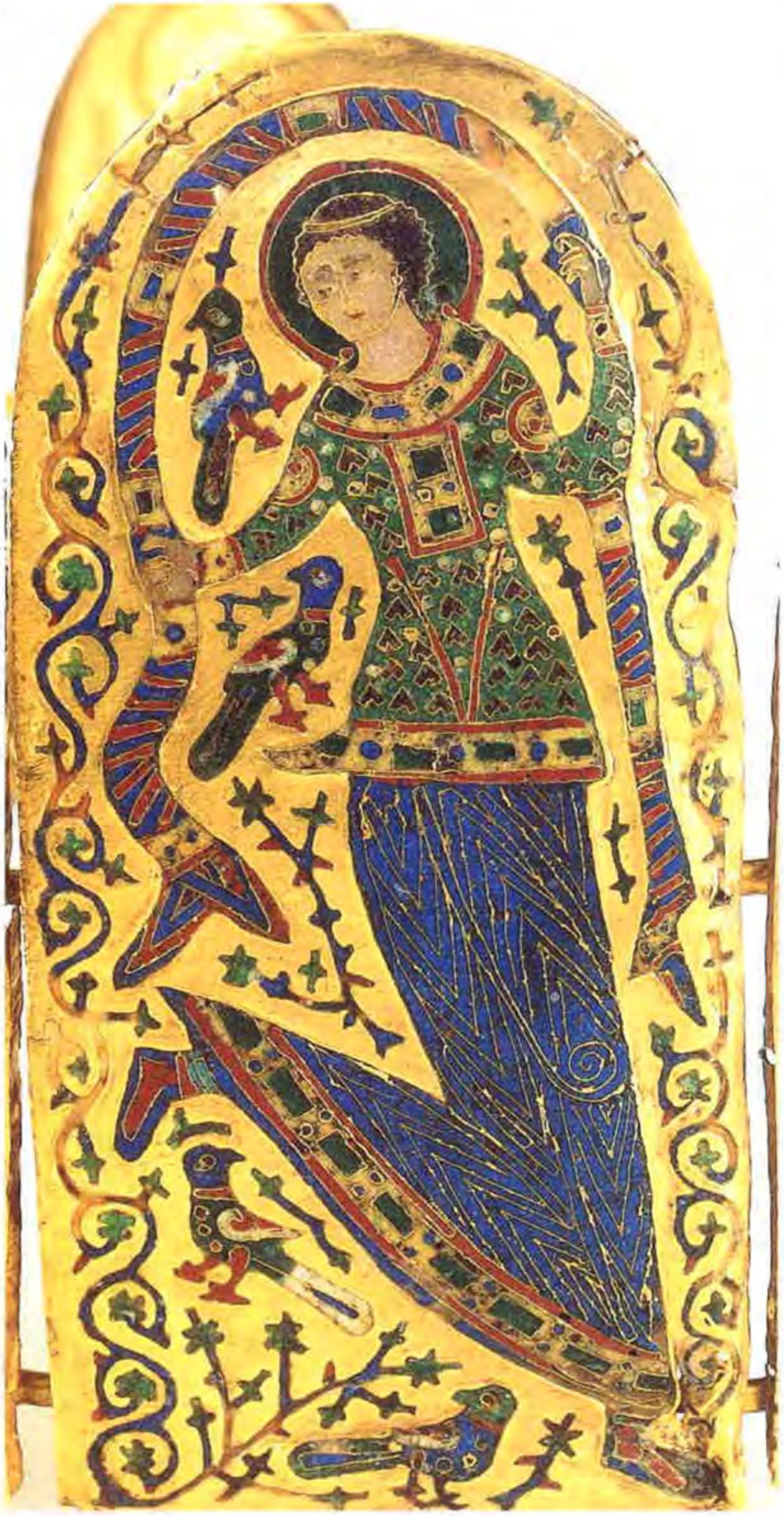
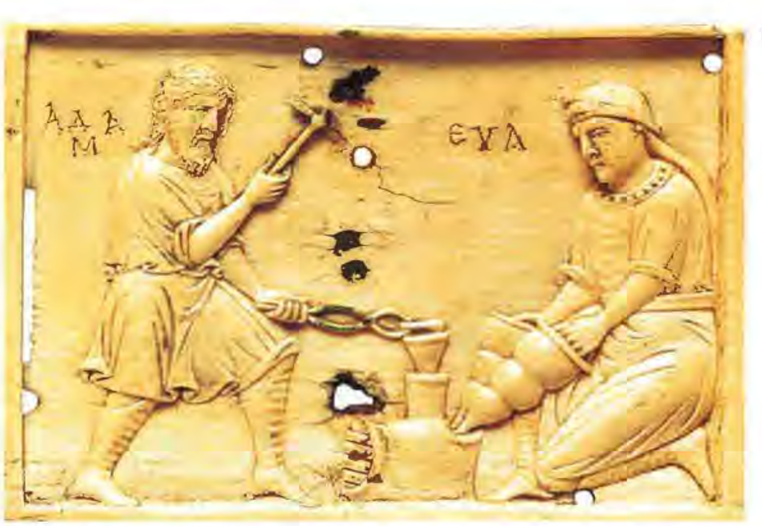


ously they are there to add something celebratory to the rather formal appearance of the emperors in the centre. Most likely they celebrate a victorious event for which also the crown was worn. But what is important for our discussion is that these festive figures are no longer shown through classical or classical-looking figure types but by women who wear Byzantine dress: a long skirt with a short tunic with long sleeves on top[9]. It is narrow around the waist adding elegance to the swinging and jumping figures and it also has a decorative collar and hem. The same change in dress and the performance of the dance can also be observed in the scene of the Dance of Miriam and her companions after crossing the Red Sea in the first Ode of the Byzantines psalters. One of the most extreme and contemporary in conception is the depiction of the dance of Miriam in the Vatican psalter gr. 752 of the year 1058 (Fig. 1)[10]. The women are shown dancing in a flattened circle holding each other by their raised arms. They are depicted each one in full stature displaying not only their rich and colourful silk dresses, sashes and hats but also the precise reverse step in the dance they perform. Their brokade dresses with the pointed long sleeves mark them as women of the court of this period. Thus through this anachronistic image of contemporary women the victory of the past is made a victory of the present. But these images of women still remain within the rich environment of the court where also such entertainment took place. Dance obviously was not restricted to the court. Weddings at all level of society were celebrated with music and dancing. Representations of these are almost none existent especially of the average person. There are a few examples on pottery which represent the everyday object and the common visual repertoire of images for these household dishes. This is an abstract visual language, which however is very expressive in its design and rather sophisticated. For example, a complete plate in the Benaki Museum (cat. no. 227) depicts a dancing figure, most likely a young woman, dressed in a wide skirt with castanets in her outstretched arms turning her body towards the left while her head is turned to the right. Her swinging stance is made clear by the turn of her body towards the left while her head is turned to the right[11].

Every day life activities in general are rare and can only be identified in an indirect way. For example among the ivory boxes there are a number of pieces decorated with relief plaques which have as subject matter the story of Adam and Eve. Although an Old Testament narrative, the events of their encounter with God have marked the life of all mankind. Thus they have become the prime example of a couple, of husband and wife. Their destiny to work for their survival on earth and their well being depended on their co-operation and life together as a couple.

For instance, on these boxes the scenes from Creation are usually shown at the top and around the sides the scenes from Paradise, their embarrassment and their expulsion. What has been elaborated beyond the Bible narrative by the addition of further scenes is the theme of them toiling. It is interesting to observe that both are actually sharing the work, especially in light of our discussion. Eve is shown with Adam working the earth, for example in a box in Cleveland or on the plaques in the Metropolitan Museum in New York[12] (see Fig. 5 p. 54). They are depicted gathering the grain and Eve is carrying a bundle on her shoulder. She is not shown for example, spinning the image that became traditional for the West. Byzantine women are known for their spinning and weaving[13] and this was also the kind of work that a women did perform as one of their contributions to the household[14]. Eve's role here is to participate in work, which is considered clearly not a woman's domain. She assists Adam at forging metal by blowing air with the bellows (Fig. 8). This is an unusual subject but actually a scene commonly found on these Byzantine boxes. In a few cases between Adam and Eva is the figure of a young boy labeled Ploutos (Wealth). These scenes could be seen as examples of the difficulties the couple could encounter in life and are used to suggest marital harmony through collaboration and hard work which will lead hopefully to a prosperous life. These boxes could have been possibly gifts to newlyweds. In these images Eve stands for the woman in Byzantium and she is given an important role to perform within the family. While before classical figures and stories provided examples to be emulated, so in this period the examples are derived from the Bible.

8. Ivory plaques from a box with Adam and Eve harvesting and forging, 12th century, Metropolitan Museum, New York.



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Biblical subject matter provides also with images of the most important role of the woman in Byzantium: motherhood. Motherhood was the most esteemed function of a woman and the rearing of the children her highest priority[15]. Especially with the high rate of infant mortality a woman spent many years of her life being pregnant and rearing children that to a large percent did not reach adulthood[16]. The most unusual representations are those of women giving birth. They are all in the series of Octateuchs that were produced and illustrated in the 11th and 12th centuries. One very nice example is in Vatican gr. 747 where Rebecca is giving birth to Jacob[17] (Fig. 9). Rebecca is shown twice in the scene: on the left she is seated pensive and sad next to her husband who is praying to God to make them fertile. There she appears dressed in the manner we know of most Old Testament and holy women with the long gown and a scarf over their hair. On the right she is shown in a seated position with her legs apart as she is giving birth. The child is visible as its head appears between her legs. It is remarkable that this very private moment is actually represented in such manuscripts which suggest an openness and free way of expression in matters of human emotions and relationships as that of a mother and child.

Motherhood in Byzantine art is visually manifested through the numerous images of the Virgin and the Christ child. All phases of that relationship can be found: from her tender embrace when holding the young child to the grief and

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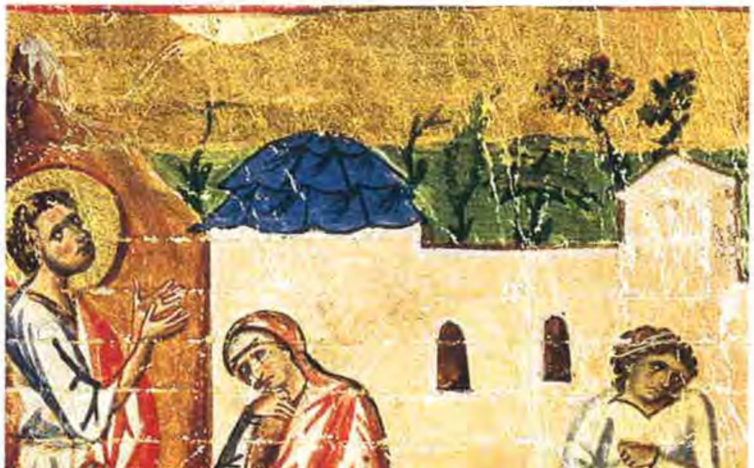

9. Illustration with Rebecca giving birth to Jacob, 11th century, Biblioteca Apostolica Vaticana, ms. gr. 747, fol. 46v.

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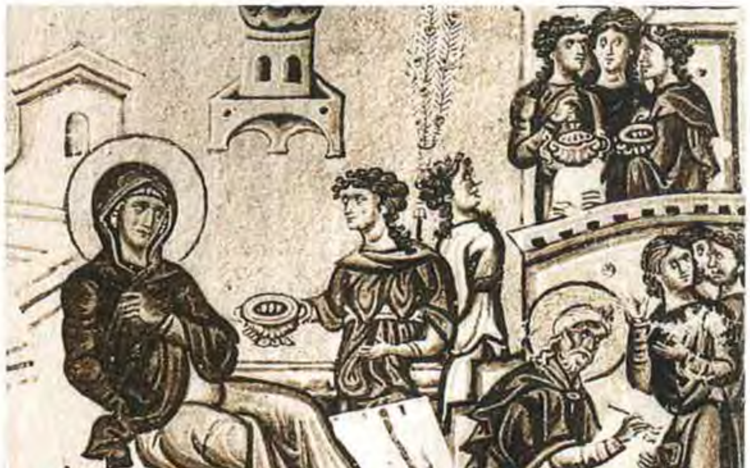

10. Illustration of the Birth of John the Baptist. Gospel Book of John II and Alexios Komnenos, ca 1128, Biblioteca Apostolica Vaticana, ms. Urb. gr. 2, fol. 167v.

lament of the mother at the death of her son. In this essay, however, I will limit my discussion to a few images of the young children after their birth, that of John the Baptist and of the Virgin. Both come from manuscript illustrations from the 12th century, a period with a plethora of examples. I have chosen these scenes because they depict together with the motherly gestures and care for the child, also the environment of the home. An image rich in details is the birth of John the Baptist in a manuscript in the Vatican (Fig. 10)[18]. Elisabeth has just given birth to John and is still reclining on her bed. She is attended by several maiden who prepare and offer her food to strengthen her. The hot water which was used for the birth and the bath of the child is still boiling in a cauldron while the child is being bathed by two women next to it. What is of great interest is the depiction of the crib next to the bed of the mother as it is being prepared to place the child after its bath. It is beautifully carved with small arched openings on its sides and curved legs which will allow it to swing the child to sleep. This is very much the home environment we wished we had more images surviving.

In the two copies of the *Homilies of James Kokkinobaphos*, one in Paris the other in the Vatican[19] there are numerous scenes of the Virgin child in the first years of her life together with her parents as both very attentively take care of her. One scene depicts Anna standing next to the bed where the little Virgin is lying, and placing a blanket to cover her (Fig. 11)[20]. She is shown a second time in the same illustration seated at the end of the bed tenderly embracing the small girl. A maiden attendant is looking at them. Through this illustration we can visualize the bedchamber where the child was kept as well the bed and sheets that were used. The sheet for example that the baby Virgin is lying on is beautifully embroidered at the head and feet areas very much in the tradition that continued to exist until our days. A last theme to be explored with representations of women

11. Illustration of the childhood of the Virgin, Homilies of James Kokkinobaphos, 12th century, Bibliothèque Nationale, ms. gr. 1208, Paris.

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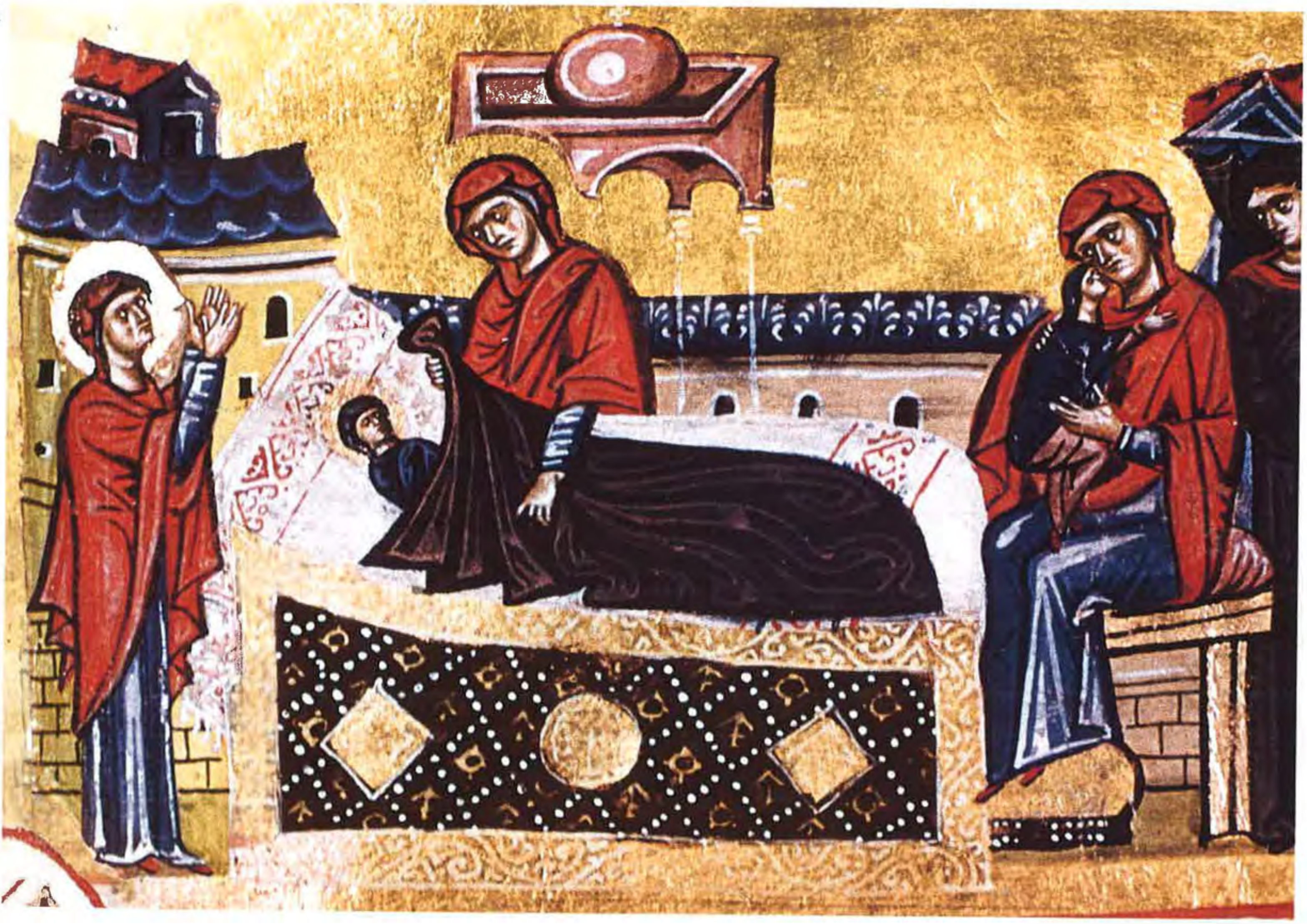
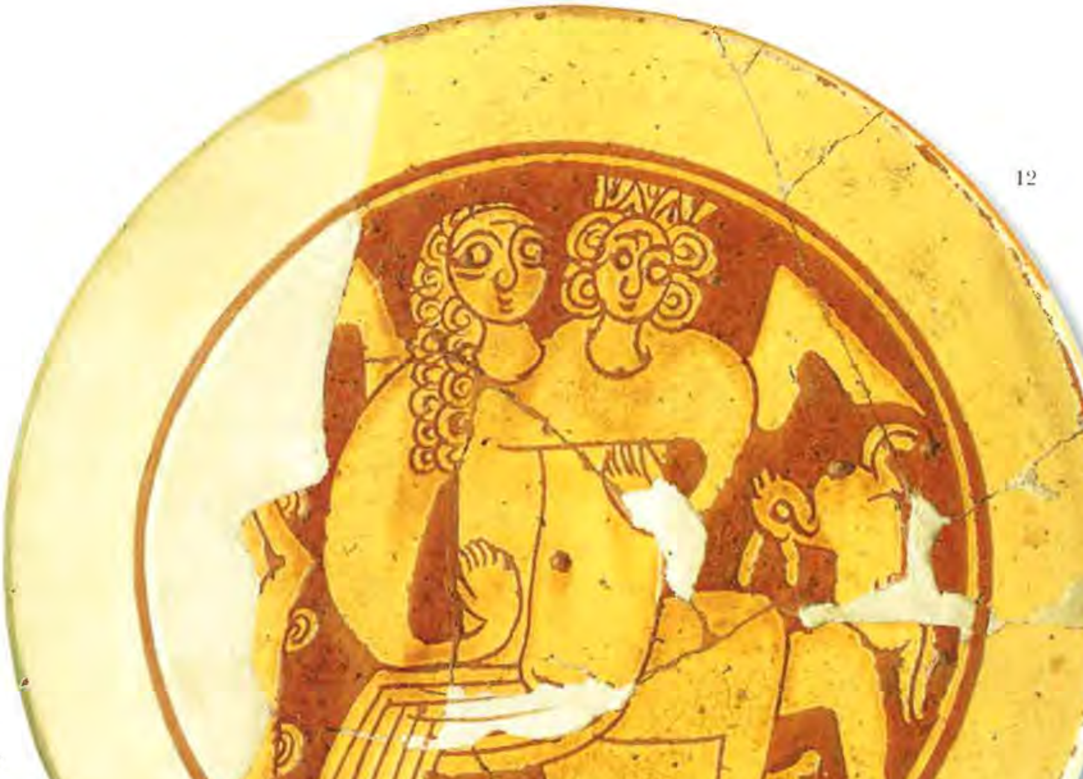


12. Ceramic plate with lovers, 13th century, Archaeological Museum, Ancient Corinth.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is that of love. Young couples are depicted on a number of dishes in silver as luxury objects of the 12th century as well as on ceramic dishes, as the famous dish from Corinth of a century later (Fig. 12)[21]. In these bowls or plates the couple sitting together is placed in the centre interior of the dish. There are for example two dishes in Moscow where the young man is playing a harp and the young woman is seated very close to him listening and possibly singing along[22]. These are moments of courting represented with contemporary figures and not as we find them on the Veroli caskets with famous pairs from Antiquity. On the plate from Corinth the couple is shown in an embrace. The young woman with her long skirt is seated on the lap of her lover who is himself seated on a folding stool. Nature surrounds them made clear especially by the jumping hare, which is also a symbol of fertility and a reference to their sexual relationship. It is one of the most 'modern' images of Byzantine art not only in terms of style and line but also of the freedom of expression in the relationship of men and women not imagined of medieval societies.

Reconstructing the role and place of women in Byzantine society through the visual record is not an easy task since the evidence is not straightforward. This essay has attempted through selected representations to reconstruct some aspects of their lives and to point out the change that occurred during the middle Byzantine period where the Classical vocabulary of female images was slowly transformed into a direct contemporary language

NOTES

1. A study of women in Byzantine society would be better addressed under the broader concept of gender: see in this case James 1997, xi-xxiv. However, the nature of the exhibition asks for a different approach.
2. Beyond the well known representations of empresses we have, for example, an illustration of the 9th-century landowner Danielis as depicted in the 12th-century illustrated manuscript of the *Chronicle* of John Skylitzes, fol. 102r (Grabar, Manoussacas 1979, pl. XIX and fig. 110).
3. Head of Theodora: Milan, Castello Sforzesco, Civico Museo d'Arte Antica, Inv. 755 in *Age of Spirituality* 1979, p. 33, no. 27. Head of 'Ariadne' Paris, Musée du Louvre, Inv. R. 7.1525 (*Age of Spirituality* 1979, p. 30, no. 24).

4. References to ancient mythological figures, used in this eclectic way are also found through out the textual sources.

5. *Byzantium* 1994, p. 33, no. 10. *Age of Spirituality* 1979, no. 310, fig. on p. 331.

6. Ross 1965, no. 12.

7. Beckwith 1962.

8. *Glory of Byzantium* 1997, pp. 210-212, cat. no. 145, with bibliography. Kiss 2000, pp. 60-82.

9. Dancing figures which can be found in psalters in connection with David's triumph and in the Octateuchs in the after the Crossing of the Red Sea undergo also a similar change in dress as well as in the depiction of the dance itself.

10. Wald 1942, *Glory of Byzantium* 1997, p. 206-207, cat. no. 142.

11. See cat. no. 227, where there is the related bibliography.

12. *Glory of Byzantium* 1997, p. 234-236, cat. no. 158.

13. *Book of Job*, Paris, Bibliothèque Nationale, ms. Gr. 134, fol. 184v, in Mathews 1998, fig. 59. Spinning and weaving was a task of the women either at home or as part of the textile business in workshops. Well known are the textile workshops in Constantinople where women were include in the organized system of guilds. Their guild held an annual fair where the women not only presented and sold their textiles but also celebrated that day with a festival where the women also danced. See note 14 below.

14. Laiou 1986.

15. Laiou 1981, p. 235-236.

16. Laiou 1981, p. 236.

17. Weitzmann, Bernabo 1999, Vat. ms. fol. 46v, fig. 355.

18. Vat. ms. Urb. Gr. 2, fol. 167v, Biblioteca Apostolica Vaticana (*Liturgie und Andacht* 1992, pp. 138-141).

19. For example in the *Homilies of James Kokkinobaphos*, Vat., ms. Gr. 1162, fols. 29r, 38v and 43r (Stornajolo 1910).

20. Paris, Bibliothèque Nationale, ms. Gr. 1208 (*Byzance* 1992, pp. 361-362, no. 272).

21. *Glory of Byzantium* 1997, cat. no. 192.

22. Darkevich 1975, figs. 3, 4, 46, 47.

IOLI KALAVREZOU
Professor of History of Art
Harvard University

1. Detail of a bone casket, middle or late 10th century. Paris, Musée du Louvre (cat. no. 655).

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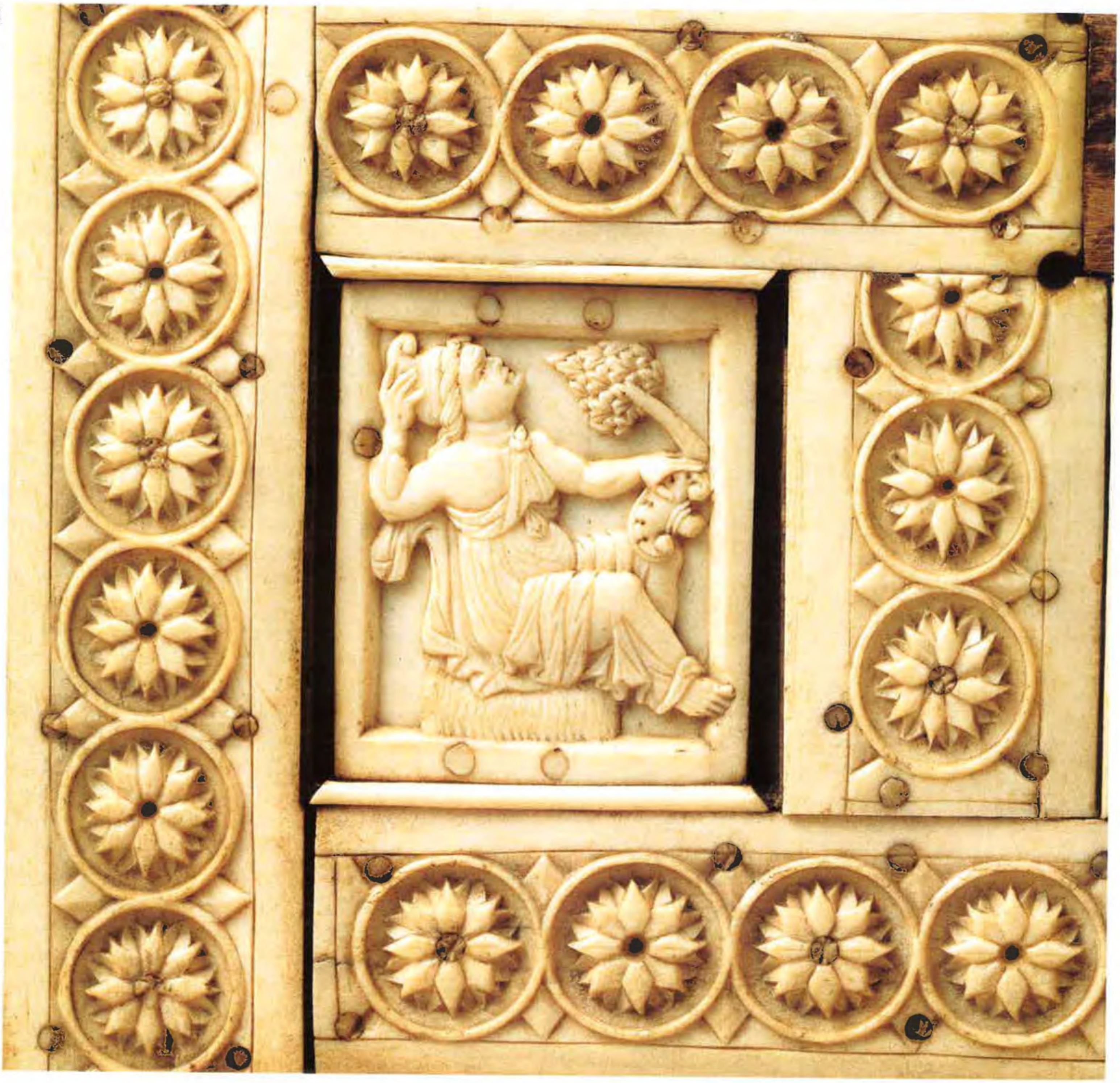

ASPECTS OF EVERYDAY LIFE AND PREFERENCES

A SURVEY OF TEXTS OF THE MIDDLE BYZANTINE PERIOD

Fifty years since its first publication, Phaidon Koukoules's, *Vyzantinon Vios kai politismos* –a pioneering work in its time– has not yet been replaced, although the study of Byzantine everyday life has become by now an important field of investigation. We are indebted to Koukoules for gathering an immense amount of primary data; we also owe him an epistemological innovation, for Koukoules studied the Byzantine civilisation by methodological means and terminology drawn from Ethnography. Over the decades research on Byzantine civilisation has developed impressively and has been enriched with analytical tools borrowed from a wide spectrum of the social sciences. We are now much better informed about Byzantine civilisation in general, and about specific issues, such as the material conditions of everyday life or the circumstances that permitted or demanded the production of texts or objects. However, unlike what Koukoules thought half a century ago, it is obvious now that the available evidence cannot support a general synthesis on Byzantine civilisation. Against Koukoules's vivid descriptions of Byzantine everyday life, in which chronological or textual accuracy is not always respected, research has become much more detailed, pays attention to time and space, and discusses the precise features of the sources. Moreover, modern scholars are reluctant to accept generalisations, stress the fragmentary character of the data under investigation, and endeavour to examine the evidence within its wider context.

Any kind of source can offer evidence relating to daily life and civilisation. Historical writings and hagiographic narratives, letters and essays, poetry and rhetoric, archival and legal sources, as well as inscriptions, artefacts and monumental art, archaeological finds preserve, whether individually or in larger homogeneous or synchronic groups, information about Byzantine daily life and more specifically about the everyday realities of each period. Scholars, thus, possess a large body of data, which have to be classified in such a way as to form an organised entity. However, research is often undermined by the sources themselves. How accurately, for example, do texts imitating the style and vocabulary of earlier literary models describe the realities of their own time? How are we to understand the realities under archaising vocabulary or the specific function of objects common in contemporary societies? How comprehensive is the picture conveyed by texts recording the life and deeds of the founder of a monastic community, that extol the ideal of austerity and the rejection of material goods? Is, eventually, archival material the only source that offers reliable, quantitative data? However, even if documents provide us with information of value for its clarity and accuracy, it is the fluidity of narrative sources that offers the necessary nuances which depict the particularities of a historical period.

In what follows, I shall attempt to convey just a few of these nuances, which illustrate with some degree of fidelity, I believe, qualitative characteristics of everyday life, trends, attitudes and preferences.

The hagiographic texts are good indicators of the realities of their time. They may not always provide accurate information —occasionally they provide no information at all— about the actual prices of goods, the equipment of a household industry, the arrangement of the space of the house or the items used by the extended Byzantine family in its daily life; they do, however, reveal the atmosphere of their time. From the huge volume of Byzantine Lives of Saints, I single out the unusual cases of four saints, who were not founders of monasteries or monks, their relations with the monastic centres were rather casual, and they gained sanctity while living amidst the turmoil of secular life. Though marginal figures, with regard to the regular characteristics of hagiography, the four saints have been worth of hagiographical biographies that preserve important evidence for everyday secular life.

The Life of Symeon the Fool *(salos)*, who lived at Emesa in Syria in the 6th century, introduces us to the colourful world of Eastern Mediterranean cities during the last years of Late Antiquity. Rejecting regular monastic life, Symeon appeared in Emesa with the aim of offering moral instruction to its inhabitants through provocative behaviour. Being himself on the margins of the established modes of spiritual guidance, Symeon kept company with the marginal inhabitants of the city. His audience was made up of beggars, *2. St Andrew the Fool (Salos). Wall-painting, 12th century. Engleistra of St Neophytos, Cyprus.*

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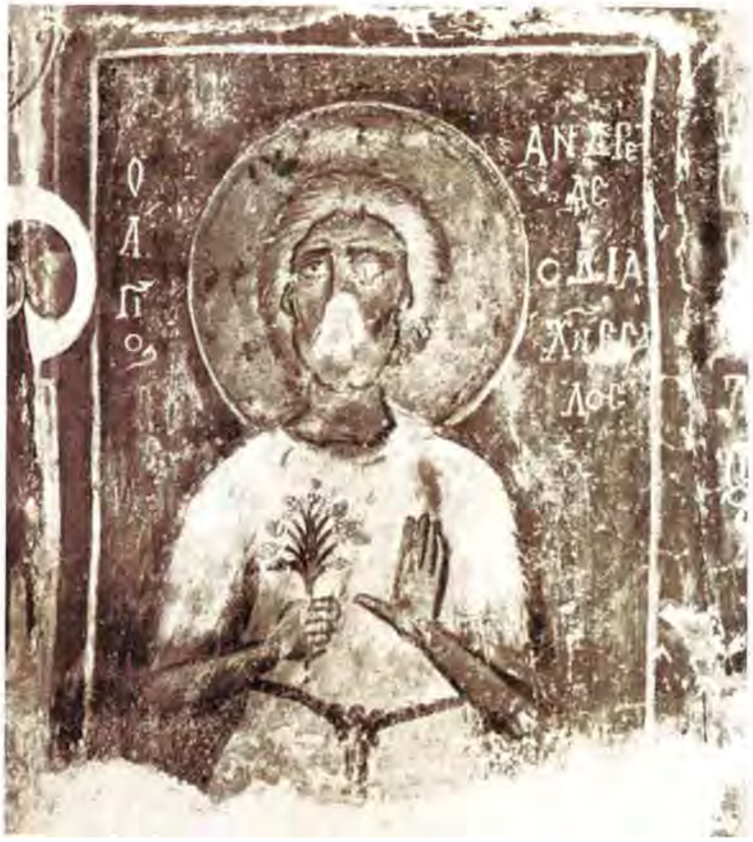


witches and prostitutes, prestidigitators and actors, of humble craftsmen and poor professionals. The hero and the minor characters of the narrative move in the streets and bustling marketplace of the city, spend their time in wine-shops, frequent brothels and the theatre, play team games and know each other well. Incidentally the text refers to objects of professional, domestic or more general use, and there are precise and detailed descriptions of the spaces in which the events of the Life take place. The daily lives of the destitute and marginal inhabitants of 6th-century Emesa appears to have unfolded in the public open space of the city. Alongside the saint, Emesa plays a leading role in the narrative (Fig. 1-2).

Another city, Constantinople, plays also a leading role in the Life of Andrew, another saint Fool for Christ. The author of the Life asserts that the saint lived in the 5th century, but information and elements of the narrative assign the text to the 10th century. The Life of Symeon was the hagiographic and narrative model for Andrew's Life, and the author follows it faithfully: similar episodes that take place in comparable settings are described with the same vocabulary. Like the Syrian saint, Andrew is to be found in wine-shops and keeps company with inn-keepers, frequents brothels, appears naked in public, is abused by youths wandering the streets, and many of the episodes take place in the market of Constantinople. Despite his efforts to achieve a convincing reconstruction of the atmosphere of 5th-century Constantinople, and especially from the standpoint of an extremely provocative saint, the author of Andrew's Life is betrayed by his own pen. Andrew's visit to the church of the Theotokos of Blachernai, where the saint has a vision of the Virgin as he prays, is appropriate to a Middle Byzantine context. The pair of spiritual father and disciple, here Andrew and Epiphanios, is another feature that characterises Middle Byzantine writings, particularly when, as in our case, the two individuals are placed outside any organised ecclesiastical or monastic community. In the long narratives that take up the larger part of the Life, Andrew is presented as teaching, debating, and expounding theological views at banquets or in private company. The settings of these episodes are the residences of wealthy Constantinopolitans, which are more appropriate to a Middle Byzantine context. To the open public, urban space of Late Antiquity as set forth in the Life of Symeon, the Life of Andrew offers in contrast another, later model of everyday life which is defined to a greater extent by the privacy of interior spaces.

The hagiographical routes that lead from the public space of the 6th to the private space of the 10th century proceed by way of the Byzantine provinces. The Life of Philaretos the Merciful transposes us to the realities of Paphlagonia in the 8th century. This text, too, contains vivid descriptions of everyday life, in this case the life of the countryside. Farming forms the background against which the majority of the episodes of the Life are unfolded: ploughing and reaping, transporting and grinding cereal crops are the main subjects around which the charitable actions of Philaretos are carried out. Buildings and life in the house of the noble Philaretos are of little interest to the author. Only a single luxury object is mentioned in the Life, the ivory table preserved in spite of the generosity of its owner. The text provides no further information about this artefact, but it may be conjectured that the table was in the possession of the family for many years, and may even have been inherited. With regard to the family residence in Constantinople, where Philaretos spent the last years of his life after the marriage of his granddaughter to the emperor Constantine VI, the text provides only one factual information, the triclinium in which Philaretos entertained his guests to a formal dinner.

Little factual data regarding everyday life is provided by the Life of Basil the Younger, a Constantinopolitan saint of the 10th century. The city plays a leading role in the text: the Hippodrome and public places, churches and monasteries, palaces and various city neighbourhoods form the topographical background of the narrative. The saint's disciples include slaves in the households of courtiers, the courtiers themselves and their families, monks and nuns, farmers and witches, various professionals and craftsmen. Basil is presented as the spiritual guide of high court officials and even of members of the imperial family. As in the Life of Andrew, episodes of Basil's Life that involve groups of characters unfold in private spaces. Both saints meet with their disciples in the houses where they are staying, in the homes of people seeking a blessing, in the residences of court officials, even in the imperial palace.

However, this ambience of privacy which characterises Middle Byzantine Lives of Saints is not supplemented with detailed or accurate descriptions of interior display or of items of everyday, domestic use. Two particular items are mentioned in the Life: Basil the Younger's spiritual child stole a very expensive –thus a probably lavish– belt and he was punished by losing the lid of a casket of equal value. On the other hand, the saint was a guest in Constantine the Barbaros' house, a court official whose residence would have been in keeping with the social and economic importance of its owner. Nevertheless, the text provides hardly any information about the form and plan of the house, the function of its different spaces or the objects to be found in it. We merely learn that Basil was given a room containing rudimentary furniture: a bed, a lamp, a table. We may assume by the text that Constantine's residence consisted of a main building, in which Basil was a guest, and a courtyard comprising various constructions, such as a storeroom and accommodation for the staff. It was in this courtyard that Basil received his disciples in the afternoons, out of the main building but within the area of the residence. The maid Theodora, the faithful servant of the saint, took always care of Basil's stool, while his disciples attended the spiritual teaching of the saint presumably seated on the ground or on the low benches in the courtyard.

The frugality of the private spaces described in the Life of Basil is matched by the testimony of the Life of Andrew. We learn from the latter that the saint's disciple, Epiphanios, who seems to have been the son of a wealthy family, cooked his daily food by himself in his own bed-chamber. These elementary conditions are, of course, in accordance with the main scope of the texts, which stress the necessity of rejecting material life in order to achieve the soul's salvation. However, their evidence corresponds probably with the daily reality of a modest economic and social group of the inhabitants of Constantinople in the 10th century. Craftsmen, small merchants and tavern-keepers, those who possessed small landed property, those who lived in rented housing in the capital could easily identify themselves with the minor characters of the Lives; it was to this audience that these texts were addressed. For this audience, luxury furniture and objects, marble tables, golden seats, balconies and canopies, lay in the realm of dreams, in the palaces of Heaven, where the souls of the righteous ate rare fruits and drank excellent wine. If we consider evidence relating to the Byzantine middle classes as provided by archival documents of the 12th century onwards, our impression of frugality is confirmed in the long run.

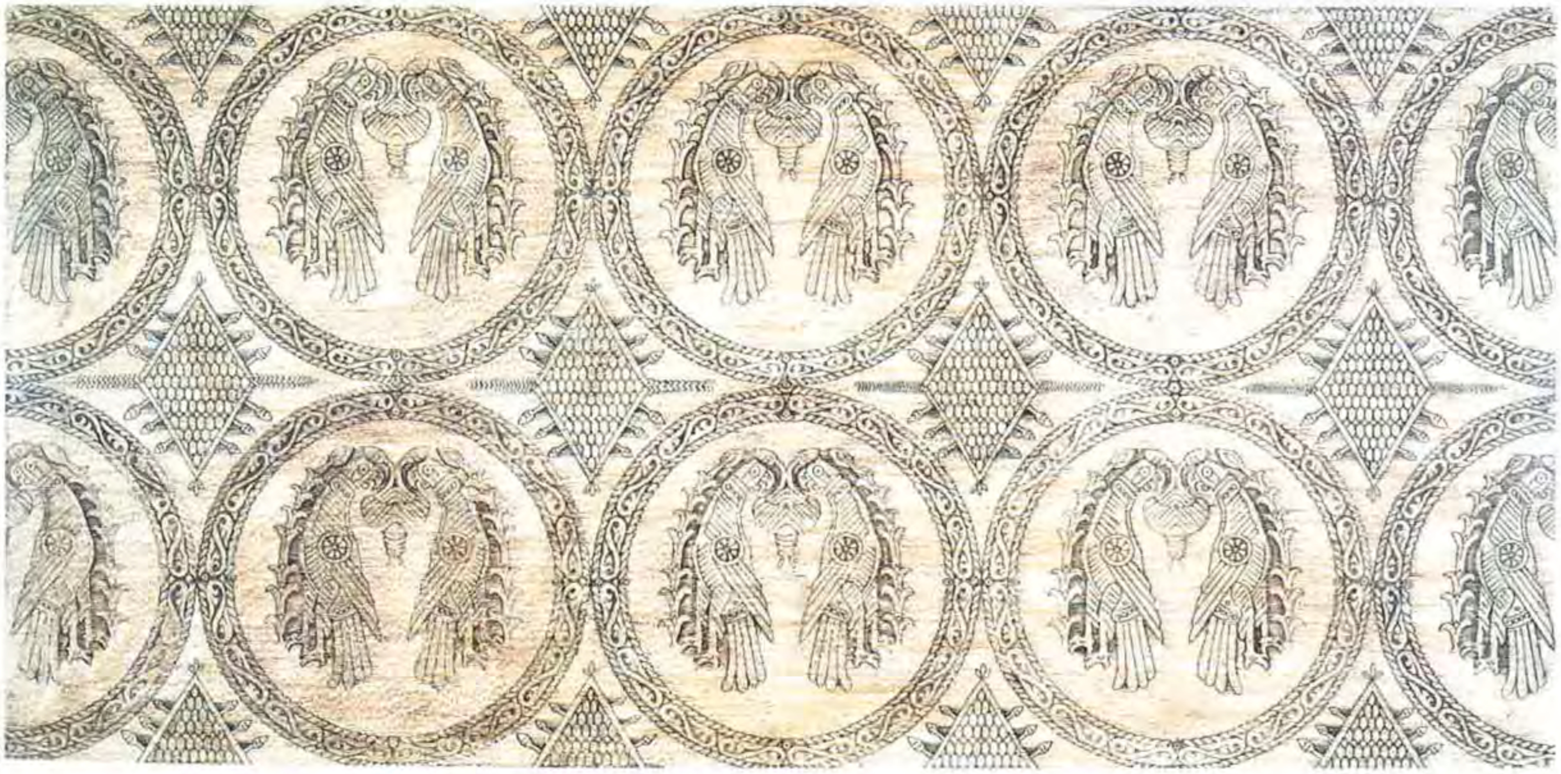
In the 10th century, however, another social group used ivory caskets and gold cups with allegorical figures and inscribed epigrams, commissioned precious cross-reliquaries, and made gifts of luxurious manuscripts. Even though this may have represented the investment of surplus, the court officials supported artists and scholars who were called upon to give form to the power and grandeur of the Empire. The turn to Antiquity in the 9th century is a complex phenomenon; we note here only that it was also an appropriate choice for expressing the unity of the imperial magnificence. The artists borrowed their models from the Hellenistic and Greco-Roman figurative tradition. Mythological scenes, individual representations of imperial glory, and decorative elements were used to create works of secular art. Religious art incorporated forms, compositions and colouring to render the theological message after the restoration of the icons.

The author of the Life of Andrew the Fool was not alone when choosing the 5th century as the backcloth for his hero's career, and turning to Late Antique literature as a source of inspiration and in search of a narrative model. As with the visual arts, literature saw the return to forms of linguistic expression and discourse, from which earlier tradition had distanced itself. The reasons are manifold. We may merely recall the systematic copying of manuscripts from the middle of the 9th century. At first as an attempt to transcribe the antique uncial to the contemporary minuscule script, reapproaching the ancient texts gave rise to the renewal of interest in ancient knowledge and literary expression.

The reconstruction of two book collections of the period is mainly based on marginal notes in surviving manuscripts and dedicatory epigrams. The libraries belonged to eminent scholars such as Leo the Mathematician and Philosopher, famous for his scientific knowledge, or Arethas, the earlier Byzantine Platonist. The case of Patriarch Photios and the circle that shared with him the reading of ancient authors is exceptional. His *Bibliotheca* or *Myriobiblon*, that is the collection of 280 analyses of pagan and Christian literary texts, proves a broad knowledge and familiarity with literary tradition.

We do not know how many people had access to the books contained in the *Myriobiblon*; nor do we know whether these books formed a single library, much less whether this library belonged to Photios personally. However, reading was among the everyday duties of clerics of lower hierarchical status than Photios and his intellectual companions. The monastic regulations stipulate reading on a daily basis. The recommendations of Theodore the Studite are recalled, rather freely, by Nicolaos Kataskepenos, who in the 12th century registered in the Life of Cyril of Philea the saint inciting his disciples to read carefully and attentively. While still a young man, Andrew the Fool often visited Saint Sophia to read the Lives of Saints, and in the 11th century Kekaumenos advised his son, who was preparing for a military career, to read alone, regularly and in their entity books useful to an officer. What he says on the subject is a good indication for the kind of books he considered useful: the Old Testament is a source of information on military affairs, the New Testament has much to teach, edifying stories are outstanding for the example they offer. Kekaumenos's personal library may have been confined to the Holy Scriptures, but the list of books of the monastery of Stoudios was probably much more extensive. At this point, it should be noted that the cost of books was relatively high, even for manuscripts by no means luxurious. In 888, Arethas paid fourteen gold coins for the manuscript of Euclides and in 895 he paid twenty-one gold coins for the six Platonic *Tetralogies* — a sum equal to two years' wages for a manual worker.

In the 11th century, high-ranking officials and landowners could afford to invest part of their income in commissioning or buying books. In 1059, Eustathios Boelas bequeathed his personal library to the church he founded near Edessa in Mesopotamia. The list includes 80 titles, 68 of which may be classified as books useful to the running of an ecclesiastical foundation. The remaining 12 books regard secular education and include six handbooks (a grammar, a book on the interpretation of dreams, Aesop's fables, and three works of history writing). Only two books might be read for pleasure: the *Vita of Alexander of Macedonia*, and *Leukippe and Kleitophon* by Achilles Tatius. The latter is the only literary work recorded around the end of the 11th century, amongst the many books that came into the possession of the constantinopolitan monastery of Christ the Panoikteirmon by various means: a bequest from its founder, Michael Attaleiates, purchase and donations. The catalogue of this library is



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3. Reconstruction drawing of a piece of cloth, 11th century. From an excavation at Ayios Achilleios, Mikri Prespa. Thessaloniki, Museum of Byzantine Culture.

contained as a codicil to the Regulations, which were compiled by the founder. However, it is not clear whether the books he donated personally to the monastery comprised the whole or only part of the family library.

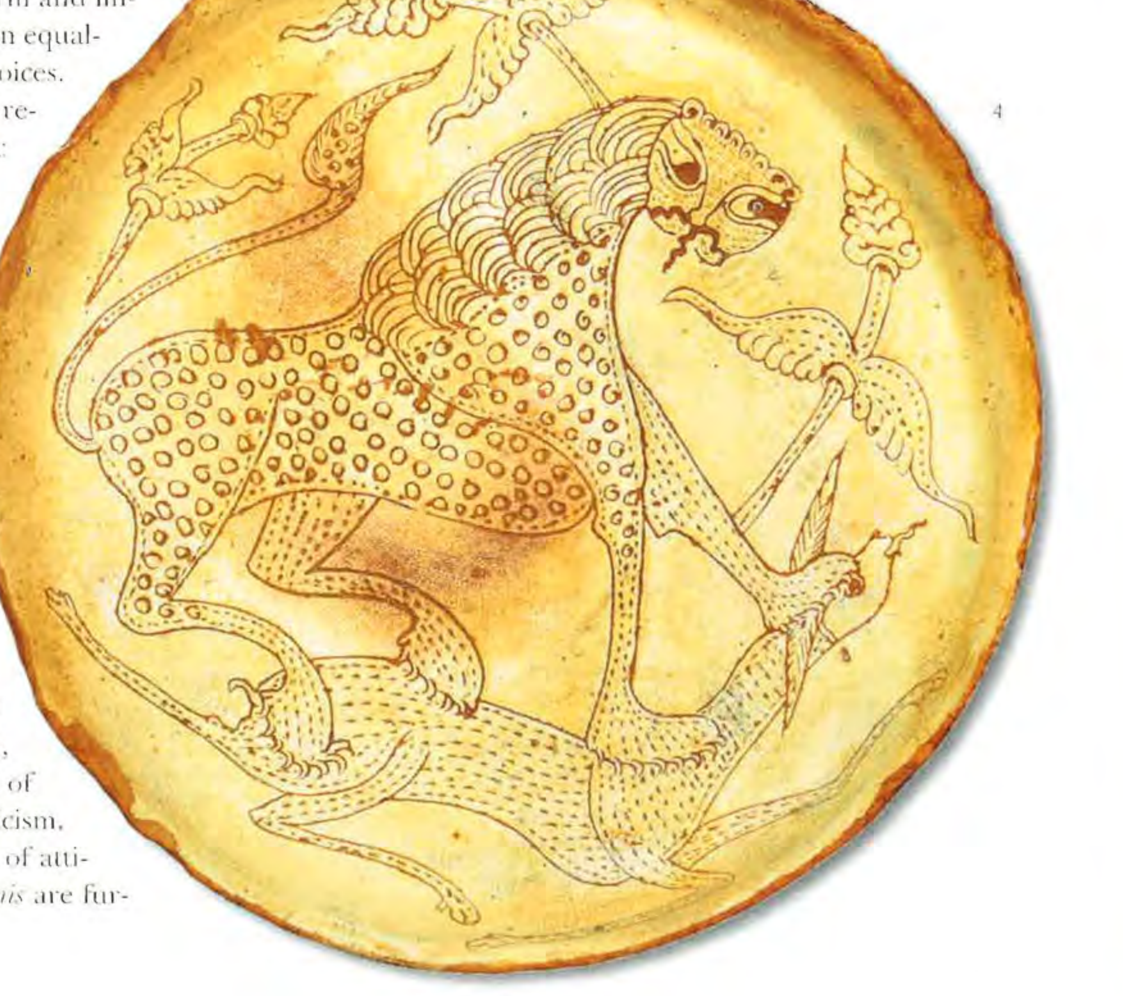
Though he furnishes detailed information about his education, Michael Psellos says nothing of his personal books or the places where he studied all those mentioned in his autobiographical digressions. During his early studies, Psellos studied classical literature and philosophy, in which he includes mathematics and physics. Later, the Neoplatonists provided him with a personal outlet for his intellectual concerns; pagan and Christian rhetoric helped him to formulate his personal code of expression; the Hellenistic novel provided him with the vocabulary to give expression to his sensitivity. His studies gave him the ability to organise his goal, that is the perception of the cosmos as a whole and to formulate his aesthetic choices. The unity of the natural world and the world of ideas seems to have been part of Psellos's everyday life. It is the key, as he suggests himself, for understanding his affectionate attitude towards his mother, his daughter, his grandson; his perception of the human body; his disposition to confessing; his frank anger and the expression of his contempt. His perception of the material and spiritual as a unity explains also his viewing works of art as the products of spirit and inspiration, which gave inner meaning to the matter. Psellos's perception of art was unique for his time, whether expressed in his rhetorical works or in his attitude as an art collector: Psellos was so moved by icons, not only because of the holy person depicted in them but because he admired their style; in several cases, he writes, 'I was so attracted by the beauty of an icon, that I could not control myself, and I confess that I stole it'.

An intellectual par excellence and a writer, Psellos dealt with an impressive variety of subjects, choosing the appropriate style according to the content of the text and his audience. His personal career –a civil servant, bureaucrat, counsellor to the emperor, teacher and monk– shows that by the 11th century a wide range of possibilities were available for an ambitious and exceptional personality. The variety of the literary styles and the choice of careers are good indicators for the social diversity and, therefore, for the multitude of cultural tendencies from the 11th century onwards. As far as the ancient culture is concerned, we may note that Psellos and, some decades later Anna Komnena, incorporated in their writings references to ancient literary works as well as modes of expression and vocabulary. However, they did not use this material in the traditional sense, that is the mere imitation of ancient models, but they introduced a creative dialogue with their sources.

By the end of the 11th century, the ancient culture seems to have already been completely assimilated by scholars. The new tendency is represented by the gradual introduction of the exotic and popular into the literature. Translated from the Arabic original, the novel *Stephanites and Ichnelates*, is a moralising allegory in which animals play the main role. The text is organised in a series of sophisticated and yet naïve tales, some humorous some dramatic, and is addressed to an audience capable of enjoying the affected simplicity of them and the unexpected settings of the episodes. Along with the renewed interest in Aesop's fables, and the visual motifs borrowed from the Eastern neighbours of Byzantium, *Stephanites* brought the strange animals, the mythical plants and the unusual colouring into the iconography, religious or secular. Although simple with regard to its components, Byzantine exoticism was not a popular creation. We need merely recall that Symeon Seth, the translator of *Stephanites*, was Alexios I Komnenos's physician and imperial astrologer.

In the 12th century, the quest for the unexpected was introduced in poetry through the deliberately downcast repertoire, the popularising vocabulary and the crude allusions. The basis of the 'naïve' poetry is the political, fifteen-syllable meter, which became the common metre in works of various genres. Satires and parodies are the most characteristic products of a period in which scholars like John Tzetzes and Theodore Prodromos experimented with literary genres.

The poet Prodromos, author of theological and philosophical treatises, and encomia for members of the imperial fam-



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4. Glazed plate with a depiction of a lion pulling down a deer, from the Pelagonnisos-Halonnisos shipwreck, middle of the 12th century. Archaeological site of Nea Anchialos, Magnesia.

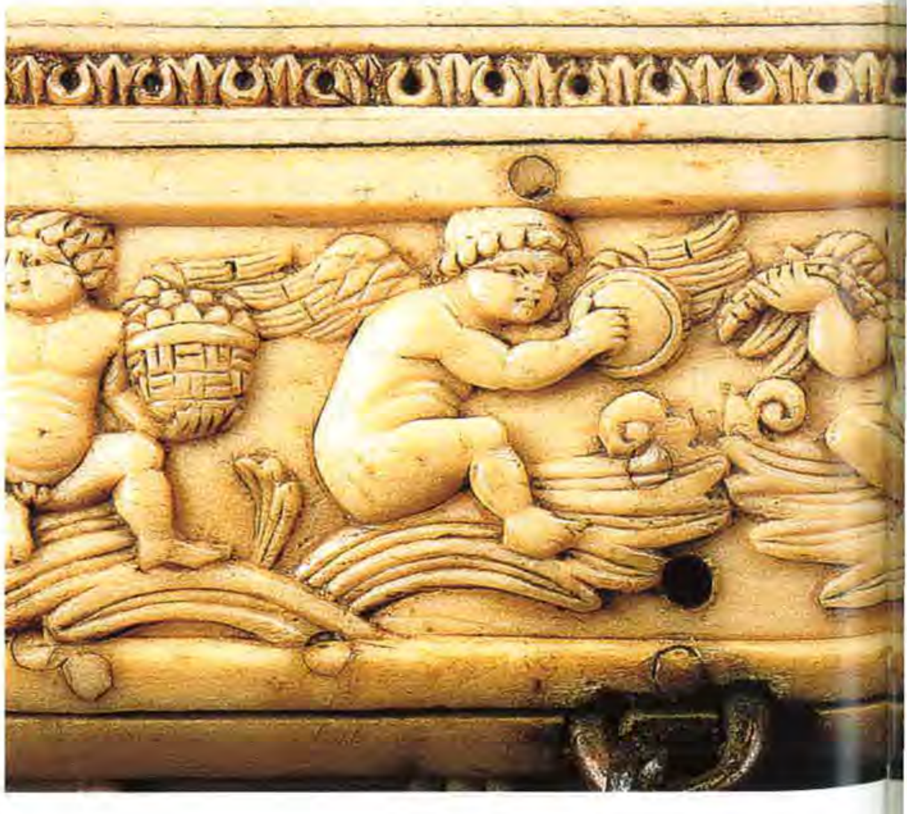
ily, of a love romance in verse, did not hesitate to adopt an extreme, deliberately rough idiom for his series of satirical verse petitions. These poems, with their scandalous phraseology and commonplace repertoire, were addressed to the emperor or some other member of the imperial family —that is to a specific audience prepared, presumably, to indulge in experimentation. The quest for new means of expression combined with the more liberal use of literary forms, can be detected in the correspondence of Tzetzes, an impressive body of letters in which the author deals with numerous subjects, each adapted conforming to the recipient's status and taste.

The endeavour to differentiate content, form and linguistic tool reflects the need expressed by an equally varied public for a wide range of choices. However, it is not always easy to define the recipients. How can we circumscribe a public receptive to the sober comments on Homer, while adopting highly affected, colourful garments? Who was the audience of the *Digenis Akritas*, the long metrical poem in political verse, which has a learned narrative structure and incorporates elements of oral tradition? Whoever the original recipients may have been, the *Digenis* is known to have circulated rapidly and widely. The poem is already mentioned in the 12th century by *Ptochoprodromos* and by the end of the century scenes of its heroes' adventures were being depicted on ceramic plates. *Digenis* could be seen as representing all the trends of the period: the popular form, the love themes of the romance, the ideal of chivalrous heroism and the imaginary exoticism. The synthesis and currency of the trends, of attitudes and preferences, as depicted in *Digenis* are further illustrated by two examples.

About 1165, the former governor of Cilicia Alexios Axouch decided to adorn his country house in the outskirts of Constantinople with a series of wall-paintings. The work dumbfounded both the emperor and the historian Kinnamos, who has preserved the story. Instead of the usual depiction of imperial victories or imperial hunts, which were obviously the fashionable repertoire of the day, Axouch chose to portray a series narrating the campaigns of the Seljuk ruler Kilic Arslan. The choice was interpreted as an act of betrayal and costed Axouch, among other things, the emperor's favour. However, the story provides evidence for a certain freedom of artistic choice and steady inclination towards Orientalism. In fact, a few years earlier, the Imperial Palace of Constantinople had been endowed with a new building in Arab style, and the literary palace of the Byzantine border-warrior *Digenis* is described as a villa similar to those known to have been built in Syria by high-ranking officials of the Caliphate.

Ten years after Axouch, Leo Sekountenos decorated his residence in Thessaloniki with one or more representations the content of which is known from an epigram in the Marcianus Graecus 514. Whereas Axouch was deliberately heretical in his preferences, Sekountenos seems by contrast to have been particularly cautious, even conservative. In the work he commissioned, the glorification of the emperor is the main subject. However, the imperial glory is surrounded by figures from the Old Testament – Moses crossing the Red Sea, Joshua bringing down the walls of Jericho – that were also to be found in the palace of *Digenis*. Sekountenos's representation has another, literary parallel. The personifications of the Graces, which attended the emperor, were also depicted surrounding the emperor in Eumathios Makremvolites' *Hysmine and Hysminias*, a romance dating from the second half of the 12th century and, therefore, contemporary with the decoration of Sekountenos's residence.

Parallels do not always imply direct dependence. However, literary texts enable us to cross-check information from other sources and allow a schematic reconstruction of the atmosphere of the period. Narrative, poetic and prose writing from the 10th to the 12th century reflect changes of perception and behaviour. Literary sources indicate the tendencies and the choice made; they reveal the way, which led from the restriction of dominant values to the multiplicity of choices. However, by the 12th century these choices have just begun to take form as the expression of particular preferences, and individuality, as a conscious personal choice, has not yet made its appearance. The road to man's new position within the cosmos, of man as a person and an autonomous being, has only just begun.



5. *Bone casket, with mythological scenes, middle or late 10th century. Paris, Musée du Louvre, Département des Objets d'Art (cat. no. 655).*

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CHRISTINE G. ANGELIDI
Institute for Byzantine Research
National Hellenic Research Foundation

5

1. View of the exhibition unit 'Home life'.

1

HOME LIFE

The exhibition thematic unit devoted to 'Home Life' attempts to shed light on aspects of the life of the Byzantines in their private space and to touch upon certain features of their personal life.

An introduction to the private residence as an architectural structure is provided by authentic material that includes part of a mosaic floor with personifications of the month of July and the South Wind, a window mullion and impost block, fragments of wall-paintings from private houses in Thessaloniki, and a wood-carved window from Coptic Egypt. A model of a house at Philippi and other visual aids and information speak of luxurious reception rooms, of multi-storey buildings, and of the development of the private house from Early Christian to Late Byzantine times as traced from excavation evidence and literary sources. Locks, sliding and turning keys, bolts and pegs, form a group of related objects that comprise metal fittings for doors and are connected with the 'security' of the Byzantine house.

A marble table support in the form of a panther is an authentic piece of furniture. Very little marble household furniture has survived, normally from the Early Christian period.

Curiously enough, a greater number of soft furnishings have been preserved, such as hangings, screens, cushions and so on. Their preservation has been aided by the fact that they were placed in graves in second use. In contrast, metal artefacts travelled the road of recycling, while wooden items, with very few exceptions, were used as firewood when they had become unserviceable through wear.

In later times, though still mainly in the Byzantine period, soft furnishings continued to play a decisive role in the appearance and functioning the house indeed, their role may have increased in importance with the decline in the number of monumental private residences with elaborate mosaics on the floors and colourful marble revetment on the walls. The structures of the Byzantine period are smaller in size and their quality inferior.

The exhibition unit devoted to lighting and light fittings in the Byzantine house contains a significant number of exhibits. Simple clay, or more sophisticated metal lamps, with imposing lampstands and striking *polykandela*, give an idea of the lighting fixtures to be found in Byzantine houses throughout the Byzantine period.

The large number of clay lamps discovered in archaeological excavations leaves no doubt that these continued in Byzantine times to form the main type of lighting. In Early Christian times, clay lamps, a continuation of the Roman lamp, were closed and consisted of two mouldmade parts. They are found in a variety of shapes, depending on the period and place of manufacture. The disk on the top surface is normally covered with lavish relief decoration. A vast repertoire was used for this purpose: geometric and floral motifs and animal and human figures, including figures of saints and even that of Christ, as a divine blessing in the Byzantine house. In the Byzantine period clay lamps were made on the wheel and frequently had a high foot. When use was made of metal, the shapes became rather affected, with elaborate winding handles, or handles in the form of animals. Lamps were placed on lampstands, either tall and designed to stand on the floor, or low for use on the table; it was thus possible to supply lighting at different levels. Light was shed from on high by suspended lamps, made of both metal and clay.

Light was provided from above mainly by *kandelai*. These were made of glass or clay, and could be suspended either directly or with the aid of metal receptacles, whether simple or complex, such as the elaborate, imposing *polykandela*.

A portrait of a woman in marble, dating from the Early Christian period and a painted portrait of a young man from Coptic Egypt serve as a pale substitute for the human presence in the exhibition, and at the same time provide evidence for the hairstyles, jewellery and dress of their time. An icon of a princess-saint, St Irene, seeks to provide similar information for later centuries. The manner in which she is depicted reflects the dress, jewellery and coiffure of a noblewoman.

A woven linen chiton richly decorated with embroideries is an example of the items of actual dress in the exhibition. The dry climate of Egypt has preserved a significant number of such linen and woollen garments. These, along with depictions in art and references in literary sources, provide a satisfactory picture of Early Christian dress, which represents a continuation of Roman costume.

2. Early Christian house at Philippi (model: N. Makris).

For later years authentic dress items are virtually non-existent and the finds are confined to a few remnants of clothing, effectively to a few warp-threads and metal threads from the main fabric or its embroidered decoration. This lacuna in the dress of the Middle and Late Byzantine period is filled to some degree by depictions found mainly in manuscript miniatures and wall-paintings.

Throughout the Byzantine period concern for the toilette and personal appearance overcame the strictures of the Church Fathers and their advocating of austerity. Jewellery continued triumphantly to play its role not only as an example of elegance but also as an indicator of social status and economic prosperity. Byzantine jewellery gradually departed from the solid forms of Roman times and developed delicate open-work ones, while, at the same time incorporating Christian symbols such as the cross into its repertoire. In the Middle Byzantine period cloisonné enamel provided it its own refined and affected expression.

A significant quantity of jewellery is displayed in the exhibition: necklaces, pendants, bracelets and finger rings made of precious materials, gold, silver, pearls and precious stones, and also bronze, iron and common glass paste, covering the period from the 3rd to the 15th century. The exhibition presents the evolution over time of different kinds of jewellery and also the expression of special decorative motifs in both precious and inferior materials. It also seeks to detect continuities and discontinuities among the various periods, as well as the relations, including imitation, between precious, expensive jewellery and cheaper ornaments made of inferior materials. Valuable, elaborate jewellery boxes made of bone, elephant-bone and ivory supplement the thematic unit devoted to jewellery. They not only provide evidence for where jewellery was kept, but at the same time parade before us a wealth of decoration of high-quality art, with mythological scenes and scenes of recreation and relaxation far removed from religious obligations.

A special group of exhibits is devoted to cosmetics and touches upon questions of individual taste and the fashions that predominated at different times. Mirrors, jewellery boxes, spoons for make-up, earpicks and other related artefacts offer an approach to this subject, which is connected with the need to improve one's appearance, to stress one's best features and to conceal one's imperfections.

The exhibition unit devoted to household vessels traces their development over time, beginning with the vessels of the Early Christian period, which are simply a continuation of their Roman predecessors, and ending with those of the Middle and Late Byzantine period. Attention is drawn to differences that reflect profounder changes in Byzantine society. For the Early Christian period, valuable dishes, closed vases and rare silver spoons are typical examples of the equipment of wealthy, noble houses. The presence of a small number of bronze vessels points to the alternative for slimmer purses, while a selection of pottery of various kinds provides a dim picture of the vast number and variety of clay vases that were presumably the vessels used on a daily basis by the overwhelming majority of Byzantine housewives.

From the Middle Byzantine period come silver dishes with decorative motifs influenced by ancient art, elaborate painted glass vessels with gem-studded rims, which were part of the domestic equipment, or were family heirlooms or gifts exchanged between the wealthy and the nobility.

The clearest picture of pottery of everyday use, however, is provided by clay vessels. The practice of glazing from the 7th century onwards gradually spread until it became the predominant characteristic feature of purely Byzantine pottery. The layer of glaze not only made the pots impervious but also gave them an appearance of luxury and set off their decoration, the figures of which were at this period worked mainly in sgraffito. The vase shapes are predominantly open dishes and large bowls, which should probably be interpreted as serving dishes rather than ordinary individual vessels. There are also a number of specialised vases, such as the well-known chafing dishes, which were heated vessels that kept sauces warm at the table.

According to the sources, clay vessels were used even for the imperial table in the Late Byzantine period. Vases became smaller and deeper, intended for fluid foods such as soups and broths. This development probably reflects a change in the Byzantine diet and was due either to economic reasons or to western influence.

2

Small icons of saints and amulets bearing the image of the Virgin, made of gold and silver with elaborate decoration of cloisonné enamel, and also of cheaper materials such as steatite and copper alloys, are some of the exhibits touching upon the questions of personal piety, devotions in the home, and religious items of a personal and family nature. To these should be added cross-reliquaries, valuable amulets and talismans to protect the Byzantines on the difficult paths of life. The same unit includes a group of objects, mainly finger rings, engraved with invocations for divine assistance and protection.

Wedding wreaths imitating the emperor's crown, and finger rings with depictions of a married couple being blessed by Christ are directly connected with marriage rites, while luxurious caskets made of bone, elephant-bone and ivory with elaborate decoration involving motifs such as Erotideis, hunting scenes and scenes of recreation were presented as wedding gifts.

Glazed clay dishes with representations of couples with their arms around each other were connected with the same ceremony or were gifts exchanged between lovers. Exhibits such as apotropaic talismans, whose purpose was to protect women from the hazards of a difficult childbirth and from gynaecological complications in general, form another unit.

Children's playthings, such as dolls and a little horse on wheels made of ivory, a schoolchild's wax writing-tablet, and a sherd with verses from the Iliad are related to children, play and early writing. Loomweights and metal loom combs are objects connected with the domestic tasks carried out by women. Byzantine women normally made a large proportion of the clothing of the household themselves, and often also wove to order, thus contributing to the household income. Spindles and spindlewhorls made of stone, clay or bone form another group of artefacts associated with the previous group, since spinning produced the thread needed for the loom.

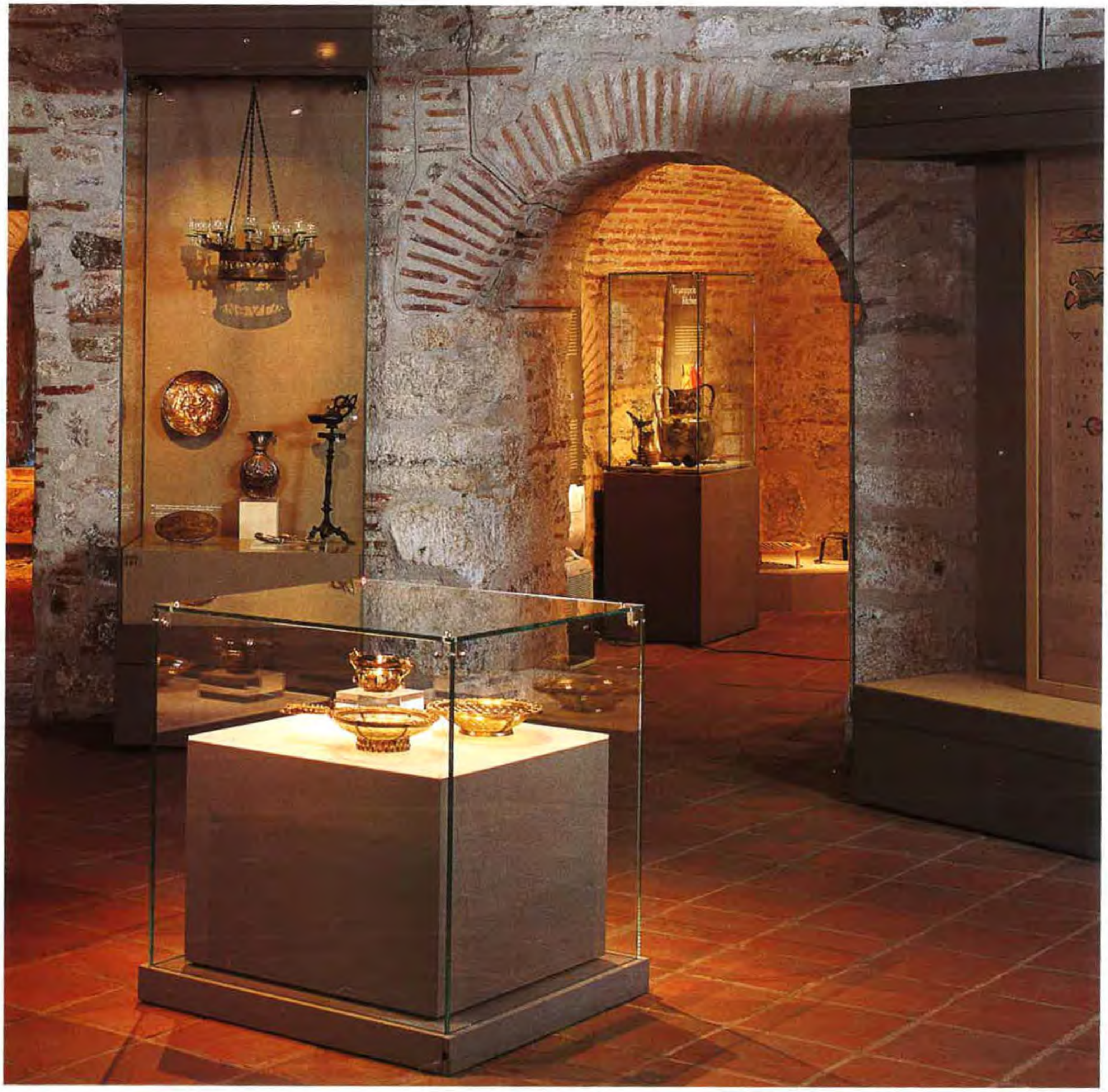
Scissors, needles – small and large, thin and thick, bronze, iron and bone –, a bone bodkin, a clay bobbin, bronze pins, as well as thimbles, both closed and open, constitute an exhibition unit related to sewing and the tailor's art, which complements the unit on household crafts and provides us with a familiar, timeless picture.

DEMETRA PAPANIKOLA-BAKIRTZI

Archaeologist, Museum of Byzantine Culture

3. View of the exhibition unit 'Home life'.

3



The home and its equipment

The transformation of the Late Roman residence into the medieval Byzantine house naturally also influenced the nature of the household equipment. As the design of houses changed and the rooms of the Early Christian residences were partitioned to cater for more than one family, and as the large, spacious rooms gave way to smaller spaces, the grand furniture of large dimensions evidently dwindled in size and became less bulky. Normally made of wood, the visible areas were often carved, while the larger part was covered with textiles or embroidered covers. An important role in both the appearance and the functioning of Byzantine houses was played by hangings, which were used to divide and embellish rooms. Large apsidal banquet rooms gave way to simpler, smaller rooms and the custom developed of dinner guests sitting around the table on 'thronia (chairs)' and 'skamnia (stools)' to eat their meal, rather than reclining on couches with small side-tables in front of them.

In the sphere of table vessels, the practice of glazing that was common from the Middle Byzantine period on, formed a landmark in the character and aesthetic appearance of pottery, while the economic circumstances and the new dietary preferences that predominated in the Late Byzantine period signalled fundamental changes in their shape: vases became smaller and deeper, suitable for cheap fluid foods such as soups and broths.

The main cooking vessel was the 'tsoukka, tzykalion', in various sizes, with its spherical body, with or without handles, and with a convex or flat seating surface. These differences reflected changes in the needs of the population of the towns or countryside and also in cooking methods. For example, the convex seating surface made it easier to cook on trivets and was connected with properly organised kitchens, while pots *with a flat base were used for cooking directly on a fire that could be lit anywhere. For storage purposes, vessels of the pithos type continued to be the basic storage pot for large quantities of wine or oil, while amphora-type vases were used to store smaller quantities. There are also wide-mouthed vases for storing dry foods as well as meat and vegetables preserved in brine or vinegar.*

D. PAPANIKOLA-BAKIRTZI

263 Part of a floor mosaic

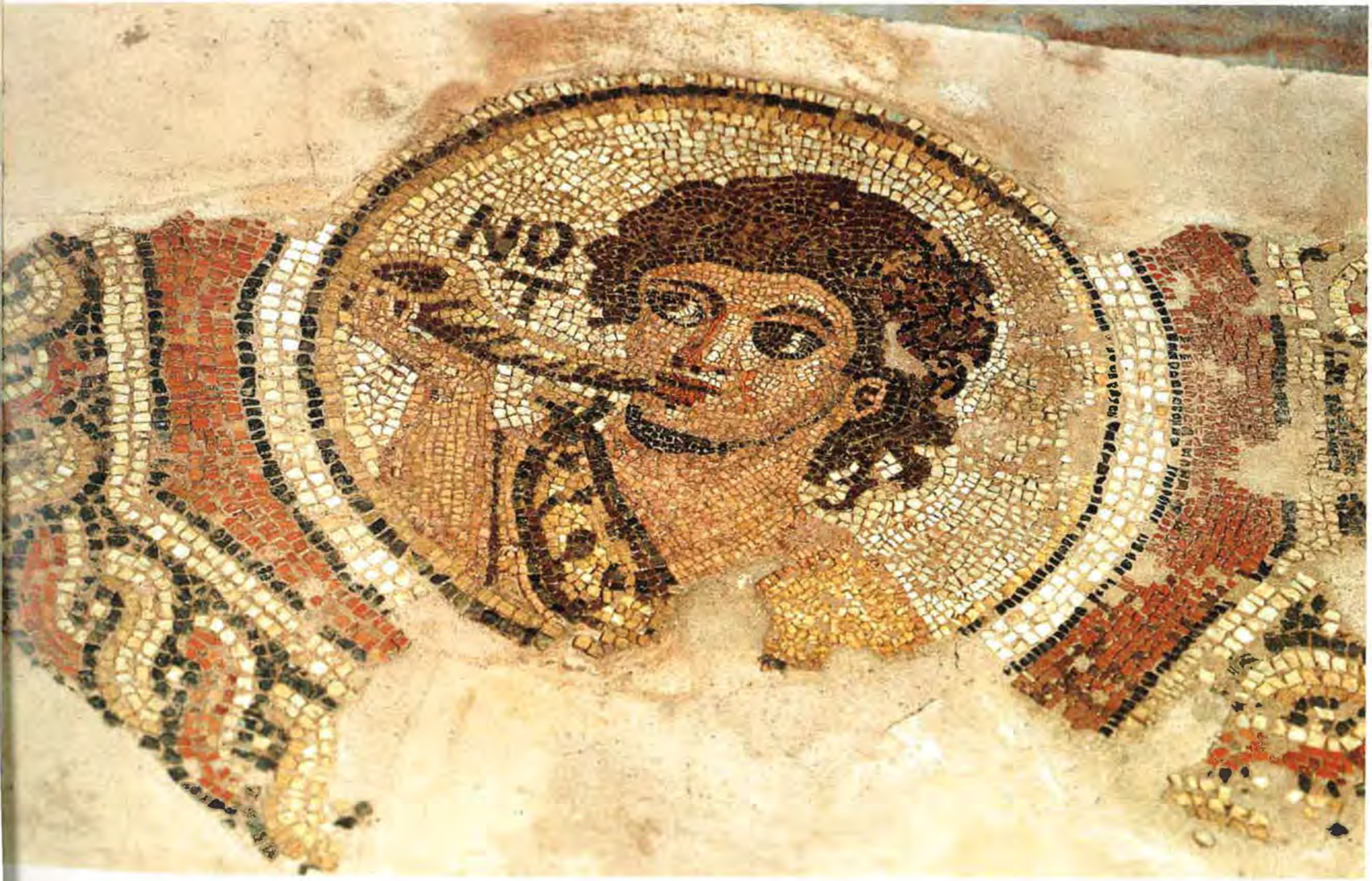
5th century
Length 960 cm., width 650 cm.
Provenance: Thessaloniki, excavation at 21 Eolou Street
Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΨ 67

Part of a mosaic floor from the triclinium of an urban villa. At the centre is a square bordered by a linked guilloche in which are inscribed two concentric circles. The inner circle was probably occupied by a depiction of the sun, of which some of the rays and traces of a braided wreath are preserved. The sun is enclosed by a second circle with depictions of the zodiac signs, though without borders. The following signs are preserved, clockwise: Pisces, Aries, Taurus, and the bottom edge of Sagittarius. The corners of the square are adorned by a kantharos with volute handles, accompanied by birds. The central motif of the sun is surrounded by octagons, in the first row of which are preserved personifications of the months and winds. Along the east side of the square are preserved the personifications of April and May, while only the outline and inscription survive for June. Along the south side of the square is preserved the personification of July, holding a sheaf of corn in his left hand and a sickle in his right. In the south-east octagon is depicted the personification of the south wind, holding a horn in his right hand.

Publication: Marki 1998, pp. 141-150

E.M.

263



264 Wall-painting detached from an Early Christian house

4th century

Length 137 cm., width 63 cm.

Provenance: Thessaloniki, excavation at Stoa Chortiatis

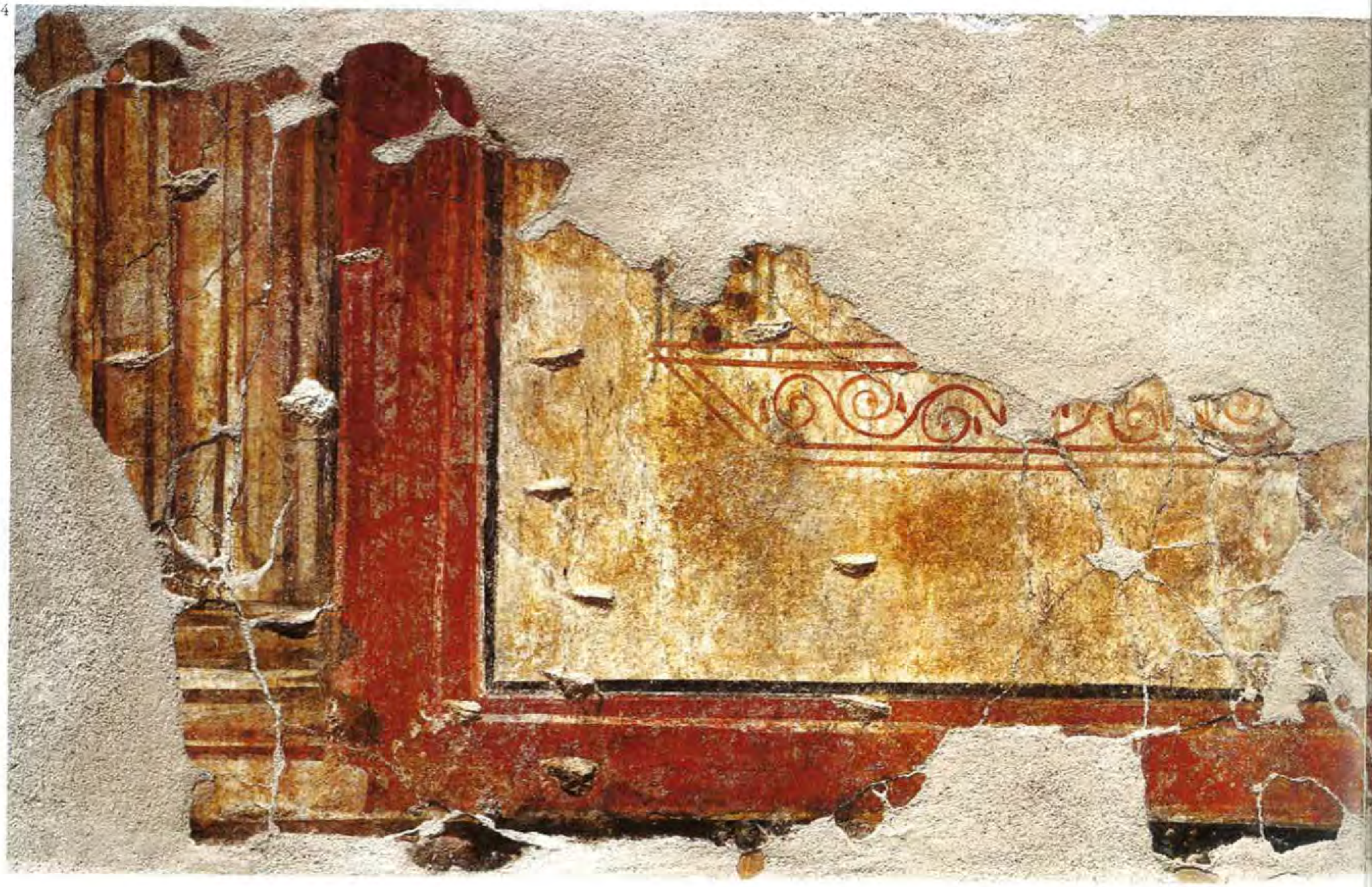
Thessaloniki, Museum of Byzantine Culture, inv. no. BT 148/1

Wall-painting from an urban house representing a colonnade with paintings in the spaces between the columns, many of them imitating marble revetment. Only the lower part of one painting is preserved, bordered by a wide red band. Against the white background of the painting is depicted stylised floral ornamentation in light green and red. At the left end of the depiction can be seen a fluted column standing on a plain Ionic base.

Publication: Marki 1992, p. 331

E.M.

264



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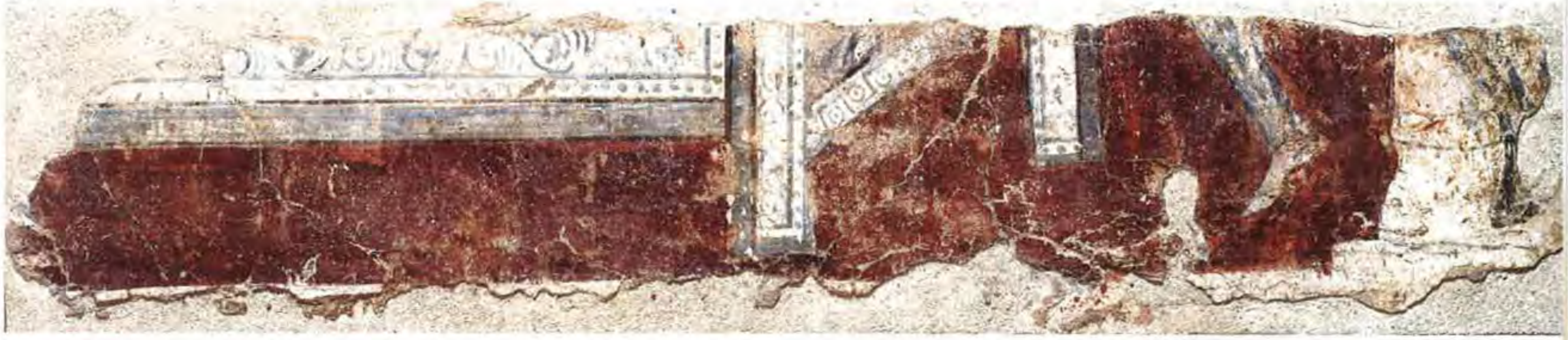


265 Wall-painting detached from a Middle Byzantine house

10th century

Lenght 168 cm., width 37 cm.

Provenance: Thessaloniki, excavation at Stoa Chortiatis (site of the Byzantine Monastery of Prodromos)

Thessaloniki, Museum of Byzantine Culture, inv. no. BT 135

Wall-painting with a dark red background, on which is depicted the lower part of a rectangular table with relief decoration and an embroidered cloth rendered in perspective. At the right can be seen the bottom of a column standing on a plain base, and the legs of a figure, probably male, moving towards the table.

Publication: Marki 1992, p. 331

E.M.

266 Marble window mullion

5th-6th century

Height 96 cm., bottom surface 44x15 cm., top surface 42x14 cm.

Provenance: Thessaloniki (house at 75 Ayias Sophias Street)

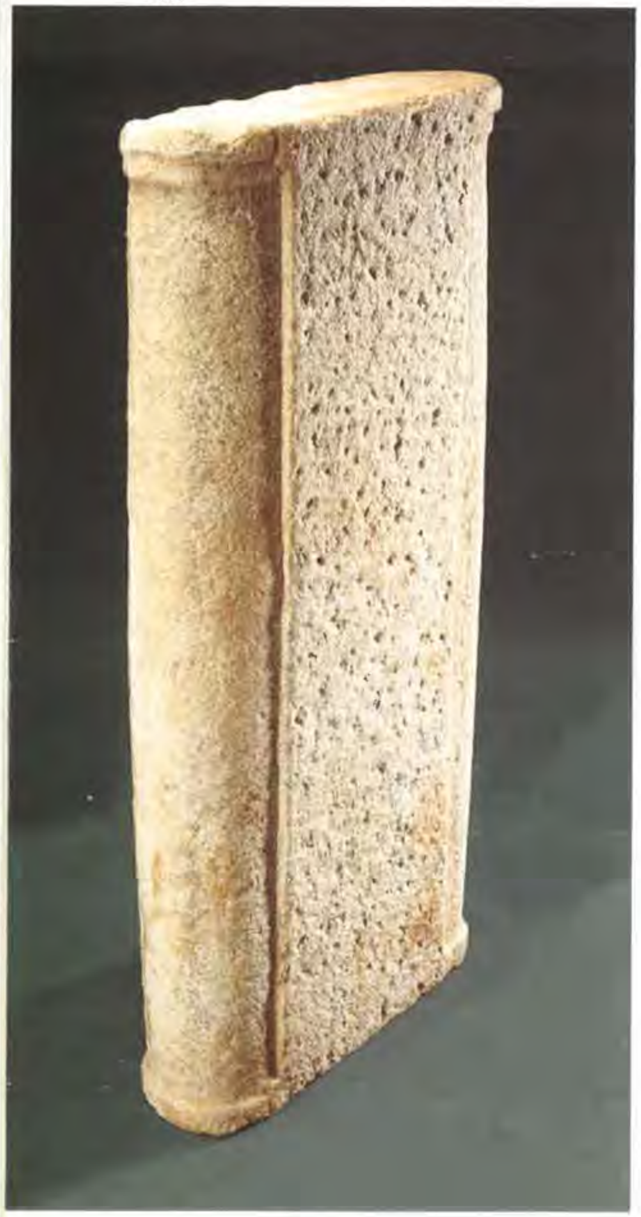
Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3039/29

Mullions were used to divide large windows into two or more lights. This one formed part of the architectural decoration of the Early Christian villa in which it was found, along with a column capital (cat. no. 267). The two narrow sides, which were visible one from inside and one from outside the house, take the form of a half-column with a relief taenia at the top and bottom edges. The side surfaces are less carefully worked, and there is no trace of the fittings for a metal grill to receive glass panes. The window was probably closed off by cloth curtains.

Publication: Karydas 1995, p. 257, fig. 19α

N.K.

266



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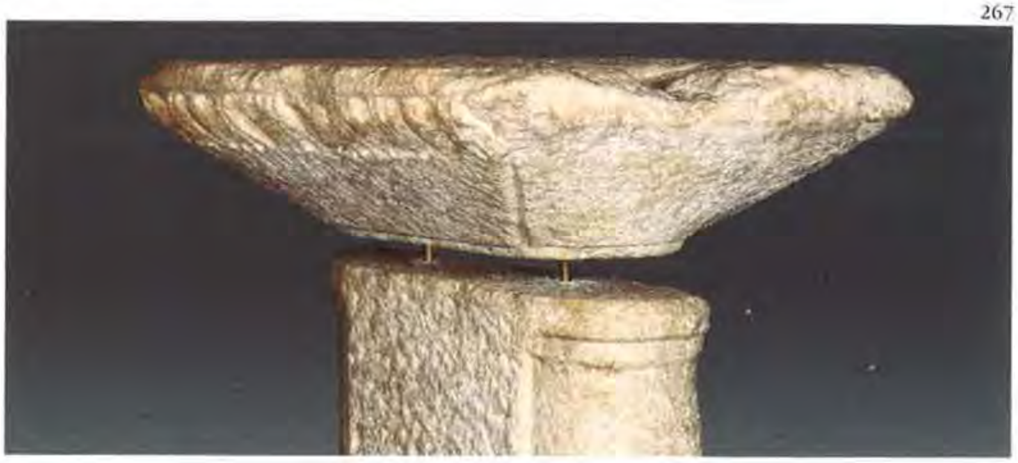


267 Marble mullion capital

5th-6th century

Height 14 cm., length 57.5 cm., width 37 cm.

Provenance: Thessaloniki (house at 75 Ayias Sophias Street)

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3093/30

Trapezoidal in shape and preserved almost intact. One of the long sides is decorated with a stylised egg-and-leaf moulding, probably associated with the previous use of the marble piece. It was part of the architectural decoration of the Early Christian villa in which it was found.

Publication: Karydas 1995, p. 257, fig. 19α

N.K.

268 Wooden window or cupboard front

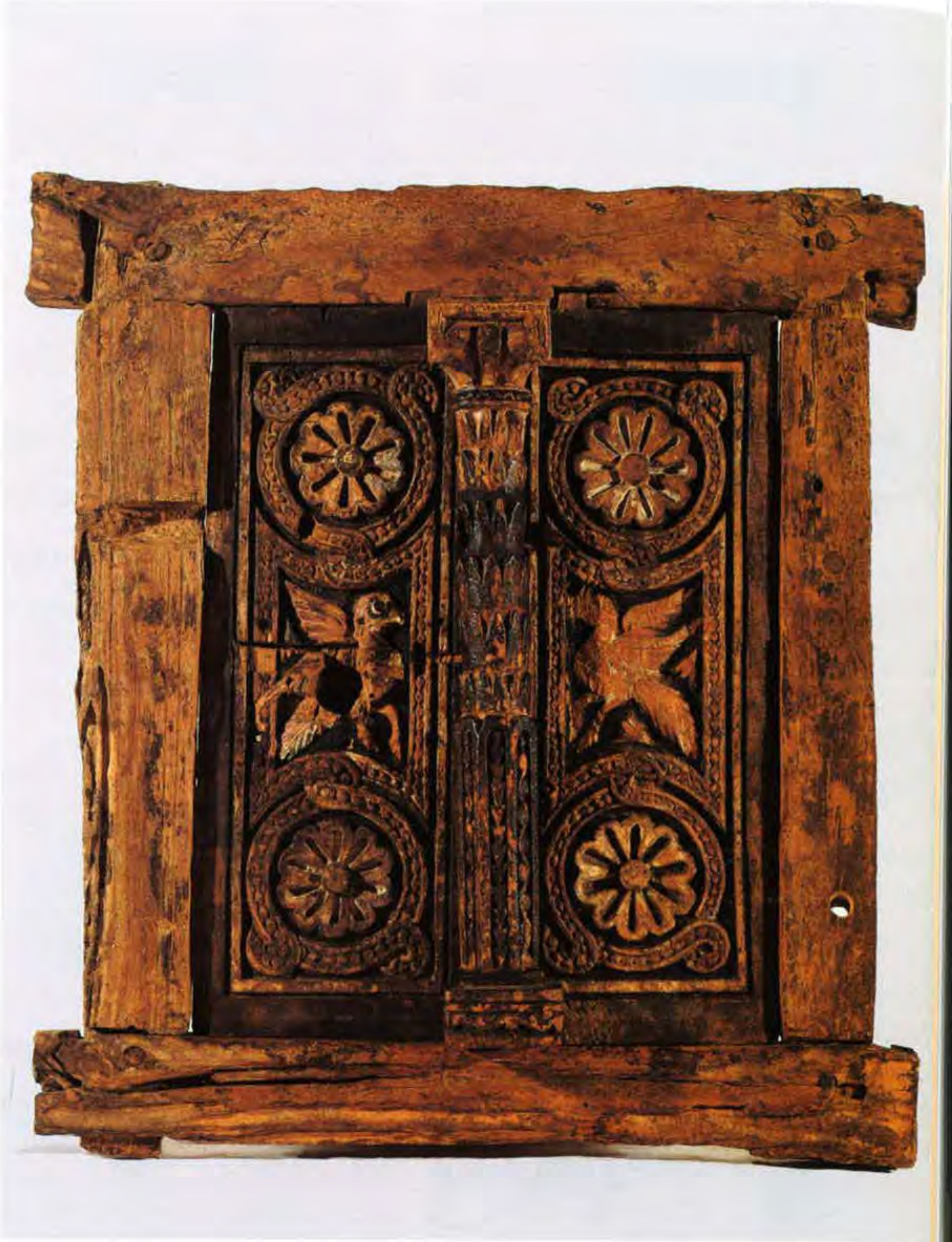
5th-7th century
Height 49 cm., width 43 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 9083

Two-leaf wooden window. The two leaves bear symmetrical carved decoration, with confronted birds at the centre bordered above and below by rosettes. At the junction of the leaves is a colonnette with stylised floral decoration and heart-shaped motifs, which is topped by a capital with acanthus leaves. The sculptural decoration is set off to good effect by the added colours: the background was black, the border green, yellow was used for the intertwining 'pearl-studded' bands, while for the birds a combination of green, pink and red was used, with details emphasised in black. The manner in which the features of the bird is rendered – the large round eyes, for example, are formed of concentric circles – is a hallmark of Coptic art (cf., e.g., a painted vase with birds dating from the 6th-7th century, Gonosova, Kondoleon 1994, pp. 288-291, no. 101, pl. XX). There is an almost identical window in the Walters Art Gallery (Friedman 1989, p. 234, no. 147).

Publication: Delivorrias 1980, p. 33, fig. 18

A.DR.

268



FITTINGS FOR DOORS AND CASKETS

269 Iron sheathing for a lock

7th century

Length 7 cm., width 6.5 cm., thickness 0.2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/315

Rectangular sheathing for a lock that was fitted to the inside of the door.

Publications: unpublished

E.M.

270 Iron lock

5th-6th century

Length 6 cm., width 4.5 cm., thickness 2 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6330

The lock has the shape of a rectangle with a pyramid-shaped hole for the key in about the middle of the main side. It was fastened, probably to a wooden box, by six nails, four at the corners and one in the middle of each vertical side. The two at the top are now missing. Between them there is a horizontal slit into which was inserted the tongue of some other attachment, possibly resembling cat. nos. 272, 273.

Publication: Koilakou 1995, p. 80

CH.KOI.

271 Iron lock

12th century

Length of side 5.5 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 5121

The lock is square with pointed edges. The keyhole is in about the middle of the front. The operating mechanism is preserved intact on the back. It was fastened to the door by six nails, as is clear from the holes at the four corners and one in the middle of each vertical side.

Publication: ΑΔ 47 (1992), Chronika, p. 77, pl. 29β

CH.KOI.

272 Iron lock fitting

12th-13th century

Total length 12 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6725B

Articulated fitting consisting of three parts. The main part has an elongated body, one end of which is shaped into a rectangular catch which fits into the slit of a lock, probably a box, similar in form to cat. no. 270. The other end is shaped into a loop to which a figure-of-eight ring is attached. At the edge of this is attached another loop that ends in facing edges by which the whole object is nailed onto the lid of the box.

Publications: unpublished

CH.KOI.

273 Copper-alloy lock fitting

12th-13th century

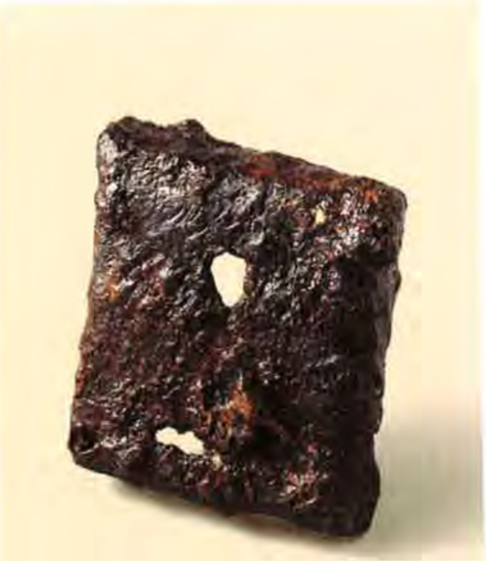
Total length 8 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6726

Similar to cat. no. 272. The main fitting has an elongated main body ending in a triangle, probably imitating a snake's head, with two circular protrusions

269



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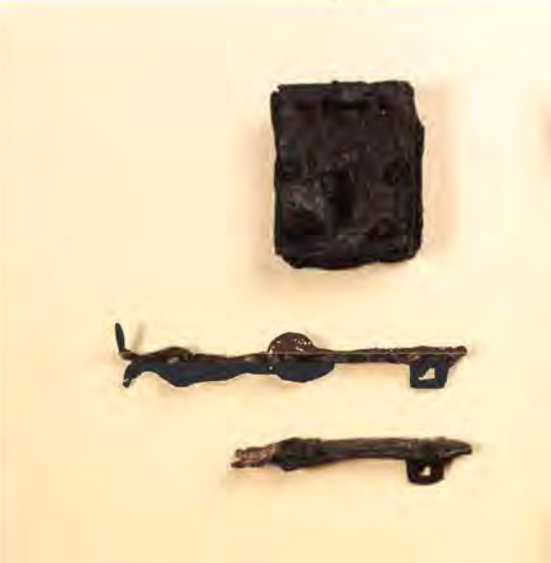

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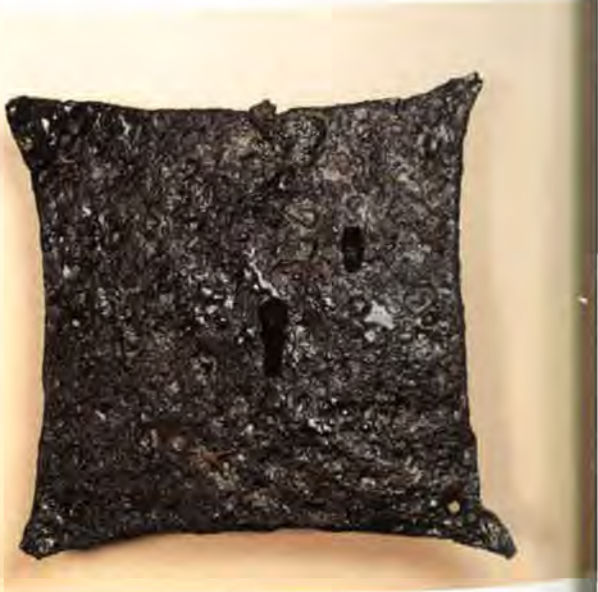


271

indicating the eyes. The base of the head is decorated with incised parallel lines, as is the other end of the shaft, which ends in a cylindrical spindle that fits into two parallel holes. To the spindle is attached a loop made of sheet iron, preserved in fragments.

Publications: unpublished

CH.KOL

274 Copper-alloy peg

12th-13th century

Height 6 cm., greatest diameter 1 cm.

Provenance: excavation of the Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ35/M20

Long object of circular cross-section. The other metal objects discovered with it (Moutsopoulos 1971-1972, p. 217) and its dimensions perhaps identify it as a peg for a small door or window.

Publications: unpublished

M.P.

275 Copper-alloy hook from a catch

12th-13th century

Length 3 cm., greatest width 1 cm.

Provenance: excavation of the Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ35/M18

Long object of flattened cross-section with a hole to receive a stud at one end. The other end takes the form of a hook by which it was attached to another shaft, possibly of metal. It is part of a catch, probably from a wooden casket found on the site.

Publication: Moutsopoulos 1971-1972, p. 215, pl. 75.3

M.P.

274

275

276 Iron fittings for wooden windows

a) 12th-13th century

Total length 10.5 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6291

This object consists of two pieces of sheet metal folded back with a loop in the middle, while the ends, originally of both of pieces, turned back at right angles in opposite directions. Probably a fitting for a wooden object (door or window frame, chest, etc).

b) 12th-13th century

Length 6 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6292

Thick metal sheet folded back to form a closed loop, the ends of which project so that it can be fixed securely to a wooden structure.

Publications: unpublished

CH.KOL

277 Iron bolt

6th-7th century

Length 18 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/149

276α(a)

276β(b)

278

277

Door bolt consisting of a long shaft bent at right angles.

Publications: unpublished

E.M.

278 Iron catch

7th century

Length 10.5 cm., width 2 cm., thickness 3.9 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

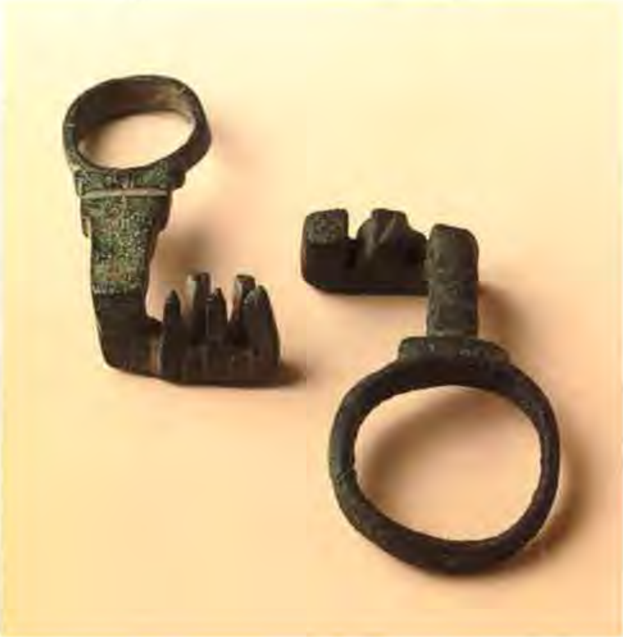
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/907

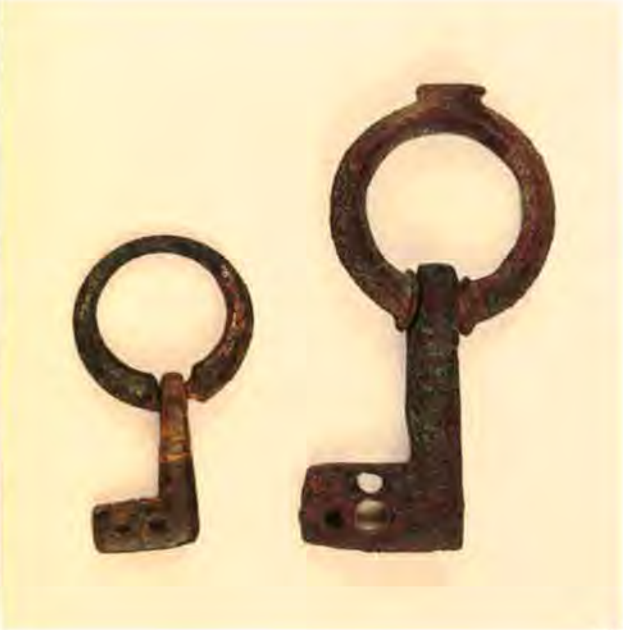
Catch in the shape of a long lozenge with a pair of prongs at one end, set at right angles to the shaft, and a flattened ring at the other, through which passes an iron peg to fasten it to a wooden structure.

Publications: unpublished

E.M.

279 281





282

279 Copper-alloy key

Roman-Early Byzantine period

3.3×1.7 cm.

Provenance: unknown

D. Doukas Collection, inv. no. 123

Fixed ring and a flattened shaft that tapers gradually towards the bottom and has a shallow groove in the broader, upper part. The L-shaped tongue has five high prongs of triangular cross-section. This is a sliding key, the earliest and most complex type, known already to the Egyptians and widely found in Roman and Early Byzantine times. The key works as follows: the projecting prongs of the tongue moved a row of pegs inside the lock that were held in position by a spring. In essence, it is a forerunner of the modern key used in cylinder locks (*Security in Byzantium* 1980, p. 2, pl. 1). For keys of the same type, see Bénazeth 1992, p. 257, nos. N2186b and E5593, and Davidson 1952, p. 138, nos. 972, and 973, pl. 70.

Publications: unpublished

CH.KOU.

280 Copper-alloy key

Roman-Early Byzantine period

11×6.2 cm.

Provenance: unknown

D. Artemis Collection, inv. no. 49

Short, flattened shaft, decorated with incised lines, grooves and two curved finials where it joins the ring. Tongue in the shape of the Greek letter Π. The key belongs to the sliding key type, which is found down to the Early Byzantine times (see key cat. no. 279). Similar keys have been found in excavations at Corinth, dating from the 5th century (Davidson 1952, p. 138, nos. 967, 968, pl. 70).

Publications: unpublished

CH.KOU.

281 Copper-alloy key

Byzantine period

Length 3.4 cm., diameter of ring 2 cm.

Provenance: unknown

D. Doukas Collection, inv. no. 122

Fixed ring, short T-shaped shaft with horizontal grooves and a narrow, very thick tongue with deep, parallel notches. This belongs to a distinct group within the category of turning keys, with a narrow, unpierced tongue (*Security in Byzantium* 1980, p. 3, pl. 4. Davidson 1952, p. 138, no. 970, pl. 70).

Publications: unpublished

CH.KOU.

282 Two copper-alloy keys

6th-7th century

Length 7.2 cm. and 4.7 cm.

Provenance: from a tomb in the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

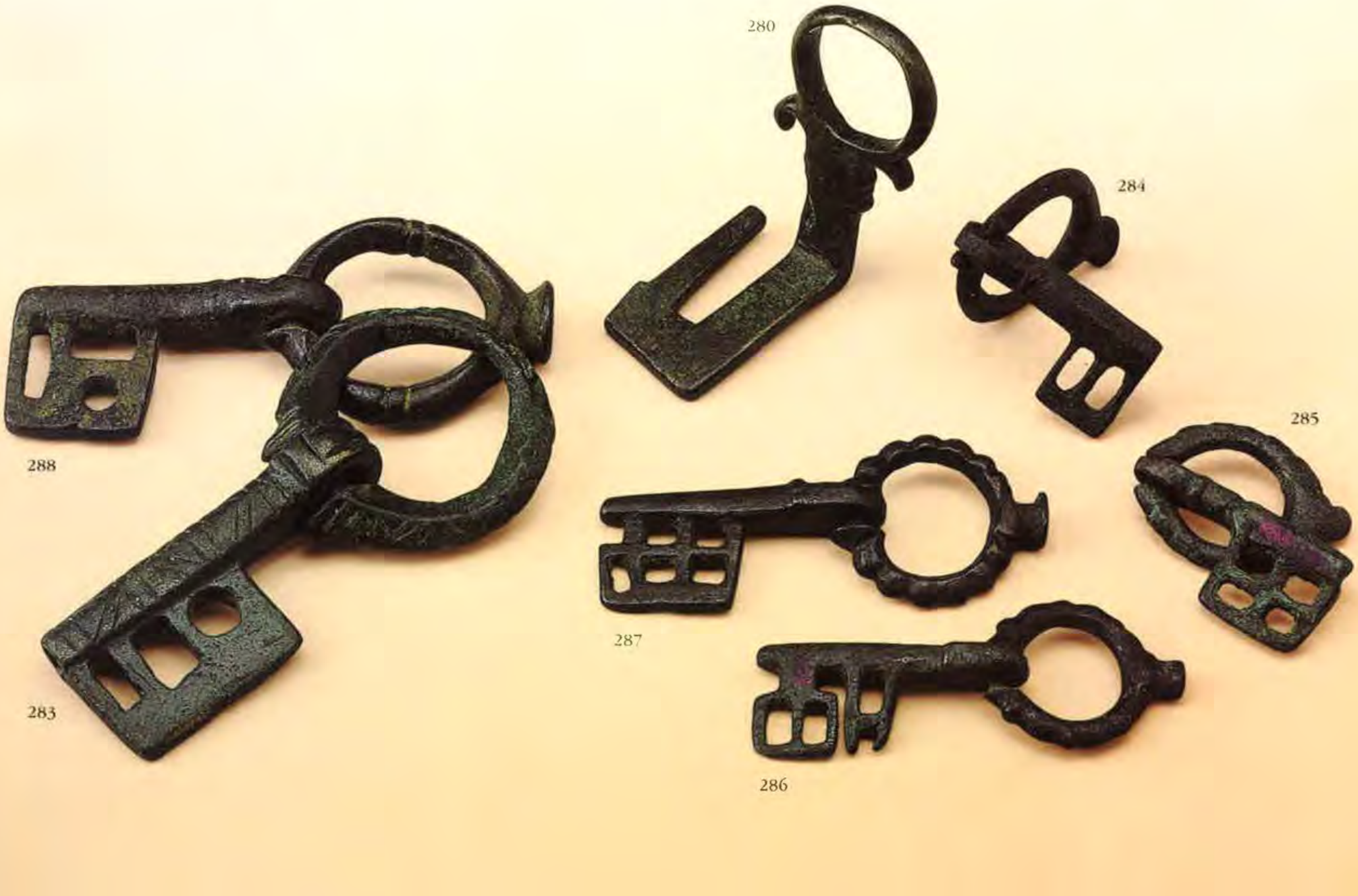
To the ring-shaped hoop is attached a flat, movable L-shaped shaft which has notches on the horizontal arm, two in the case of one key and three in that of the other.

They belong to the turning key type, which fitted into the lock by means of notches or grooves. They were widely used from the Roman period down to the 15th century. As in the case of one of these two keys, the upper part often had a protrusion, frequently decorated with an incised emblem or monogram, depending on the material of which it was made (Vikan 1980, pp. 4-5, fig. 9, with interpretation). Similar keys have been found at Corinth (Davidson 1952, p. 138, nos. 990-991), and there is one in the Menil Foundation Collection in Houston (Vikan 1980, p. 3, no. 5).

They were dated by N. Drandakis to the 5th-6th century. In the light of the other finds from the same excavation, however, which are assigned to the 6th-7th century (see cat. no. 478, 480), these keys should also be dated to the same period.

Publications: Drandakis – Ghioles 1980, p. 254, no. 7. Drandakis 1981, p. 250, no. 8. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, pp. 57-58, nos. 77-78

S.G.



283Copper-alloy key

Byzantine period
Length 7.5 cm., diameter of ring 2.2 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 36

The key consists of a moveable ring that widens gradually towards its junction with the cylindrical shaft. The surface of the ring and the shaft is decorated with incised lines. The integral tongue, set at right angles to the shaft, has three holes in it of different shapes: two rectangular and one circular.

This key belongs to the turning type, known from Roman times on, and widely found during the Byzantine period. The turning key was inserted in the lock through a narrow slit and then turned; the tongue then released a bolt that was held in place by a spring (*Security in Byzantium*, 1980, p. 3). Since the provenance of the key is unknown and we have no excavation data, the object cannot be dated more accurately. Keys of this type found in the excavation at Tigani in the Mani date from the 5th-6th century (*Εκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, pp. 57-58, nos. 77-78), while others from the excavations at Corinth are of 10th-12th century date (Davidson 1952, pp. 137-139, nos. 979-982, 988-993, pl. 70).

Publications: unpublished

CH.KOU.

284Copper-alloy key

Byzantine period
Length 5.5 cm., diameter of ring 1.5 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 41

Broken ring with an integral flaring knob at the top. Tongue with two rectangular, parallel holes. Plain. Belongs to the category of turning keys (see cat. nos. 283, 285-288). Similar key at Corinth (Davidson 1952, p. 139, no. 991, pl. 70).

Publications: unpublished

CH. KOU.

285Copper-alloy key

Byzantine period
Length 5.5 cm., diameter of ring 1.5 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 40

Moveable ring with a slightly undulating outline. It widens gradually at the tope, where it forms an integral knob. Square tongue with four rectangular holes of almost equal size. The key belongs to the turning type (see cat. nos. 283, 286-284).

Publications: unpublished

CH.KOU.

286Copper-alloy key

Byzantine period
Length 5.5 cm., diameter of ring 1.6 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 39

Moveable ring with relief knobs around the periphery and a flattened knob at the top. Cylindrical shaft and two tongues with rectangular holes and notches for added security.

The key is of the turning type (cat. nos 283, 287, 288). Similar keys from Corinth (Davidson 1952, p. 138, nos. 979, 980, 988, pl. 70).

Publications: unpublished

CH.KOU.

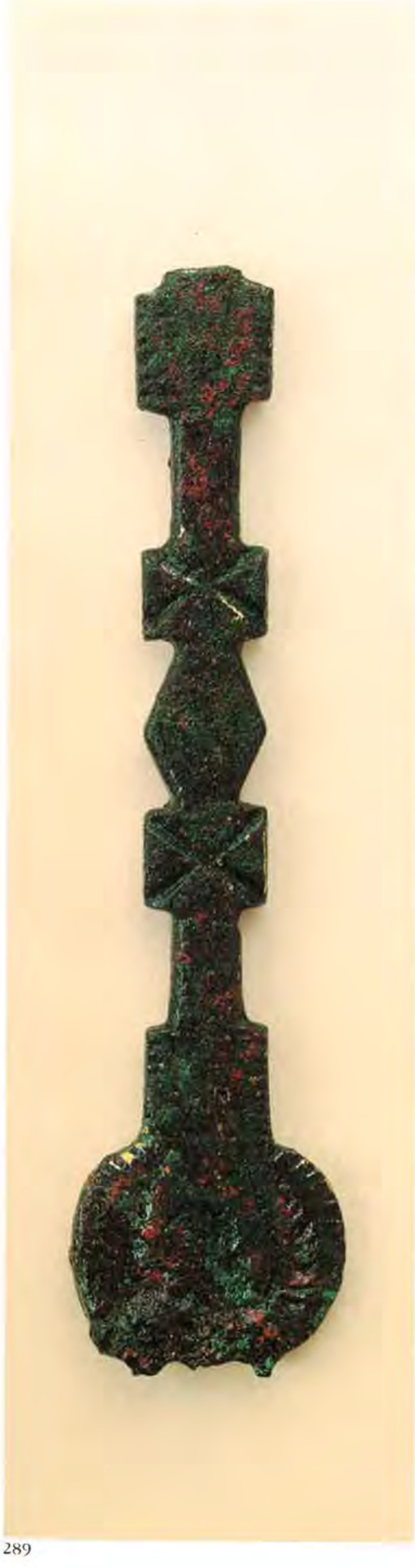
287Copper-alloy key

Byzantine period
Length 6 cm., diameter of ring 1.8 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 38

This belongs, like cat. nos. 283 and 288 to the turning key type. Moveable ring with an undulating outline and an integral flattened knob at the top. Tapering shaft and tongue with five holes and a notch for added security. Similar tongue on a key from the excavations at Corinth (Davidson 1952, p. 138, no. 981, pl. 70) and similar ring in keys no. 979, 980 from the same group (Davidson 1952, p. 138, pl. 70).

Publications: unpublished

CH.KOU.



289

288Copper-alloy key

Byzantine period
Length 7 cm., diameter of ring 2.2 cm.
Provenance: unknown
D. Artemis Collection, inv. no. 37

Same type as the previous key (cat. no. 283). The moveable ring has an integral flattened knob at the top and vertical grooves at the sides. Cylindrical shaft and tongue with three holes.
Similar key from Corinth (Davidson 1952, p. 139, no. 993, pl. 70).

Publications: unpublished

CH.KOU.

289Copper-alloy key for a portable lock

5th-6th century
Length 5.6 cm., width of handle 1.4 cm.
Provenance: Thessaloniki (house at 20 Sophokleous Street)
9th Ephorate of Byzantine Antiquities, inv. no. 6.171

Integral circular handle, low circular depression at the centre, suspension ring missing. Long, flattened shaft consisting of four prongs: square pegs engraved with an X-shape either side of a lozenge. The end is missing from the last peg, which is rectangular.

Publication: Karydas 1998 (in press)

N.K.

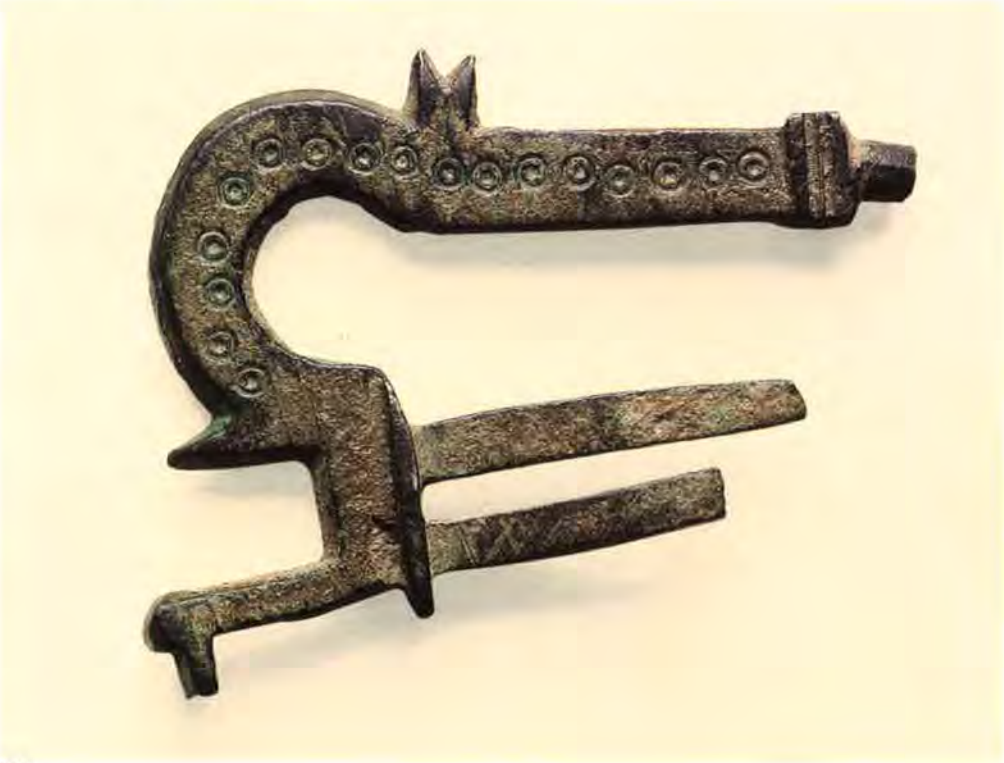
290Copper-alloy fitting for a portable lock (padlock)

Byzantine period
Length 5 cm., width 3.8 cm.
Provenance: unknown
P. Kalligas Collection, inv. no. 66

The fitting consists of a bow-shaped piece of bronze sheet ending in two long shafts. It is decorated with engraved circles with a dot at the centre (*Security in Byzantium*, p. 6, pl. 10).

Publications: unpublished

CH.KOU.



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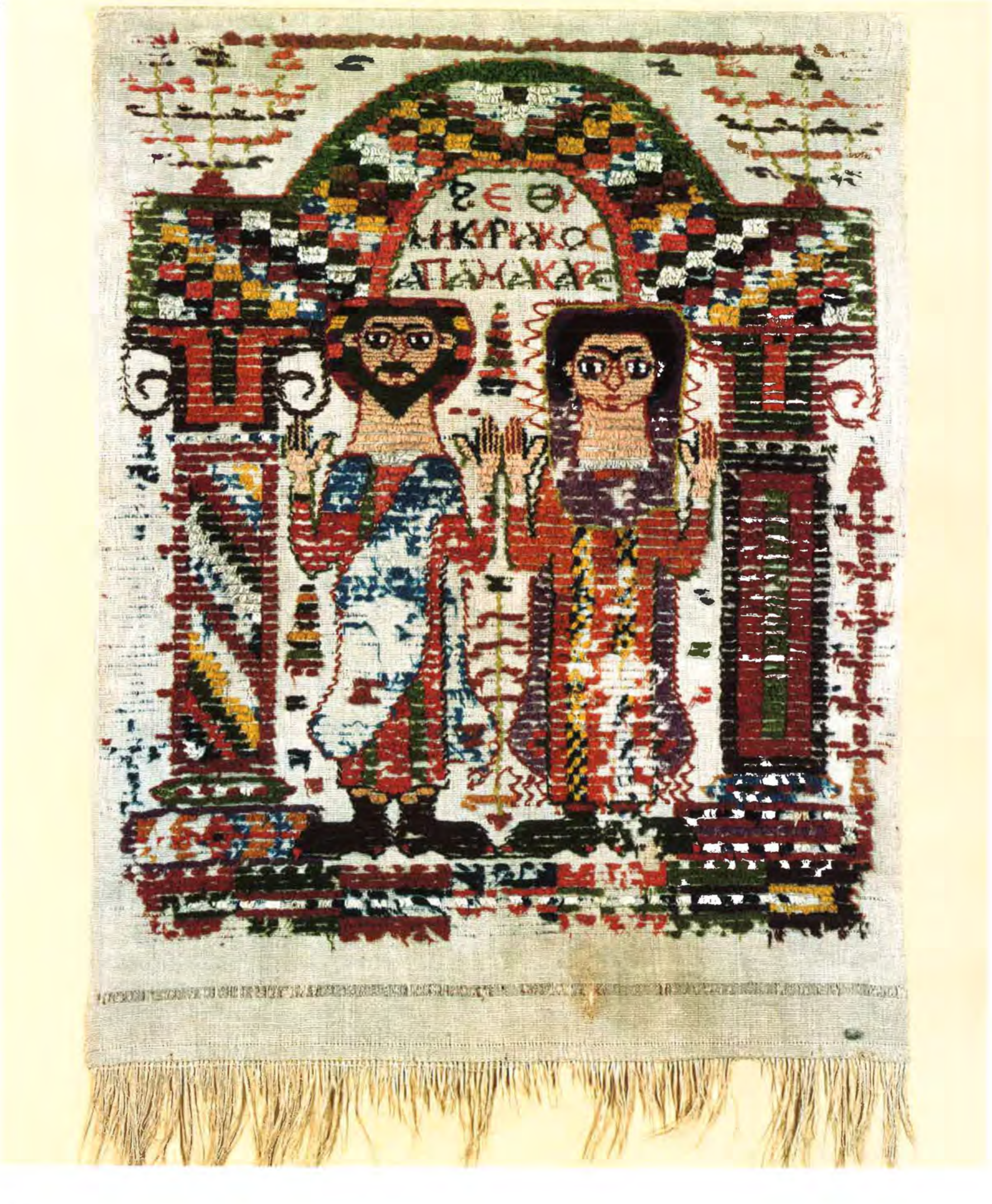

ϨΕΘΥ
ΜΚΥΡΙΑΚΟϹ
ΑΠΑΜΑΚΑΡΕ

291 Looped-pile hanging (linen and wool)

5th-6th century
Length 105 cm., width 86 cm.
Provenance: purchase, Naham (Cairo), 1919
Athens, Benaki Museum, inv. no. 7145

On this exceptionally well-preserved looped hanging, two figures are depicted: a bearded man and a woman praying under an arch. A Coptic inscription records the names of Saints Kyriakos and Makarios. The textile is richly coloured and has a wealth of details. Although a large number of fragments of hangings with praying figures (*orantes*) are preserved in museum collections, the precise function of this kind of funeral (?) textiles remains unknown. The Benaki Museum hanging, both selvages of which are preserved, reveals to the original width of the piece.

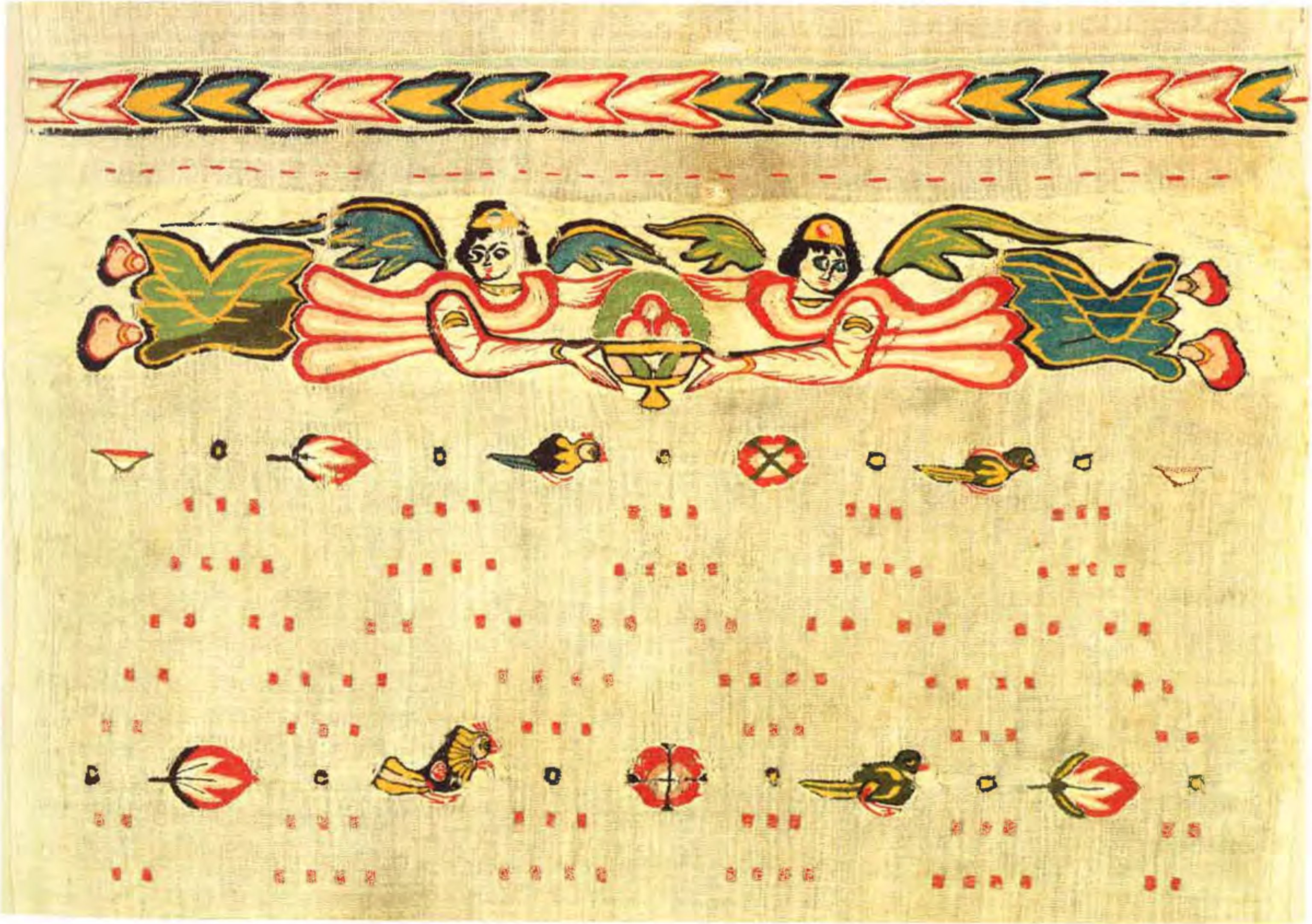
Publications: Apostolaki 1953, Doxiadis 1998, no. 50

R.C. – S.T.

292 Wall hanging with Nikes

Late 6th century
Length 201 cm., width 115 cm.
Provenance: Egypt
New York, The Metropolitan Museum of Art, Rogers Fund, 1912, inv. no. 12.182.45

This large hanging still retains traces of its original vivid colours. A stylised leaf band woven in shades of pink, green and yellow runs across the top. Beneath it a pair of confronted figures of Nike (winged victories), dressed in shades of pink and green are shown holding a



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footed bowl filled with three fruits (?). The lower portion of the hanging is decorated with rows of alternating flowers and birds. Large wall hangings were used to decorate homes and public buildings in the Classical and Byzantine world. Often they were hung in a doorway or between the columns of a colonnade as shown in the mosaic depiction of the Palace of Theodoric in S. Apollinare Nuovo in Ravenna. (Gonosovà, 1989, p. 69)
A more realistic Nike wearing a similar crown survives on a hanging now, in the Victoria and Albert Museum. It was found at Panopolis, now Akhmim, in Egypt, a famous centre for weaving, and is dated to the late 5th or early 6th century (Boyd 1979 1, pp. 535-536, no. 480). The stylisation of details on this work, like the feet of the figures, supports a date in the late 6th century. Winged figures of Nike transformed into angels for Christian use are found on Egyptian textiles of the 6th century (Boyd 1979, pp. 532-533, no. 477). The figures on this hanging, however, retain their pre-Chistian, classical association with victory and prosperity, themes of great popularity in Egyptian Byzantine art (Stauffer et al. 1995, pp. 23 and 46).

Publication: Stauffer et al. 1995, p. 23 and 46

H.E.

293 Copper-alloy curtain hook

Second half of the 6th century

6.2×5 cm.

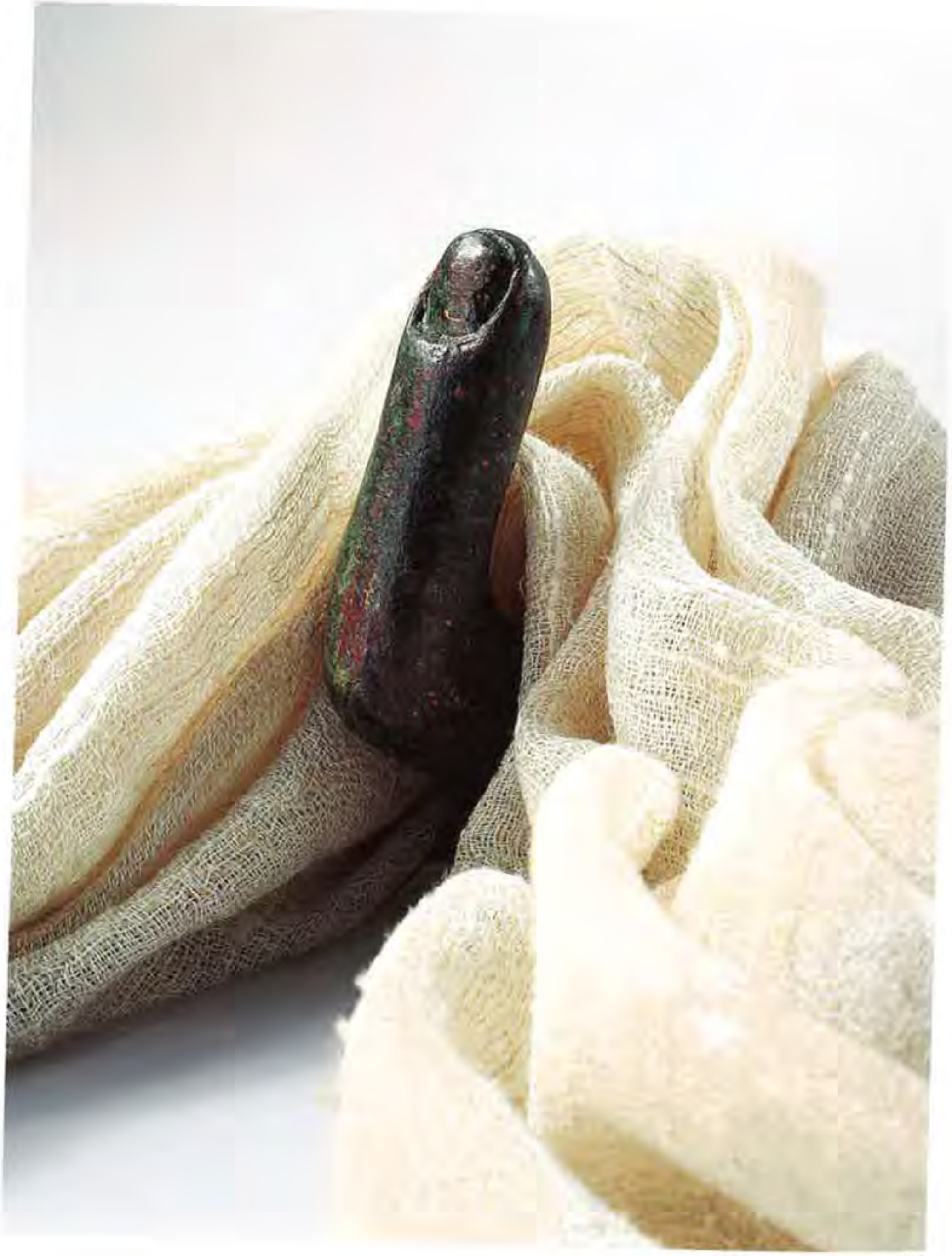
Provenance: Philippi, Museum Basilica

Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΦΓ' 92 Βχ24

Copper-alloy hook in the form of a human finger crooked at a right angle. Attached to the bottom edge was an iron nail by which it was fixed to the masonry. The finger and fingernail are rendered realistically. Similar hooks have been found in the lintel of the royal doors in Ayia Irini in Constantinople and in Ayia Sophia (see Orlandos 1954, vol. II, p. 413, fig. 372), and one is depicted in the mosaic of Theodora in San Vitale, Ravenna. Cf. also the hook in the Malcove Collection (Campbell 1985, p. 75, no. 97).

Publications: unpublished

E.K.-N.



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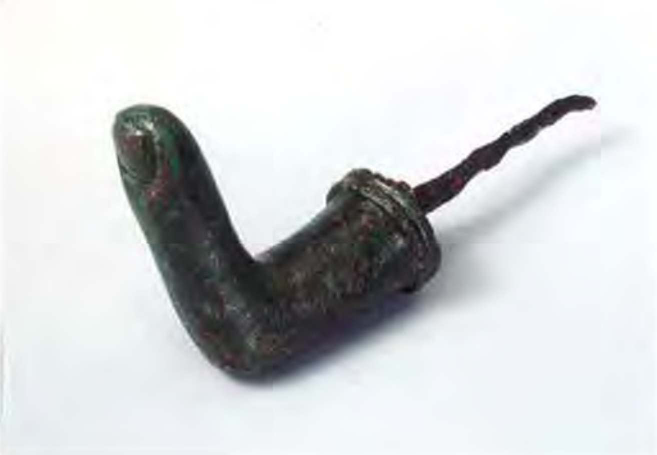
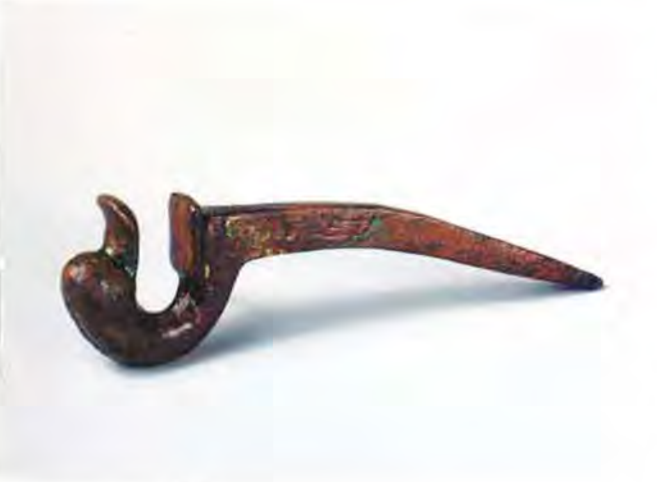




294

294 Iron hook

Second half of the 6th century

Length 8 cm.

Provenance: Philippi, Museum Basilica

Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΦΓ′ 92 Βχ9

Iron hook consisting of a cylindrical shaft ending in a hook in the form a swan's head, probably to hang or fasten back a curtain.
Found in the north annex of the basilica, in the west stoa of the impluvium (see Kourkoutidou-Nikolaïdou 1996, pp. 735-744).

Publications: unpublished

E.K.-N.

295 Marble table support

3rd-4th century

Height 65 cm., width 26 cm.

Provenance: Thessaloniki, excavation at 52 Ayias Sophias Street

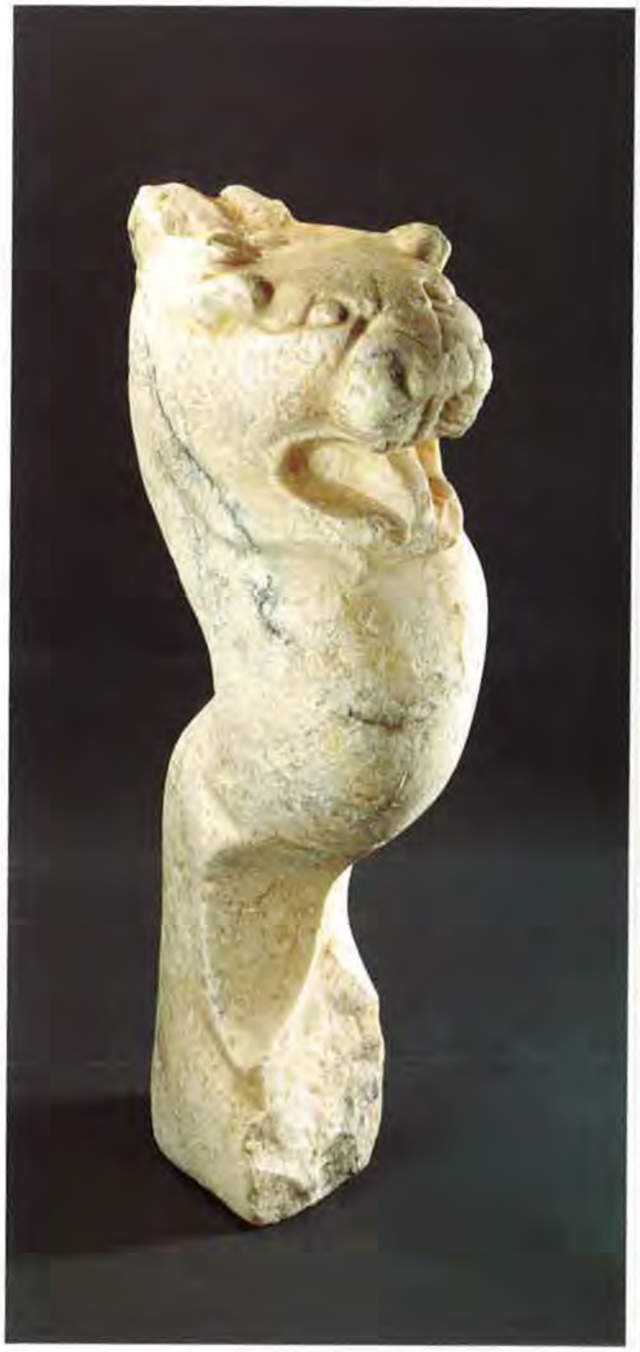
Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3087/2

Support for a table top, with sculptural decoration consisting of the head and leg of a roaring panther. Both ends are missing. The table top rested on a 'corbel' that sprang from the back of the animal's head.
The piece was probably a *monopodion* – a support for one end of a rectangular table top, the other end of which was set in the wall – rather than one of a group of three legs supporting a circular table top. Marble tables of both types, with similar sculptured decoration, have been found in public and private areas (Stefanidou-Tiveriou 1993, p. 41, fig. 97), and also in Early Christian cemeteries. Those discovered in houses formed part of the luxury furnishings and were used either as shelves on which to place and display valuable vessels, or simply to hold food during banquets, as is clear from depictions of such subjects.

Publications: unpublished

E.M.

295



LAMPS AND LIGHTING

Joyous light

The Byzantines continued to use the clay lamps made in two moulds that formed the main means of lighting in the Roman period. One mould was used to make the receptacle that contained the fuel, normally olive oil, and the other for the lid. This had a disk in the centre pierced with one or more holes for ventilation and through which the container was filled, probably with the aid of a long-spouted vessel (cat. no. 308). The form of the lamp was completed by a handle and a nozzle in which was placed the wick, usually a piece of cloth, that absorbed the oil and burned in the air, producing light (Byzantium *1994, p. 18). The Christian symbols that adorned the lamps of the Early Byzantine period were distinguishing features.*

Made of cheap materials and mass-produced, these clay lamps (cat. nos 313-324) were accessible even to the economically weak social classes. By contrast the cast silver and bronze lamps, unique products of the lost-wax technique, and also glass lamps (kantelai: Latin candelae), whether used singly (cat. no. 299) or in groups (cat. no. 298) supported on metal polykandela (chandeliers) (cat. nos. 296 and 297), were aimed at the well-to-do.

Clay mouldmade lamps were designed to be carried (in lanterns, cat. no. 325) or suspended (cat. no. 313), or to stand on an integral base (cat. no. 326). Metal lamps, either with their lampstand (cat. nos. 301-307) or without (cat. nos. 310-312), were intended to be placed on the table or the floor, or to be hung. Lighted torches provided a makeshift solution, mainly for movement outdoors during the evening hours (Koukoules, vol. I, pp. 75-81).

From about the 7th century onwards, cruder wheelmade lamps, normally glazed and with one or more oil containers (cat. nos. 327-330) became the predominant type, presumably as a result of the general economic recession and the impossibility of maintaining specialist lamp-making workshops. These lamps were either for table use or portable. Alongside them, probably from the 7th century, when the profession of 'keroularios' (wax-maker) is first mentioned, were used torches made of beeswax or animal fat (Mango 1982, pp. 255-256), which were easier to use but were more expensive and emitted a weaker light than lamps. The next major breakthrough in lighting occurred with the invention of the circular wick and the lamp-glass in the 19th century.

I. MOTSIANOS

296 Copper-alloy *polykandelon*

5th-7th century

Height 18 cm., diameter 48.5 cm. (open), length of chains 61 cm.

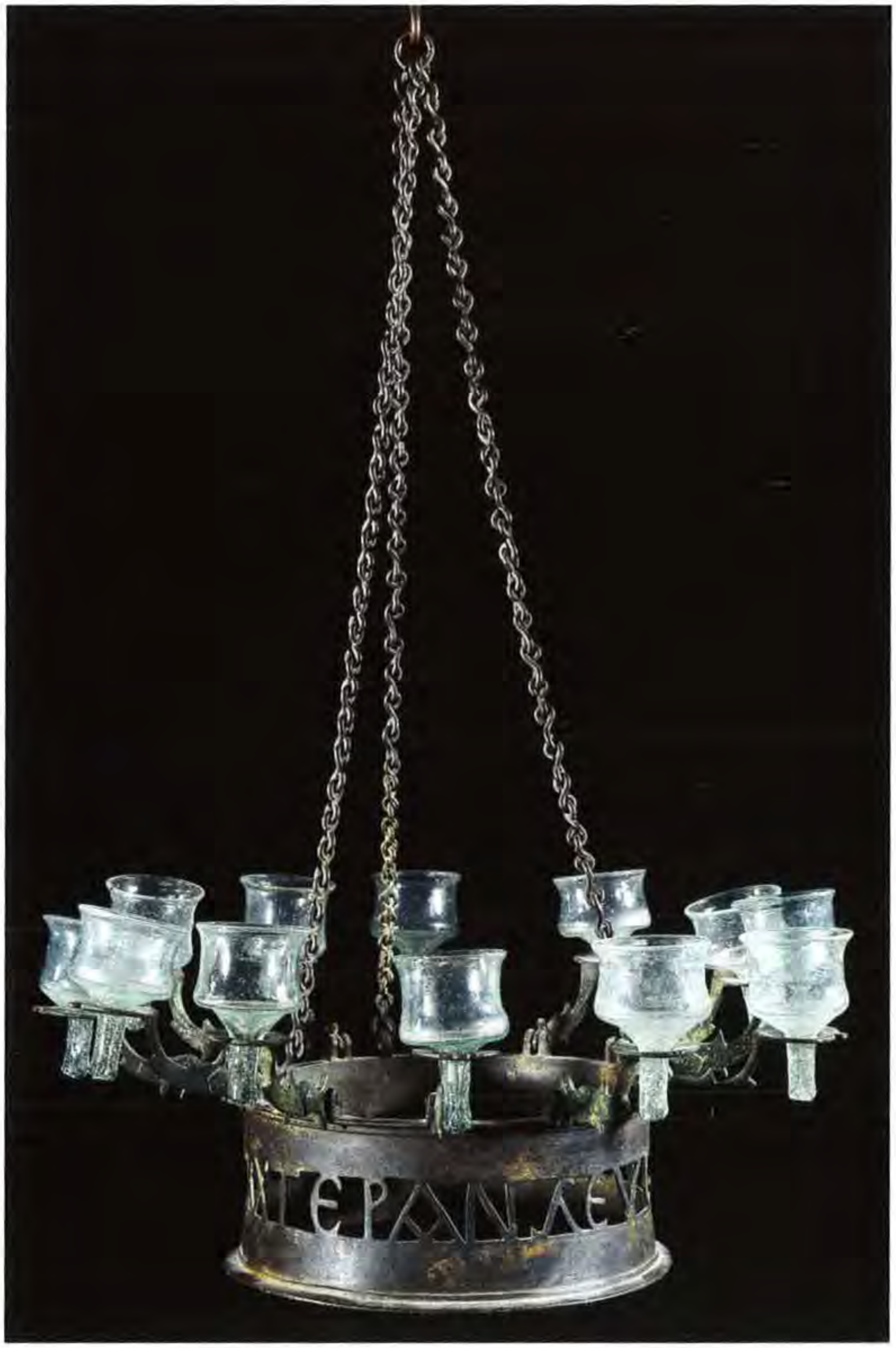
Provenance: Egypt

Paris, Louvre Museum, Department of Egyptian Antiquities, inv. no. E 11916(3)

The *polykandelon* consists of a cylindrical sheet of copper-alloy suspended from three chains, with twelve articulated elements in the form of dolphins set around its rim. The tail of each dolphin holds a ring in which a glass oil-lamp was set (the present lamps are copies). On the *polykandelon* is an openwork inscription: *ΜΑΡΙΑΝΘΥΓΑΤΕΡΑΝΛΕΥΕΙ* (Maria, daughter of Levi). This is written in the spoken language, and has a number of errors. The lambda is back-to-front and the presence of the two Ns is grammatically unaccountable. The inscription was probably commissioned by the woman who donated or owned the *polykandelon*. The practice of carving the name of the donor, along with a prayer, on an item donated to a religious organisation continued to be found until very recently. In Coptic churches, these inscriptions used to be in Greek or Coptic, though now they are in Arabic. Levi is a name of Jewish origins. Can we assume, therefore, that the *polykandelon* was intended for a Jewish house or synagogue. These were probably lit by *polykandela* and hanging lamps similar to those of Christian churches and, later, of mosques. The most impressive *polykandela* of the kind are described amongst the furnishings presented by the emperor Constantine to the Lateran basilica. The *Liber Pontificalis* informs us that these 'crowns of light' might hold up to a hundred and twenty lamp-sockets, which, indeed, it calls 'dolphins'. The building as a whole was equipped with eight thousand seven hundred and thirty lamps, either individual ones or hanging together in *polykandela*. Egyptian houses of worship, being of smaller dimensions, used much fewer lamps. Four cylindrical examples of the same type as the one presented here, though with no inscriptions, have been found in Egypt. One of them, from a church in old Cairo, is now in the Coptic museum in that city. Two other examples were purchased in Giza and are now in Belgrade. The fourth was taken by W. De Bock to the Hermitage Museum in St Petersburg.

Publication: Bénazeth 1992, pp. 168-169. *Byzance* 1992, no. 68. *Ägypten* 1996, no. 226. *L'art copte* 2000, no. 193

D.B.



296

297 Copper-alloy *polykandelon*

6th century

Diameter of ring 20.5 cm., width of ring 6 cm.

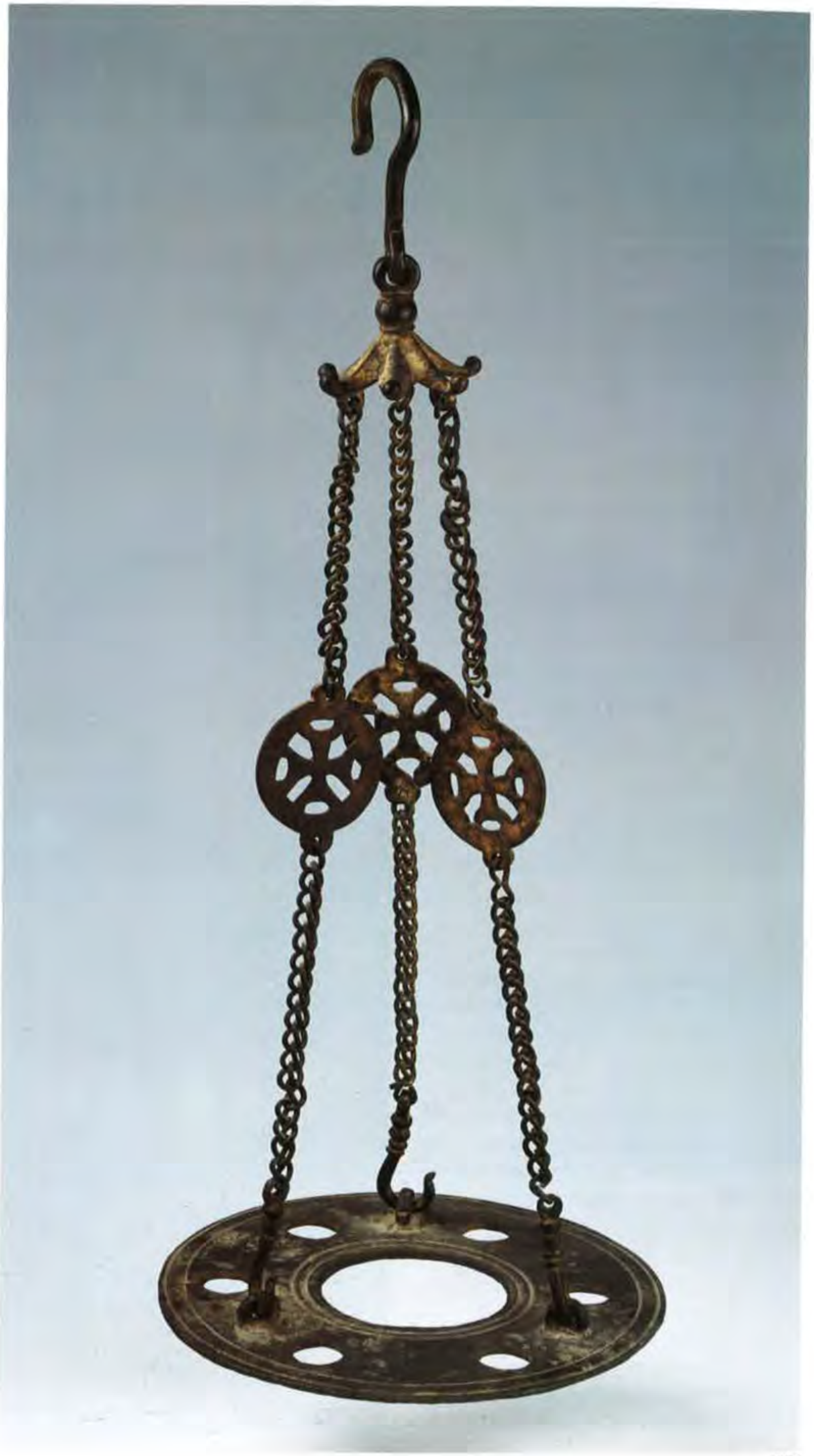
Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 915

Copper-alloy *polykandelon* consisting of a cast disk in the form of a flattened ring with six circular holes. The inner edge of the ring projects slightly. A pair of engraved lines encircle the disk around the periphery and the central hole. Attached to its upper surface are three rings, through which pass the hooks of the suspension chains. In about the middle of each chain is an open-work medallion with an inscribed cross, the ends of which terminate in distinct knobs. The chains hang from a calyx-shaped shaft with six petals ending in solid spheres. From the knob-shaped base of the calyx springs a ring through which the suspension hook passes. The six holes in the disk are sockets in which were placed six lamps that will have been made of glass. Byzantine *polykandela* are to be found in several collections. The suspension chains and medallions with crosses of the Kanellopoulos Museum *polykandelon* have some similarity those of a *polykandelon* in the Dumbarton Oaks Collection in Washington (Ross 1962, p. 42, no. 44, pl. XXX) and with one in the British Museum (Bailey 1996, p. 108, no. Q.3935, pl. 143, 144, 145), both of which date from the 6th-7th century. *Polykandela* were commonly found in rooms used for religious and secular purposes, where copious light was required.

Publication: *Splendeur de Byzance* 1982, p. 60

N.S.



297

298 Glass lamps for a *polykandelon*

5th-6th century

a) Height 11.5 cm., diameter 7 cm.

b) Height 8.9 cm., diameter 4.6-5.5 cm.

Provenance: Fort at Larisa, 1995

N. Anchialos, Archaeological site, a) inv. no. M 1, b) inv. no. M 2

Two lamps made of greenish translucent glass. One, preserved intact, is calyx-shaped at the top and narrower and conical at the bottom. The other, though complete, is reassembled; the upper part of its body is hemispherical and the lower part, again, ends in a cone.

Publications: unpublished

A.D.

299 Glass *kandela*

5th century

Height 10 cm., base diameter 4 cm., rim diameter 8.7 cm.

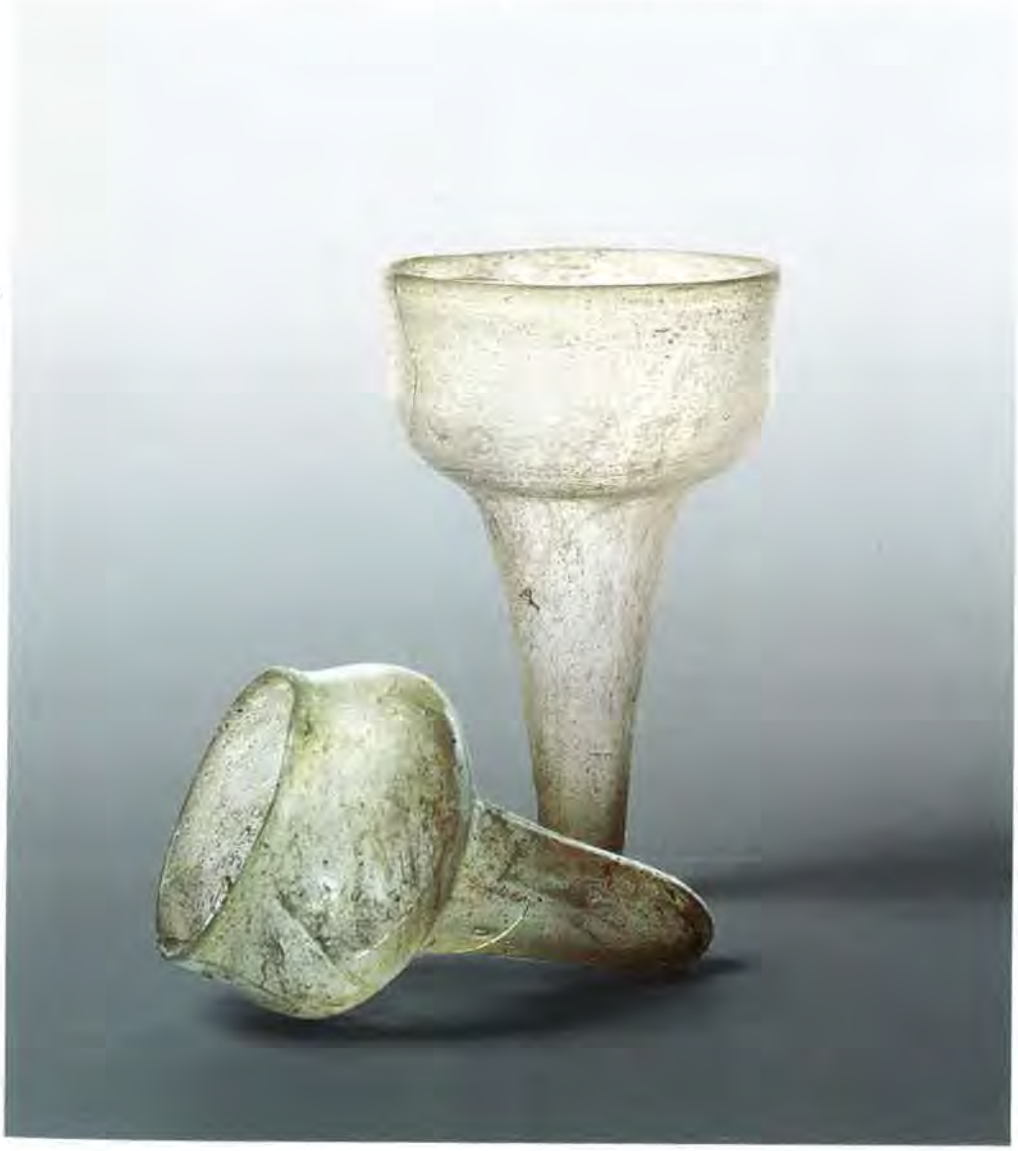
Provenance: Kolchis, Kilkis

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 182

Complete *kandela*, reassembled from a large number of fragments, in the form of stemmed goblet. The circular base is slightly raised in the centre, where it forms a low, almost spherical stem. The body is ovoid, and the rim slightly everted and unworked. The *kandela* was hung by the three small oval strap handles attached symmetrically around the body to three pieces of sheet iron. This type of drinking glass made its appearance in the early 5th century and continued in use until the 8th century. Plainer examples, without handles, are described as lamps and are a common find in both secular and religious buildings of the Early Christian period. The type with handles is a combination of the simple drinking glass and the very low, almost hemispherical three-handled *kandelai* and is in general a rare find (see Crowfoot – Harden 1931, p. 199, pl. XXX).

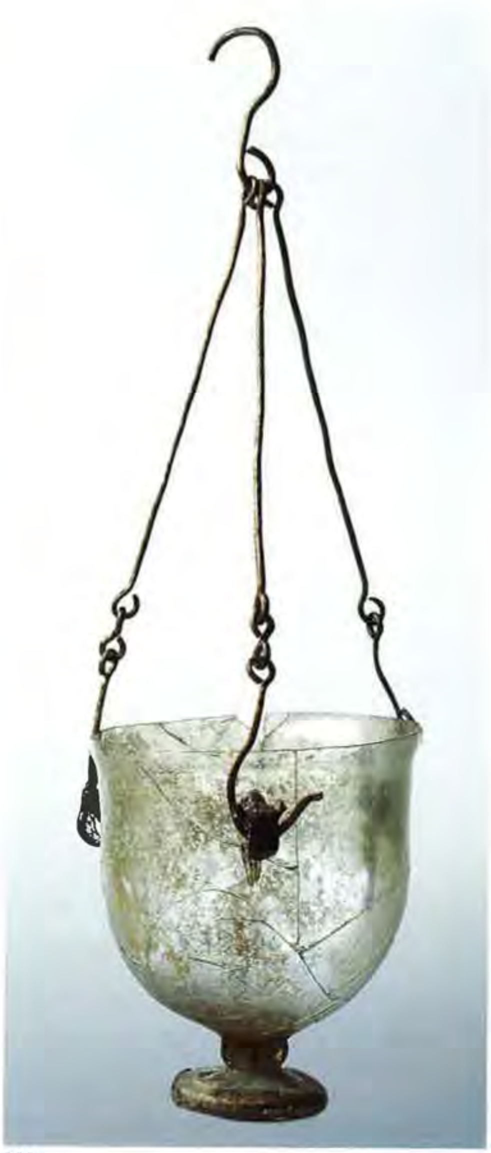
Publication: Kissas 1988, p. 209

A.A.



(a) 298α

(b) 298β



299

300 Clay *kandela*

13th century

Height 6.3 cm., base diameter 4.7 cm., rim diameter 9.9 cm.

Provenance: Gratini, Rodopi, excavation of a Byzantine aisleless cemetery church

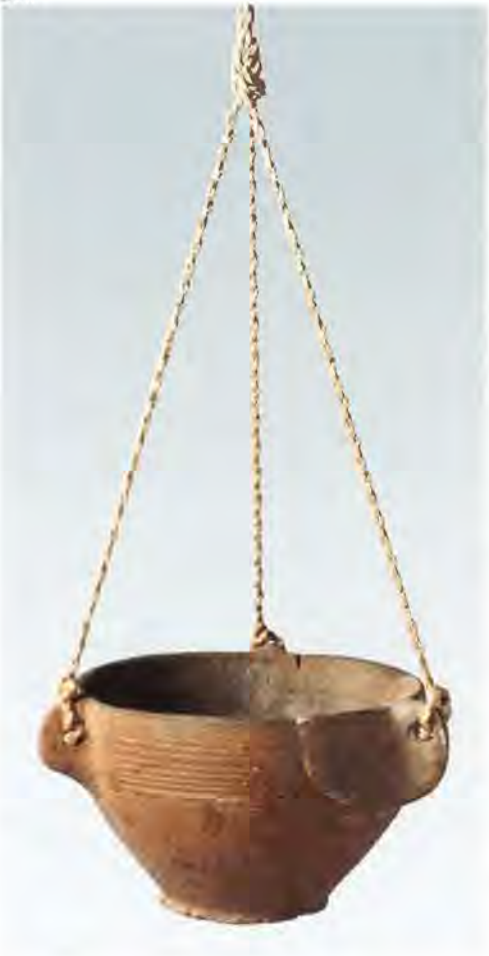
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PΓ1/79/K39

Unpainted *kandela* with a flat base, deep hemispherical body and plain rim. Preserved intact, apart from a small part of the rim. Red clay with inclusions. On the exterior, three integral ear-shaped handles at the upper part of the body have small circular suspension holes. The interior walls are blackened by flames from a wick.

Publications: unpublished

N. Z.

300



301 Copper-alloy lamp and lamp-stand

5th-7th century

Height of lamp 12 cm., height of handle 8.5 cm., height of lamp-stand 24 cm., length of side of base 13.5 cm.

Provenance: unknown, purchase

Athens, Byzantine and Christian Museum, inv. no. BM 4055, T 2268

The lamp has an ovoid body, long projecting nozzle and integral ring handle, which ends in an eagle with spread wings decorated with embossed circles. The bell-shaped lid has a spherical knob at the top. In the base of the lamp is a notch into which the lamp-stand was fitted. It consisted of a lathe-turned shaft and a three-sided curvilinear base that takes the form of an inverted calyx with three supports ending in an ornament imitating a horse's hoof. Metal lamps, in contrast with the cheaper ones made of clay, were a luxurious means of lighting used in both private houses and in places of worship. They exhibit some variety with regard to the body and the form and decoration of the handle, the motifs on which range from simple geometric patterns to complex floral and zoomorphic motifs, or subjects of religious content. This specific type, with an elongated oval body and ring handle ending in a cross or a bird, was very widely found during the Early Christian period and goes back to Hellenistic models (Conticello De' Spagnolis – De Carolis 1986, pp. 66ff.). A similar lamp, with a handle in the form of an eagle, is to be found in the Benaki Museum (Delivorrias – Photopoulos 1997, p. 186, no. 317), and a large number of lamps with bodies of similar form has been discovered in Egypt and other parts of the eastern Mediterranean, where the type of the lampstand is equally widespread (cf., e.g., Ross 1962, p. 37, pl. XXIX. Delivorrias 1980, p. 39, fig. 27. *Splendeur de Byzance* 1982, p. 163, no. Br. 6. Brouskari 1985, p. 141).

Publications: unpublished

E.CH.

302 Copper-alloy lamp and lamp-stand

5th-7th century

Height of lamp 9.8 cm., length 11.9 cm., height of lamp-stand 17 cm., length of side of base 9.8 cm.

Provenance: unknown, purchase

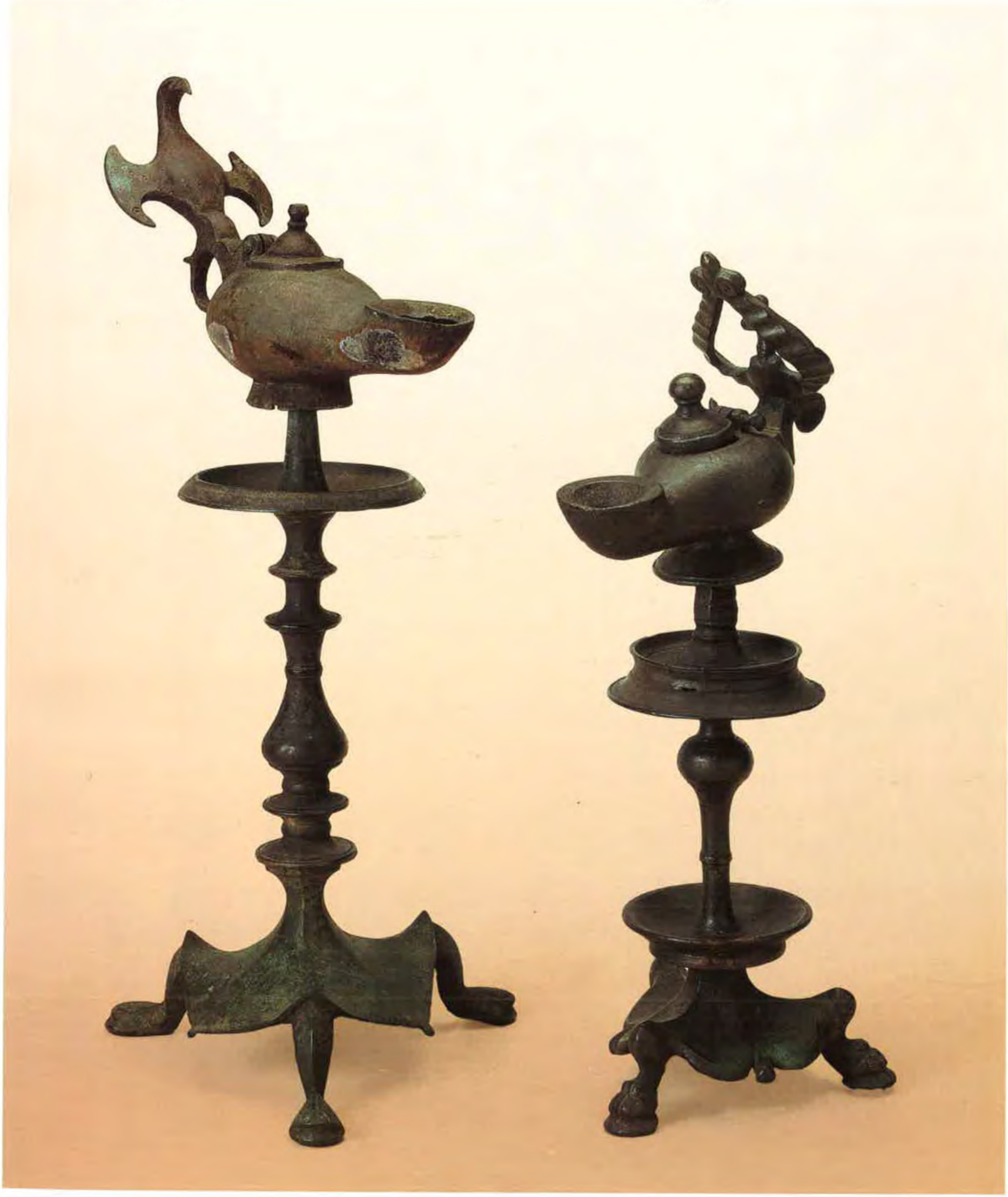
Athens, Byzantine and Christian Museum, inv. no. BM 4057, T 2270

The body of the lamp is of the same type as cat. no. 301 (with bibliography): ovoid with an integral, high, conical base and projecting nozzle with a wide wick-hole. The filling hole is concealed by the bell-shaped lid, which ends in a spherical knob. The handle takes the form of an open-work palmette with volutes at the top, which is supported on a hook-like protrusion crowned by a cross. The type of the handle, a variant of the leaf- or heart-shaped handle, occurs in lamps found mainly in Egypt and Syria (Ross 1962, pp. 34-35, no. 34. Conticelo De' Spagnolis – De Carolis 1986, pp. 75-76, nos. 34, 35). The lampstand, by contrast, with its short lathe-turned shaft and two disks, one at the top, from which springs the spike on which the lamp is set, and one, inverted, at the bottom, above the base, is not a very common type. The closest to it in typological terms is one in the Malcove Collection, which also supported a lamp with a similar ovoid body and conical base (Campbell 1985, p. 49, no. 43. *Art and Holy Powers* 1989, p. 70, no. 16).

Publications: unpublished

E.CH.

301 302



303 Copper-alloy lamp and lamp-stand

6th-7th century

Total height 27.5 cm., height of lamp 10 cm., length of lamp 17 cm.

Provenance: unknown

M. Latsis Collection, inv. no. 142

Lamp with a single nozzle, body with a flat top, cylindrical base, and a special socket to fit it to the lamp-stand. It has a heart-shaped handle formed of two confronted S-shaped pieces of metal, and supported on an oblique stem that runs from the top of the handle and ends at a ring. The lid has a plain lathe-turned handle and a flat tongue, half of which is damaged. The top of the body, the outside of which is decorated with a fine rope ornament, is formed into two crescent finials on the side near the nozzle. There is a similar lamp in the British Museum (Bailey 1996, p. 69, no. Q3796, pl. 80). A lamp in the Averoff Collection differs only in terms of its lid (Papadopoulou 2001, p. 79, no. 141). The lamp-stand is of the usual form with a stem and successive disk-like and spherical protrusions, and a tripod base with supports in the form of a lion's paw. A lamp of the same type is to be found in the Louvre Museum (Bénazeth 1992, p. 158, no. E11702).

Publications: *Μετά το Βυζάντιο* 1996, no. 65

CH.KOU.

304 Copper-alloy lamp and lamp-stand

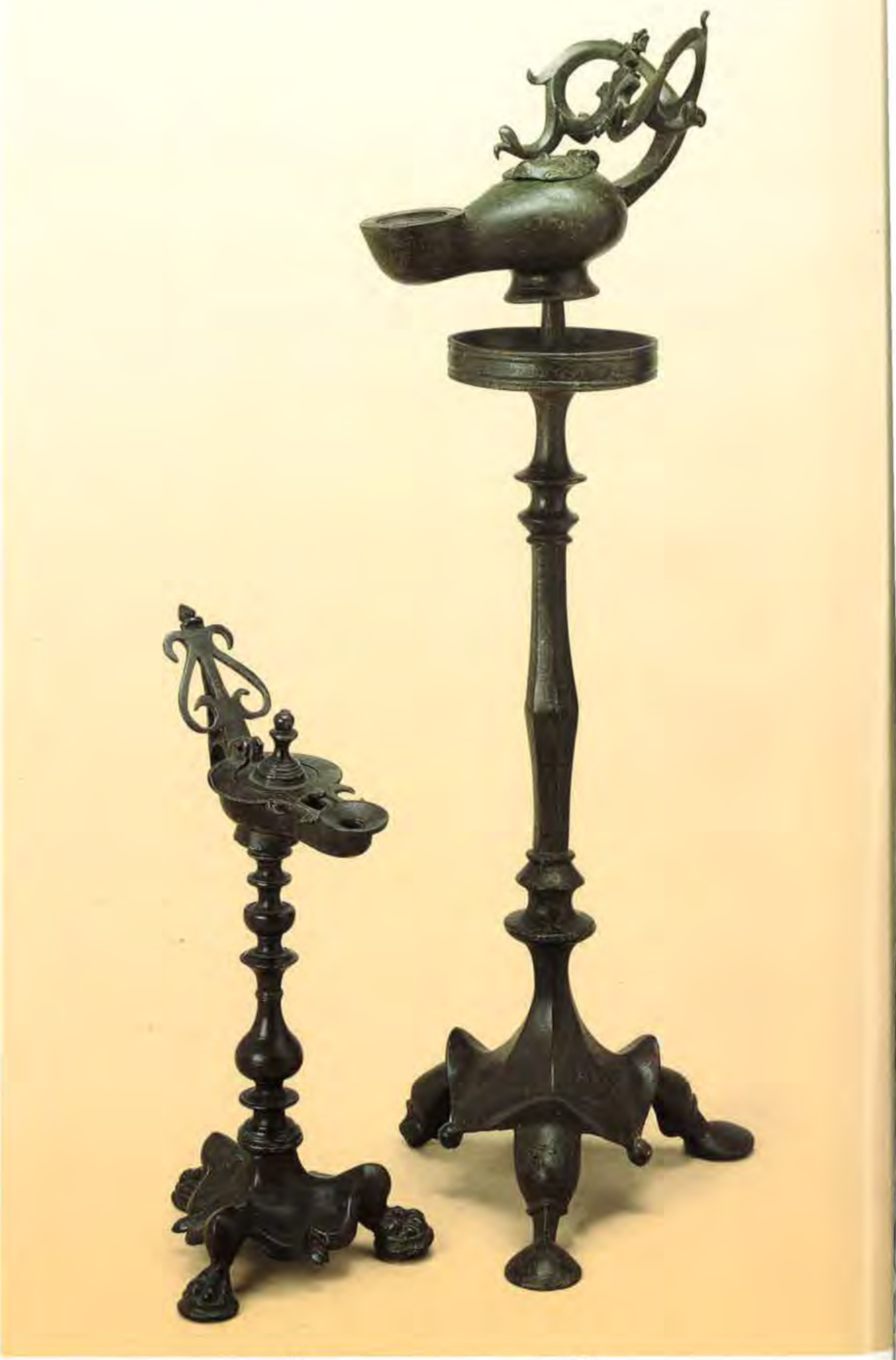
6th-7th century

Total height 55.5 cm., height of lamp 13.2 cm., length 25.5 cm.

Provenance: unknown

M. Latsis Collection, inv. no. 97

Lamp with a single nozzle, spherical body, conical base and a special socket to fix it on the lamp-stand. The handle is formed of two winding scrolls that have a small cross with flattened arms at the point where they join. The lid of the lamp takes the form of a relief *gorgoneion*.



303 304

The lamp-stand consists of a tripod base with supports in the form of stylised horse's hooves (see a lamp-stand from the Benaki Museum: *Splendeur de Byzance* 1982, p. 163, no. 6), a vertical stem with protrusions and disks (Bénazeth 1992, p. 157, no. E13854), and a sharp-edged disk at the middle. This very good quality lamp belongs to a large group of bronze lamps from the eastern Mediterranean dating from the 6th to the 7th century. To this same group belong a lamp in the British Museum (Bailey 1996, p. 75, no. Q3818, pl. 86) and one in the Louvre, the lid of which has not survived (Bénazeth 1992, p. 128, no. E11684bis). Similar handles are to be found on a lamp in the New York Metropolitan Museum (*Age of Spirituality* 1979, pp. 620-621, no. 556), one in the Dumbarton Oaks Collection (Ross 1962, pp. 36-37, no. 38), one in a private collection in Bavaria (*Rom und Byzanz* 1998, pp. 86-87, no. 78) and one in the Averoff Collection (Papadopoulou 2001, pp. 76, 77, no. 138). Finally, a lid in the form of a *gorgoneion* is known in the case of two examples from the Louvre (Bénazeth 1992, p. 129, nos. E11685, E11792b).

Publications: *Μετά το Βυζάντιο* 1996, no. 66

CH.KOU.

305Copper-alloy lamp and lamp-stand

6th-7th century

Total height 38 cm., length of lamp 27.7 cm., height of lamp-stand 29 cm.

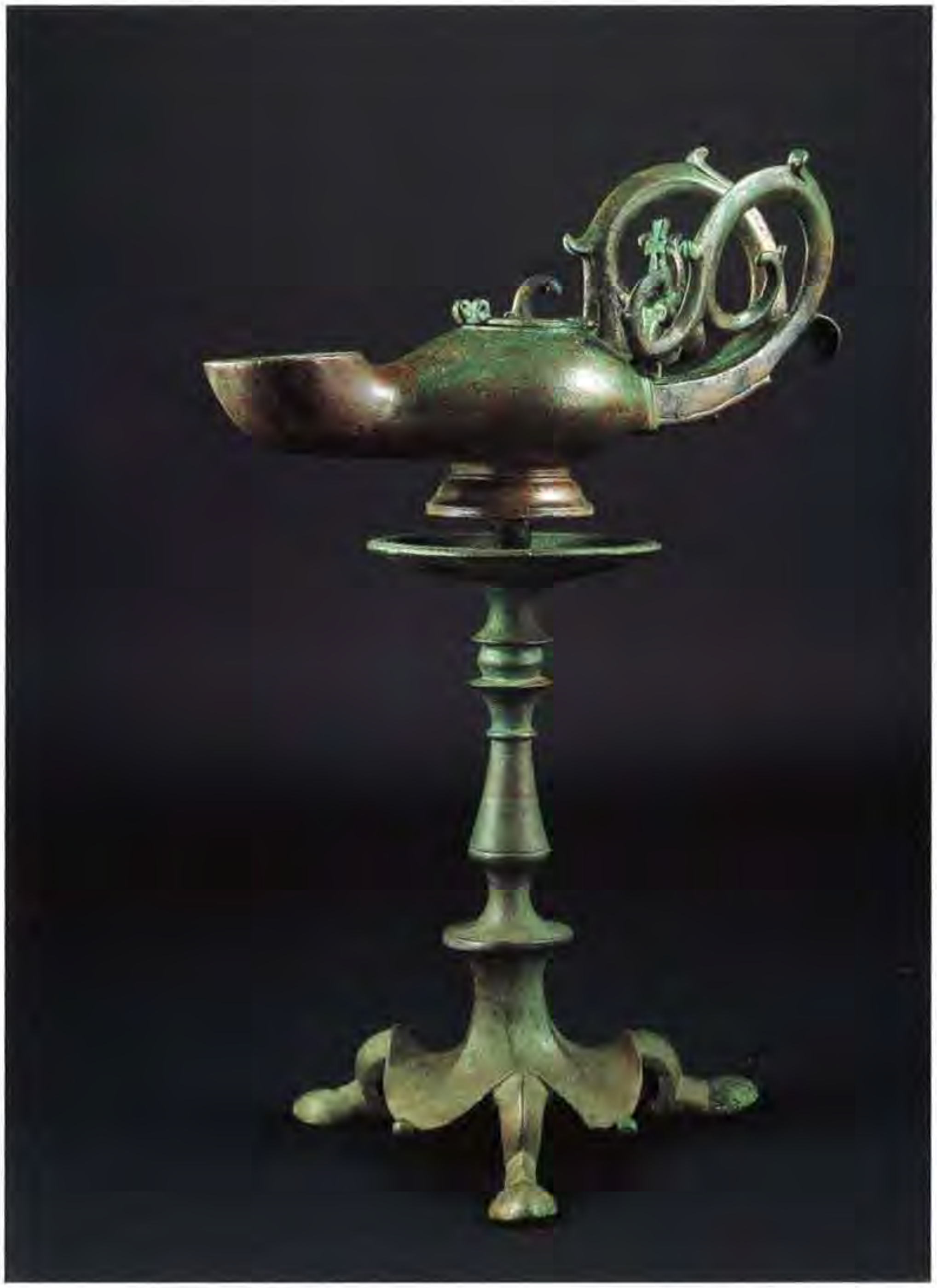
Provenance: unknown

Athens, Benaki Museum, inv. no. 11510

Lamp with a single nozzle, spherical body and flaring foot. The base is pierced by a socket for a pricket lamp-stand. The handle takes the form of a double winding scroll adorned by small leaves and ending in a roundel and a Latin cross. The lid is lost. The lamp-stand has a baluster-shaped stem and a circular disk. Its base consists of an inverted six-sided calyx with 'teardrops', standing on three stylised lion's paws. Both the lamp and the lamp-stand belong to widely found types. Lamp-stands with baluster-shaped stems are also known from three silver examples found at Lampsakos, Antioch and Mytilini, the stamps on which are dated between the middle of the 6th and about the middle of the 7th century (Mundell - Mango 1992, fig. 5).

Publications: Delivorrias 1980, p. 35, fig. 27. *Splendeur de Byzance* 1982, no. Br. 6, p. 163

M.X.



305

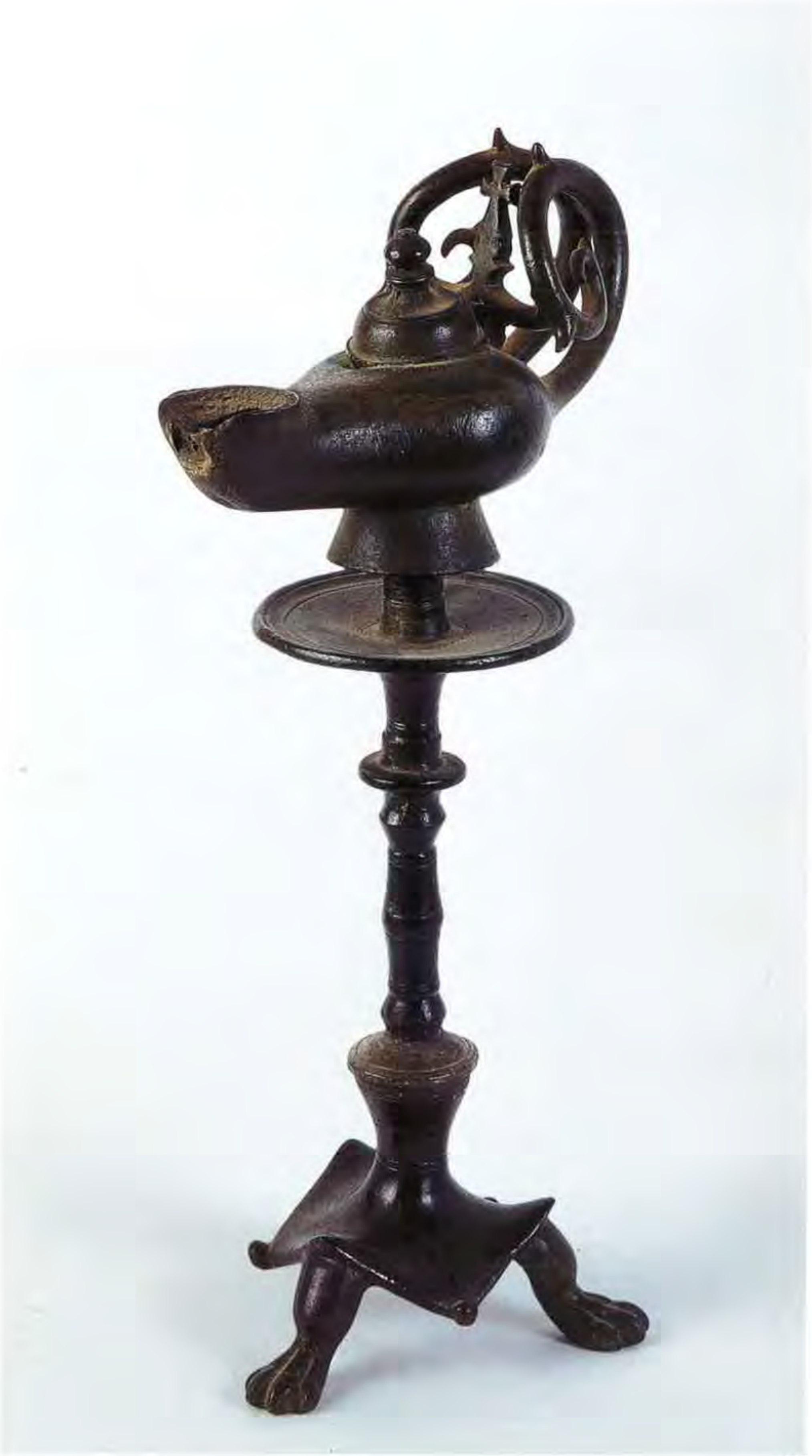
306 Copper-alloy lamp and lamp-stand

6th-7th century
Height 29.8 cm.
Provenance: unknown
P. Protonotarios Collection, inv. no. 37

Lamp with a single nozzle, spherical body, conical base and a special socket to receive the lamp-stand. The handle takes the form of two winding scrolls that form a sphere with a cross at the point where they join. Hemispherical lid with a raised handle. The nozzle is chipped. The lamp-stand has a tripod base standing on legs in the shape of lion's paws, a vertical stem with protrusions and a sharp-edged disk at the centre. Copper-alloy lamps with a handle, lid and a lamp-stand of this type found in the eastern Mediterranean date from the 6th to the 7th century: see lamps in the Benaki Museum (*Splendeur de Byzance* 1982, p. 163, no. 6) and the British Museum (Bailey 1996, p. 74, no. Q3185, pl. 84). Similar handles on a lamp in the New York Metropolitan Museum (*Age of Spirituality* 1979, pp. 620-621, no. 556), one in the Dumbarton Oaks Collection (Ross 1962, pp. 36-37, no. 38), one in a private collection in Bavaria (*Rom und Byzanz* 1998, pp. 86-87, no. 78) and one in the Averoff Collection (Papadopoulou 2001, pp. 76, 77, no. 138).

Publications: unpublished

CH.KOU.



306

307 Copper-alloy lamp and lamp-stand

6th-7th century

Height of lamp 9.5 cm. (with shell open 17.2 cm.), length 13.8 cm., width 9 cm., height of lamp-stand 22.7 cm., diameter of disk 7.3 cm., greatest diameter of base 9.5 cm.

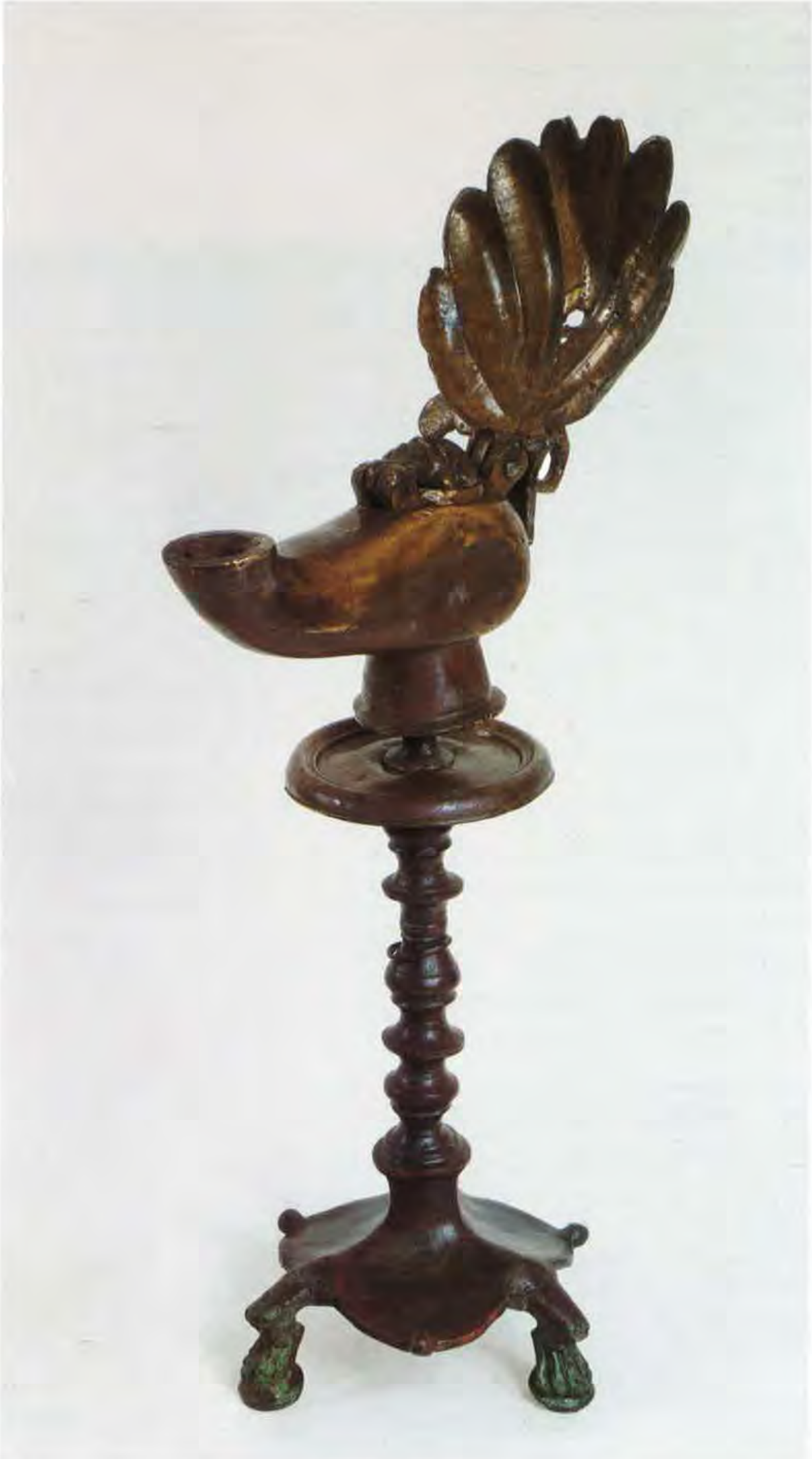
Provenance: Egypt, Caire

Athens, Benaki Museum, inv. no. 11545

Lamp with a single nozzle, ovoid body and flaring foot. The base has a socket for a pricket lamp-stand. The lid is adorned by a relief mask. A large shell-shaped ornament attached to the hinged of the lamp rear reflected the flame. On the back is a ring-handle and thumb-rest. The lamp-stand has a baluster-shaped stem consisting of three cast elements. The base consists of an inverted three-lobed calyx with 'teardrops', standing on three lion's paws. This particular type of lamp is probably of Egyptian origin. The lamp in the Benaki Museum was purchased in Cairo, along with three others like it, and several examples of the same type are to be found in the Coptic Museum in this city. The lamp-stand belongs to a widely distributed type.

Publication: Bénazeth 2001, pp. 132-135, no. 113-115

M.X.



307

308Copper-alloy spouted vessel

5th century

Height 4.9 cm., rim diameter 10.3 cm. (with spout 13.4 cm.)

Provenance: Egypt

Athens, Benaki Museum, inv. no. 11581

Copper-alloy, cast, lathe-turned, engraved and dot-punched. Cylindrical vessel with a slightly convex base. The wide flat rim is decorated with an engraved and dot-punched vine. A long spout has been attached to the rim by means of a small circular aperture through the wall. Vessels of this type, known from Roman times, have been discovered in tombs in Nubia (Emery, Kirwan 1938, nos. 477, 534, fig. 100, 21-22), and others are to be found in museum collections (Hayes 1984, no. 186. Bénazeth 1992, pp. 45-47). The dot-punched decoration on the example under examination recalls that of the bronze amphoriskoi cat. nos. 641 and 642. Long-spouted vases like these were perhaps used to fill lamps.

Publications: unpublished

A.DR.

309Silver candlestick or lamp-stand

610-629/30

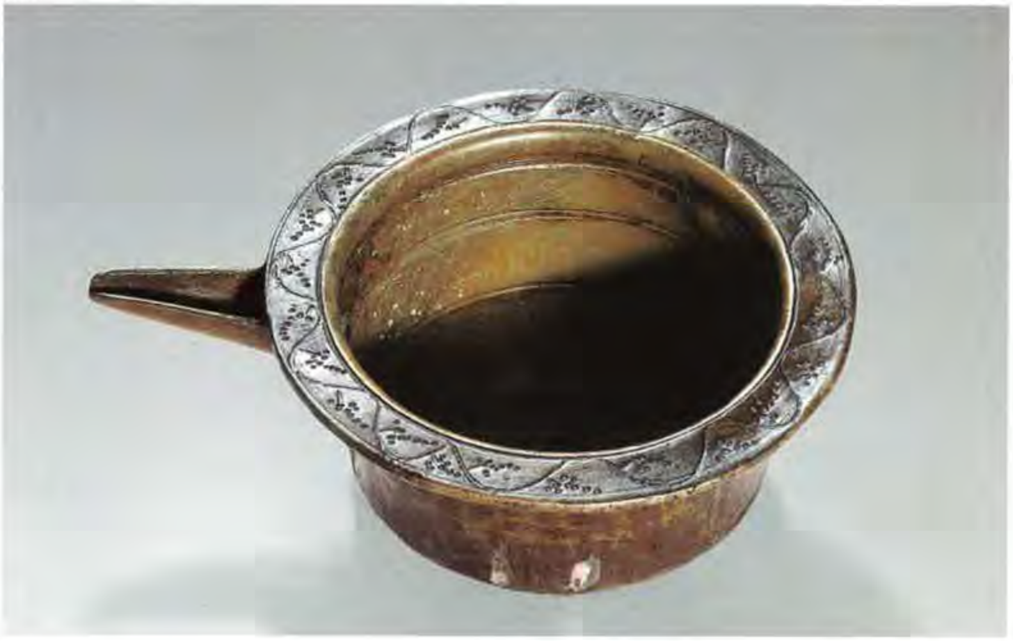
Height 21.9 cm.

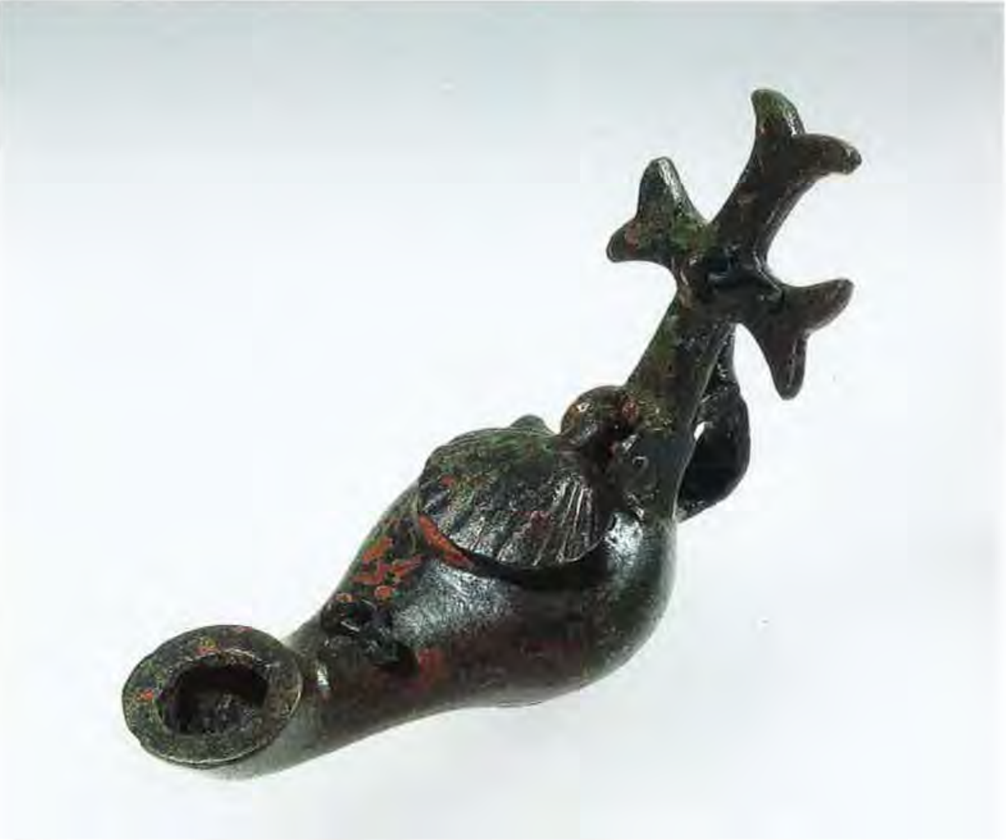
Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

The candlestick, which is cast, consists of a tripod base and a stem ending in a disk, which had a spike on which the candle or the lamp was fixed. The base resembles an inverted flower with six petals, decorated with an engraved palmette at the centre, on which traces of gilding are preserved. The three legs end in lion's paws. The lathe-turned stem is adorned with elements that are not arranged symmetrically about the cylinder, and ends in a disk on which the quadrilateral spike is set. On the interior surface of the base are four

308





310

inspection stamps bearing the monogram of Herakleios (610-629/30). The candlestick belongs to a small, though important group of three similar examples that are precisely dated, with inspection stamps, falling between AD 527 and 630. The other two also come from hoards – those of Lampsakos in Asia Minor (Dalton 1901, p. 81, no. 376. *Byzantium* 1994, pp. 84-85, no. 76) and Antioch (Ross 1962, p. 20, no. 15, pl. XVIII). The candlesticks from the Mytilini and Lampsakos hoards were manufactured and stamped in Constantinople (between 527-565 and 610-630), and the third example in Antioch, where it was found (602-610).

Publication: Vavritsas 1954, p. 328, fig. 3. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 387, no. 507

E.ME.

310 Copper-alloy lamp

6th century

Length 15.7 cm., width 6.2 cm., height 4.3 cm. (with handle 10.4 cm.)

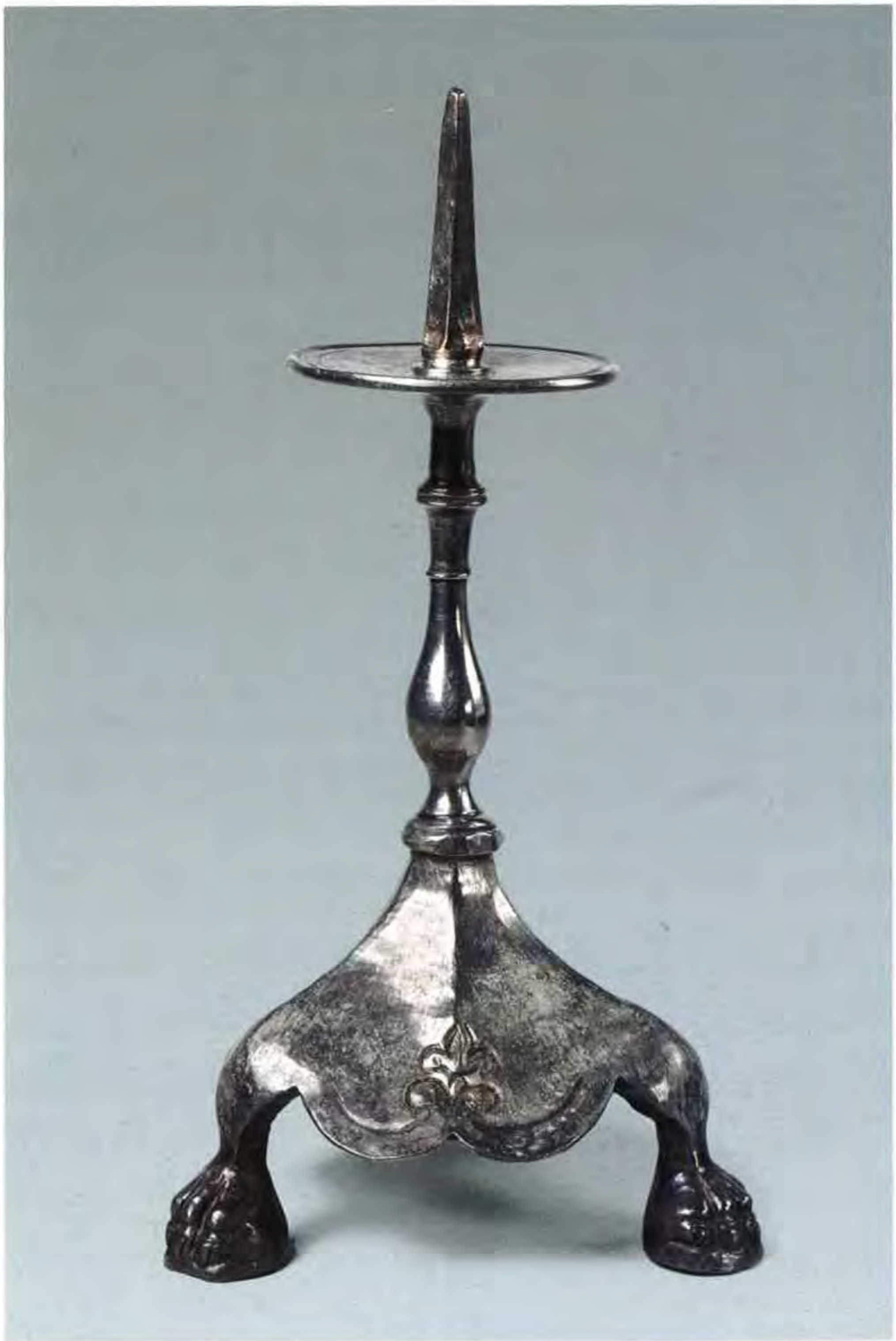
Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BA 51/3

Intact lamp. Spherical body, disk base, long nozzle, filling hole with a lid in the shape of a seashell. Handle in the form of a cross with forked arms. At the centre of the cross is a ring and a chain, which ended at a similar ring behind the nozzle and was used to suspend the lamp. On the back of the cross is a carrying handle, to which is attached a shaft supporting the cross.

Publication: Marki 1998, p. 27

E.M.



309

311 Copper-alloy lamp

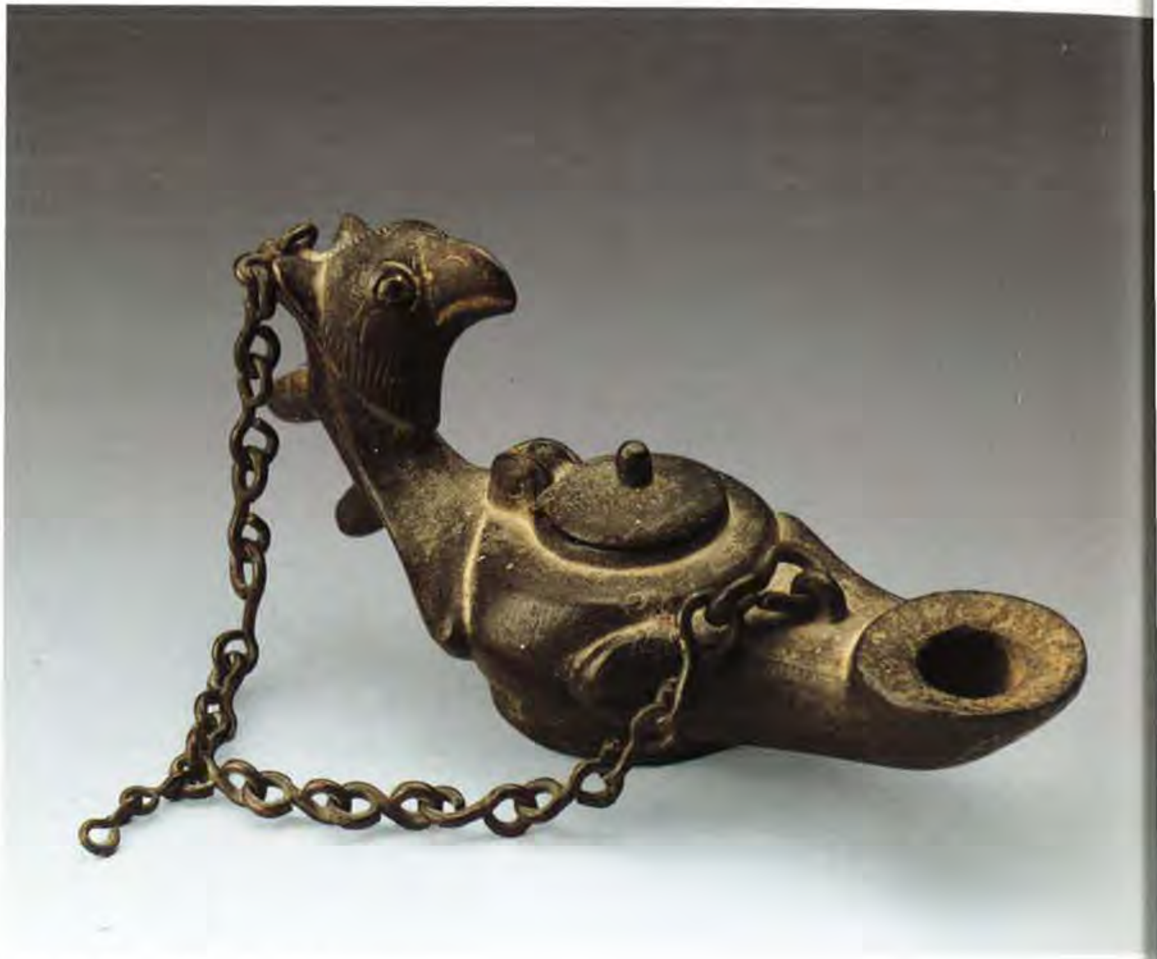
4th-6th century

Height 5.6 cm., length 15.7 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 606

311



Copper-alloy lamp with a single nozzle and a spherical, slightly flattened body, from which springs a long spout with a wide, flattened wick hole. The base is flat. The filling hole is emphasised by a slightly projecting flange and covered by a shield-shaped lid with a cylindrical lug for a handle. The handle of the lamp takes the form of the neck and head of a griffin. The features and plumage of this imaginary creature are engraved and its mane consists of solid, projecting tongues of metal. The general shape of the lamp, like others of its type, recalls that of a boat, and is an allusion to the Christian Church (Weitzmann 1979). The Kanellopoulos Museum lamp still has its suspension chain, which consists of S-shaped sections and is attached to a ring integral with the upper surface of the spout, and to a hole in the first of the metal tongues of the beast's mane. Bronze lamps with relief decoration are to be found in several private collections and museums throughout the world (Stathatos Collection, Averoff Collection, Oikonomopoulos Collection, Dumbarton Oaks Collection in Washington, British Museum, Benaki Museum, etc.). The majority of them come from eastern Mediterranean countries such as Egypt, Syria and Palestine, and date from the 4th to the 7th century AD. Lamps with heads of griffins form a special category found during the 4th-6th century. Since many of them have been found in the West, they are generally thought to come from Italian workshops; it is not impossible that they have eastern origins, however, since the type is not unknown in the East (Bailey 1996, pp. 77, 78, nos. Q 3831, Q 3832, pl. 90). The Kanellopoulos Museum lamp, though one of the simplest of its type, is an elegant example of these functional vessels.

Publications: unpublished

N.S.

312 Copper-alloy lamp

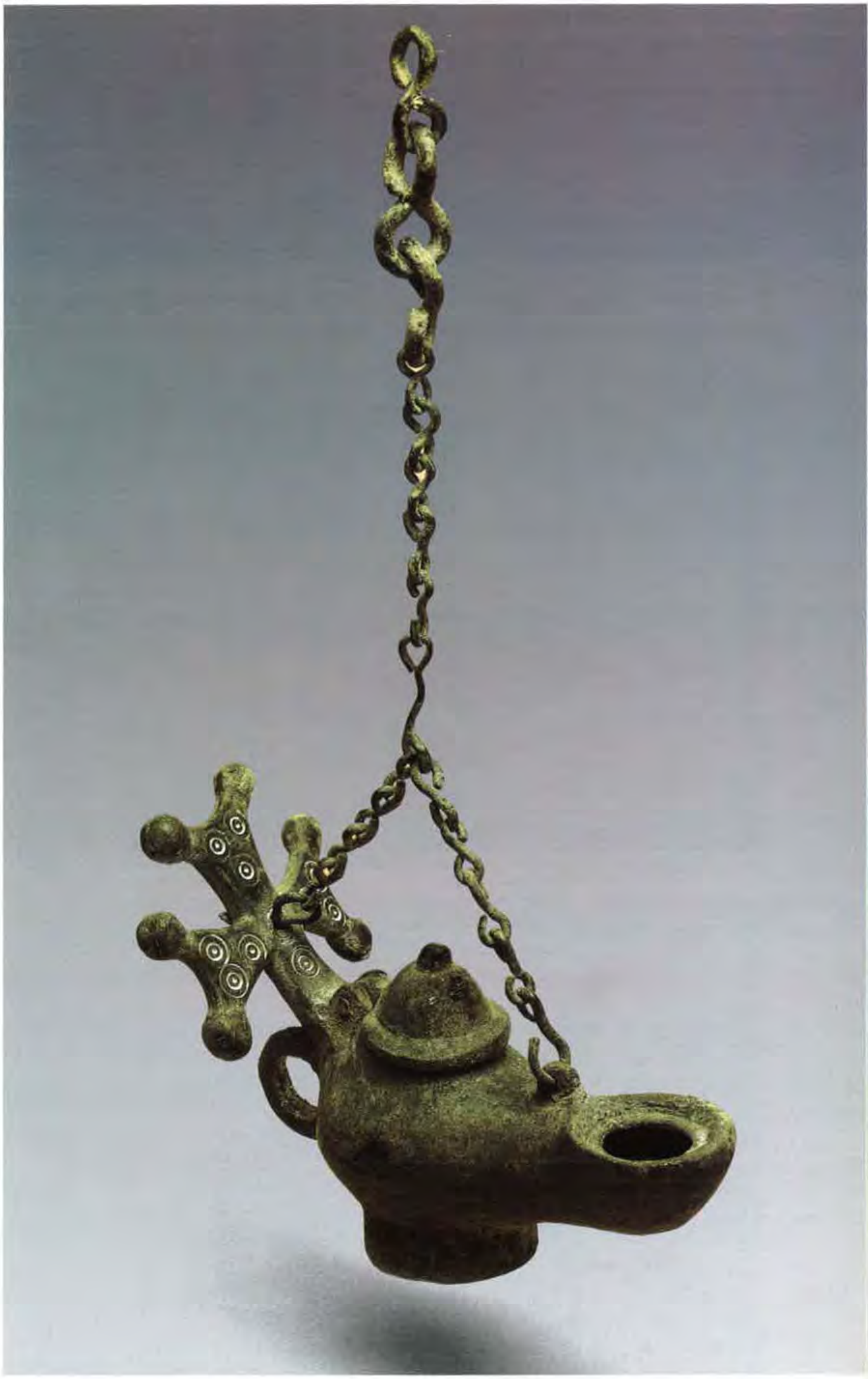
6th-7th century
Height 10 cm., length 12.5 cm.
Provenance: unknown
D. Doukas Collection, inv. no. 15

Lamp with a single nozzle, spherical body, cylindrical base, and a special socket to attach it to a lamp-stand.
The handle takes the form of a ring and a cross with flattened arms, which are decorated with engraved concentric circles and end in teardrops.
The hemispherical lid with a knob is still preserved. Two chains hanging from a hole in the middle of the cross and a ring integral with the nozzle are attached to a central chain that has a suspension ring, a feature that suggests the lamp could either be placed on a table or suspended.
This lamp belongs to a familiar category dating from the 6th to the 7th century and originating in the eastern Mediterranean: see lamps in the Louvre (Bénazeth 1992, p. 123, no. E11688) and the British Museum (Bailey 1996, p. 72, no. Q3809, pl. 82).

Publications: unpublished

CH.KOU.

312



313 Clay hanging lamp

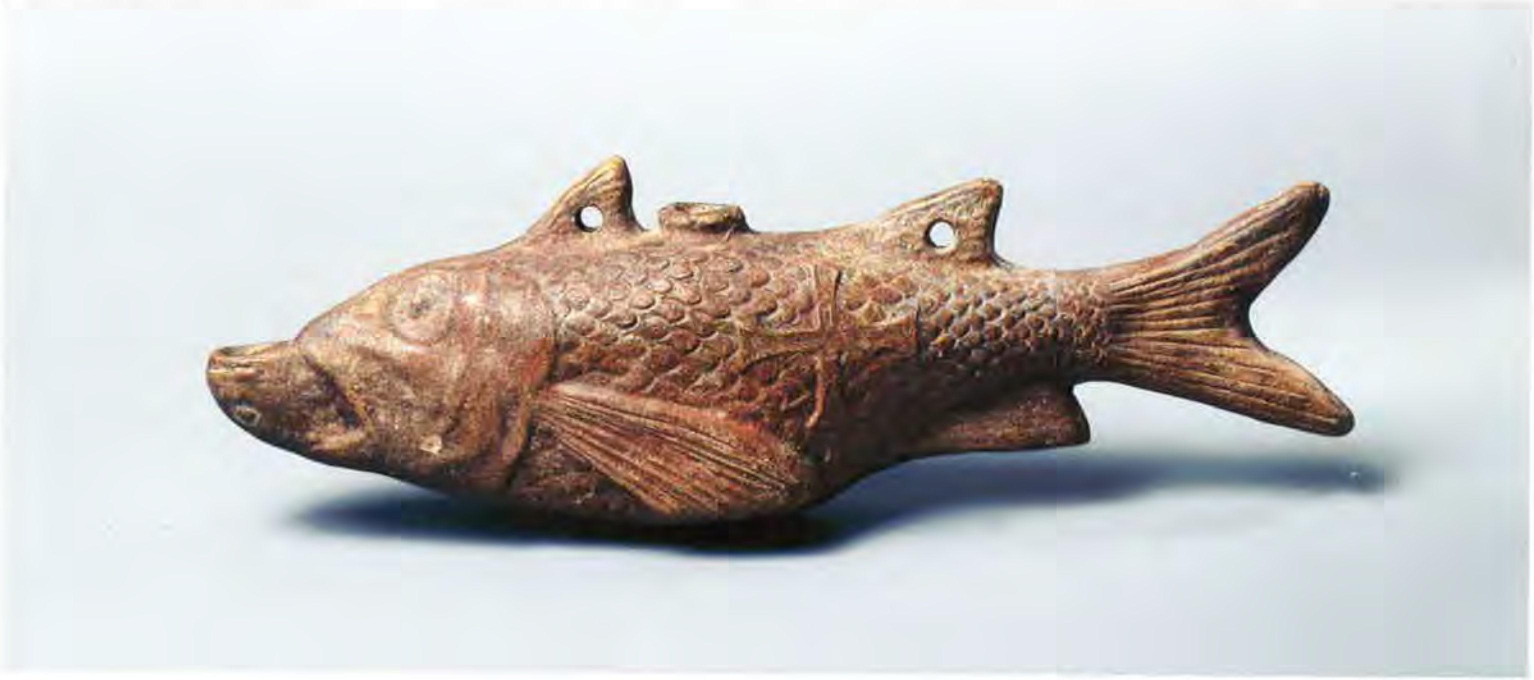
4th-5th century
Height 8.2 cm., length 22.5 cm.
Provenance: unknown
Athens, Byzantine and Christian Museum, Lamp 18

The lamp, made of an ochre-yellow clay, takes the form of a fish with a smaller fish upside down in its mouth, which forms the nozzle of the lamp. There is a filling-ventilation hole in the middle of its back, while two holes in the fins indicate that it was a hanging lamp. A repoussé chi-rho monogram on one side of the lamp and a cross with flattened arms on the other emphasise the symbolic character of the vessel, to which the shape of the fish also alludes. Its function may have been religious in character, or perhaps funerary or secular. Clay lamps in the form of a fish, with slight variations in the shape and decoration, are considered to be a type of Egyptian origin and are fairly widespread during the 4th and 5th century (cf. Graziani Abbiani 1969, pp. 79-80, fig. 41-42. Kakovkine 1991, p. 891, fig. 119a-b. *Christians in the Holy Land* 1998, p. 156, no. 232).

Publication: *Μυστήριον Μέγα και Παράδοξον* 2002, p. 184, no. 49

E.CH.

313



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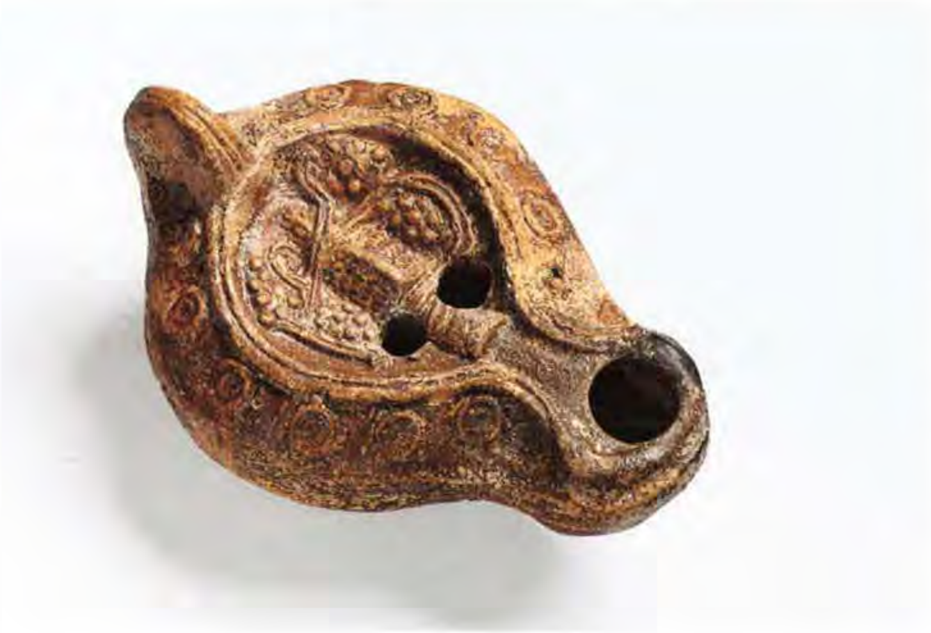


314 Clay lamp

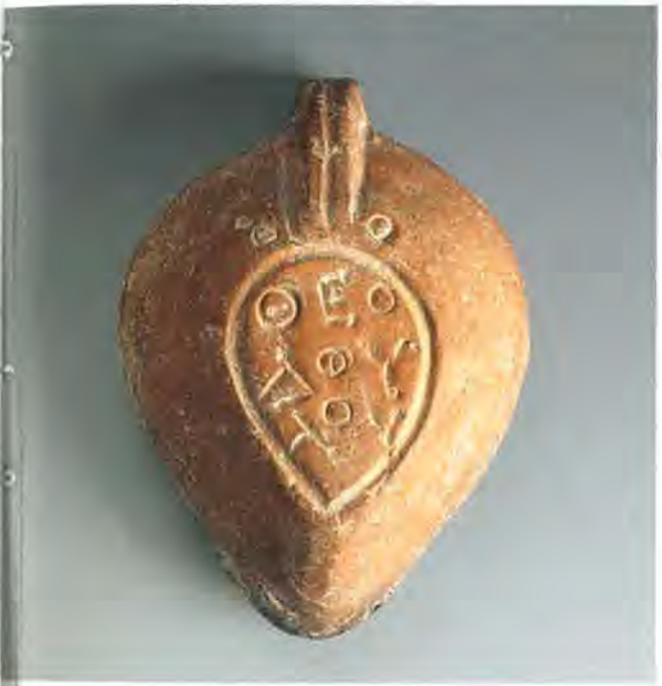
4th-5th century
Height 4 cm., length 9.3 cm., width 6.2 cm.
Provenance: Thessaloniki (6 Thiseos Street)
9th Ephorate of Byzantine Antiquities, inv. no. 7.120

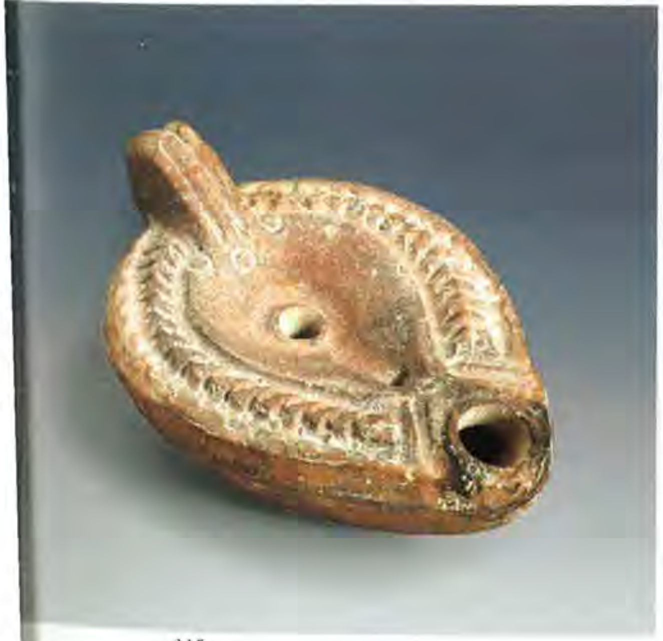
Intact mouldmade lamp with light-coloured clay and a brown slip. Traces of burning preserved on the nozzle. It has a circular shape with a slightly elongated nozzle. The disk has two filling-ventilation holes and a depiction of a basket, either side of which spreads a winding vine-shoot with grapes. The band rim either side of the handle is decorated with spirals.

Publication: Karydas 1998 (in press)

N.K.

315





315

315 Clay lamp

5th century

Height (with handle) 4.2 cm., length 9.4 cm., width 4.2 cm.

Provenance: Attica-Lavrio, Early Christian basilica

1st Ephorate of Byzantine Antiquities, inv. no. 3219

Intact, almond-shaped lamp with a raised ribbed handle. The undecorated disk has two ventilation holes, and its periphery is adorned by a relief band of herring-bone pattern. The inscription *ΘΕΟΔΟΥΛΟΥ* ('of Theodoulos') is preserved on the base in an engraved almond-shaped border.
The inscription refers to the workshop in which it was made, which was an Athenian workshop that functioned in the 4th and 5th century. Its products, as indicated by similar inscriptions, have been found in large numbers in the Athenian Agora and the Kerameikos, at Corinth, and elsewhere (see Karivieri 1996, pp. 106-108 and pl. 11, no. 135).

Publications: unpublished

E.G.-T.

316 Clay lamp

5th century

Greatest height 4.2 cm., length 9.5 cm., width 6.4 cm.

Provenance: unknown, donation

Athens, Byzantine and Christian Museum, inv. no. T 364

Brown-red clay. Intact mouldmade lamp with a single nozzle. The body is spherical and the strongly projecting nozzle has traces of charcoal. Along the embossed, beak-shaped handle is an intaglio band that ends at the back in a fish-tail formed of a pair of triple grooves. The well of the disk is adorned by a relief frontal peacock with fanned tail, and has two filling-ventilation holes. The rim is encircled by relief vine-shoots, stylised vine leaves and bunches of grapes. The treatment of the base is characteristic: it is bordered by two engraved concentric circles, at the centre of which is stamped the sole of a human foot (*planta pedis*). On the underside of the nozzle is an irregular cross between two pairs of grooves. Lamps of this type (type XXIX, group 4, after Broneer 1930, p. 114, nos. 1413 and 1423, pl. XX) have been discovered in large quantities in Ephesos, which is thought to have been where they were manufactured. They are normally decorated with pagan motifs (Aphrodite, Pan, Eros), human figures, animals, hunting scenes, rosettes, though also with crosses (Bailey 1988, p. 372, pl. 105). The period of their production is placed between AD 500 and 600, though the first examples could be dated half a century earlier, to AD 450 (Bailey 1988, p. 372). Lamps with the characteristic stamp of the human sole on the base date from the 5th century (Bailey 1988, p. 372, nos. Q 3110, Q 3105, Q 3122, pl. 105).

Publication: Ioannidaki-Dostoglou 1983, pp. 118-120, fig. 16-17

E.ME.

317 Clay lamp

7th-8th century

Height 8 cm., length 11 cm.

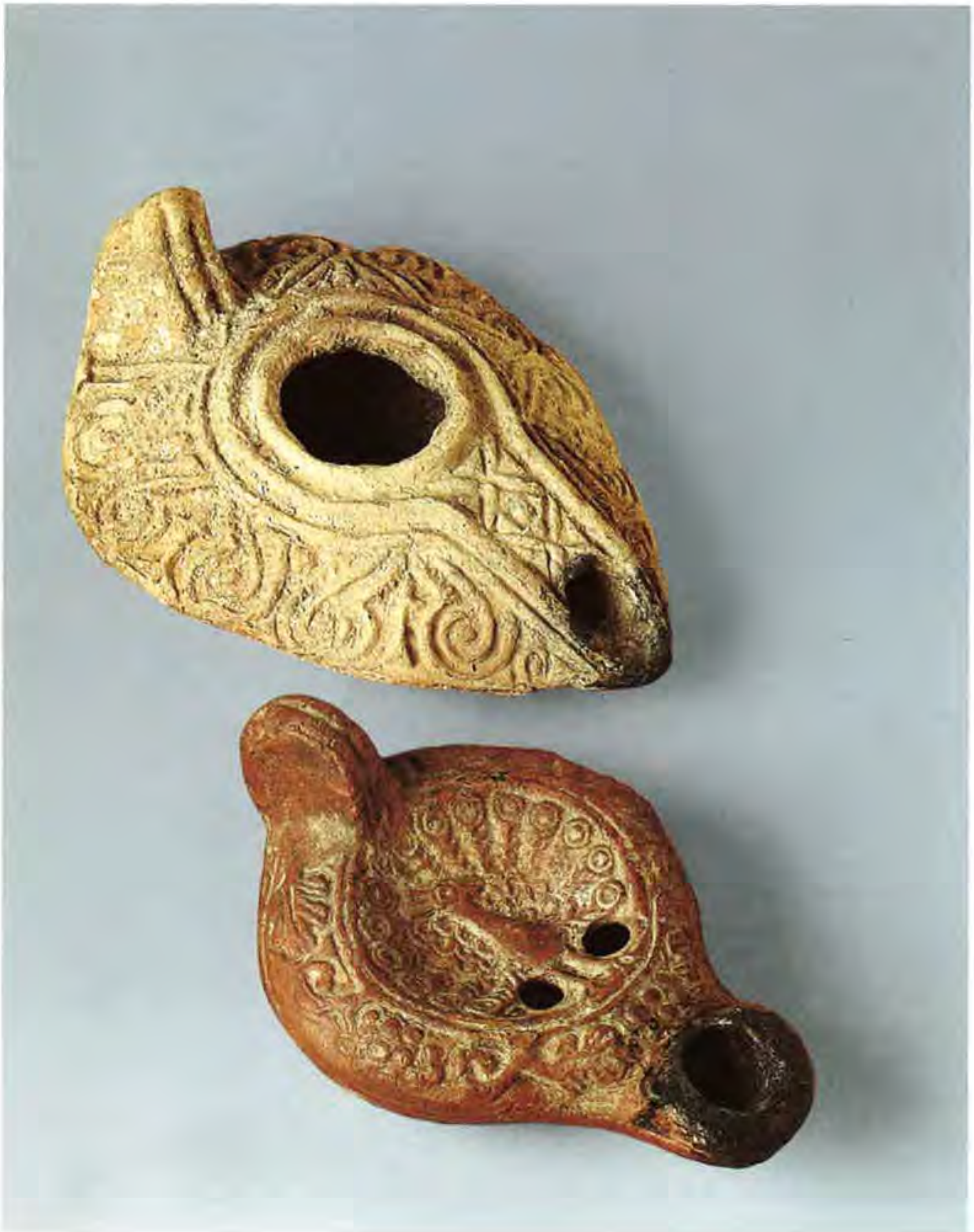
Provenance: unknown, Benakis-Nomikos donation

Athens, Byzantine and Christian Museum, inv. no. T 331/BM 1369

Intact, mouldmade lamp off-white fabric, with a single nozzle and a piriform body. The nozzle is separated from the rim by a groove. The disk consists of two relief rings that enclose the large filling hole at the centre of the lamp. The larger part of the lamp is occupied by the wide shoulder, which is adorned with double relief volutes that join at the top to form an angle. In the space between them is a relief cross on a pedestal, while the groove is adorned by stylised geometric patterns. The base is bordered by a relief band that follows the shape of the lamp. The slightly projecting integral handle is in the form of a beak. Similar lamps found in Syria, mainly at Antioch, and in Palestine suggest that this specific type was produced in these areas for a long period of time, extending from the 6th to the 9th century (*Art and Holy Powers* 1989, p. 77, no. 23). A lamp of the same type decorated with stylised bunches of grapes on the shoulder and herringbone pattern on the groove belongs to a group dating from the 7th-8th century and comes from Syria (*Art and Holy Powers* 1989, p. 77, no. 23). Both the shape and the decoration of the lamp, which appears to be imitating metal models, are associated with early Islamic art of the 7th century (Mietke 1996, p. 228, no. 247 and *Byzantium* 1996, p. 89, no. 61).

Publications: unpublished

E.ME.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316

318 Clay lamp

Middle of the 5th century

Greatest height 5,5 cm., length 14,1 cm., width 8 cm.

Provenance: unknown, donation

Athens, Byzantine and Christian Museum, inv. no. T 358

Orange clay with traces of red slip. Intact mouldmade lamp with a single nozzle, of the so-called North African type. The centre of the disk is occupied by a Greek cross with flaring arms, while a similar smaller cross adorns the groove connecting the disk with the nozzle. The crosses are decorated with small relief circles and dotted ornamentation, and the same motif is repeated in a decorative band around the periphery of the disk. The rim is encircled by relief whorls alternating with stylised palm-leaves. The base of it takes the form of a relief ring, without potter's mark and is connected with the beak-shaped, unpierced handle by means of a characteristic rib. A lamp with the identical decoration on the rim and a depiction of a ram on the disk (Mackensen 1998, pp. 136-137, no. 156), thought to be from a North African workshop, dates from the late 4th-early 5th century. The main decorative motif on lamp T 358, the cross, makes its appearance on the disk of North African lamps in the middle of the 5th century (Ennabli 1976, pl. LVII-LX), which suggests that the present lamp dates from this period.

Publication: Ioannidaki-Dostoglou 1983, p. 121, fig. 21

E.ME.

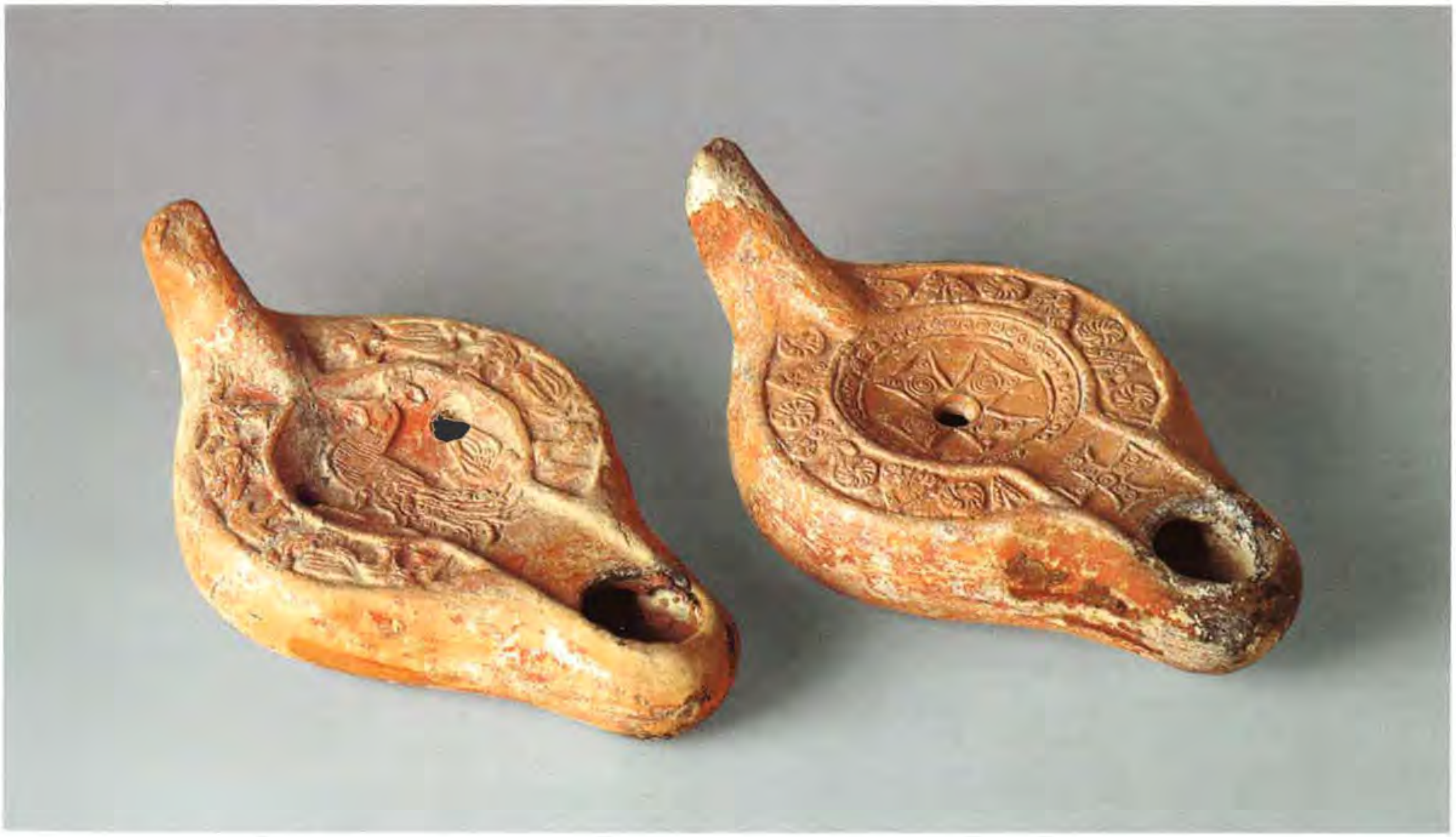
319 Clay lamp

Middle of the 5th century
Greatest height 5.4 cm., length 14 cm., width 8 cm.
Provenance: unknown, donation
Athens, Byzantine and Christian Museum,
inv. no. T 348

Orange clay with traces of red slip. Intact mouldmade lamp of North African type, with a single nozzle and a round body. The distinctly elongated nozzle is connected to the disk by a groove, while the unpierced, beak-shaped handle is connected to the base by a rib. The low base takes the form of a plain relief ring without potter's mark on the inside. The centre of the disk is occupied by a depiction of a peacock strutting left, with another, smaller bird facing in the opposite direction at the top right. To right and left of this central motif are two filling-ventilation holes. The rim is encircled by relief birds alternating with palms and other stylised trees. The Byzantine Museum lamp reproduces the common type made from the second half of the 5th century onwards in North African workshops, mainly in Tunisia (Hayes 1972, pp. 310-311), which were exported in large numbers to Italy, Egypt and Greece. Lamps with exactly the same decoration on the disk and rim have been found at Carthage (Ennabli 1976, pp. 143-144, nos. 643 and 648, pl. XXXIV) and Corinth (Broneer 1930, type XXXI, p. 119, no. 1454, pl. XXII). The peacock, symbolising eternal life and happiness, was frequently used as a decorative motif on North African lamps. When combined with the palm-tree, the composition acquired a purely Christian meaning, alluding to the blessed Christian paradise. The type of the North African lamp was copied as early as the 5th century by Athenian workshops, and a large number of imitations have been found in the Athenian Agora (Perlzweig 1961, VII, pp. 64-65, pl. 38, no. 2399).

Publication: Ioannidaki-Dostoglou 1985, p. 121, fig. 21

E.ME.



319

318

320 Clay lamp

5th century

Height 2-5 cm., length 8.5 cm., diameter 4.5 cm., base diameter 2.5 cm., width of cross 3 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. M. 1070

Ovoid lamp with an elongated nozzle, the end of which is missing. Thin ring at the base, connected to the handle by a rib. Handle in the shape of a Latin cross with flaring arms, curved at the ends. The disk is connected to the nozzle by a groove and has two filling-ventilation holes. At the centre of the disk is a relief representation of a fox moving to the right. Row of spiral ornaments around the rim. Dark-brown matt slip covering the upper part of the lamp (Broneer type XXXI 1456).

Publications: unpublished

A.D.

321 Clay lamp

Middle of the 5th century

Height 5.2 cm., length 13.4 cm., width 7.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. M 2529

Lamp of North African type with a round body and elongated nozzle. Oval wick-hole. Beak-shaped handle connected to the ring base by a rib. The disk has two filling ventilation holes and is connected to the nozzle by a groove. At the centre of the disk is a depiction of a groom leading a horse by the reins. Around the scene is a scattering of small circles and semicircles. The rim is adorned by dotted squares and circles. Traces of orange slip on the upper part of the lamp.

Publication: Dina 1979, 236, pl. 88δ

A.D.

322 Clay lamp

Middle of the 5th century

Height 5.3 cm., length 13.7 cm., width 7.7 cm., base diameter 4.2 cm.

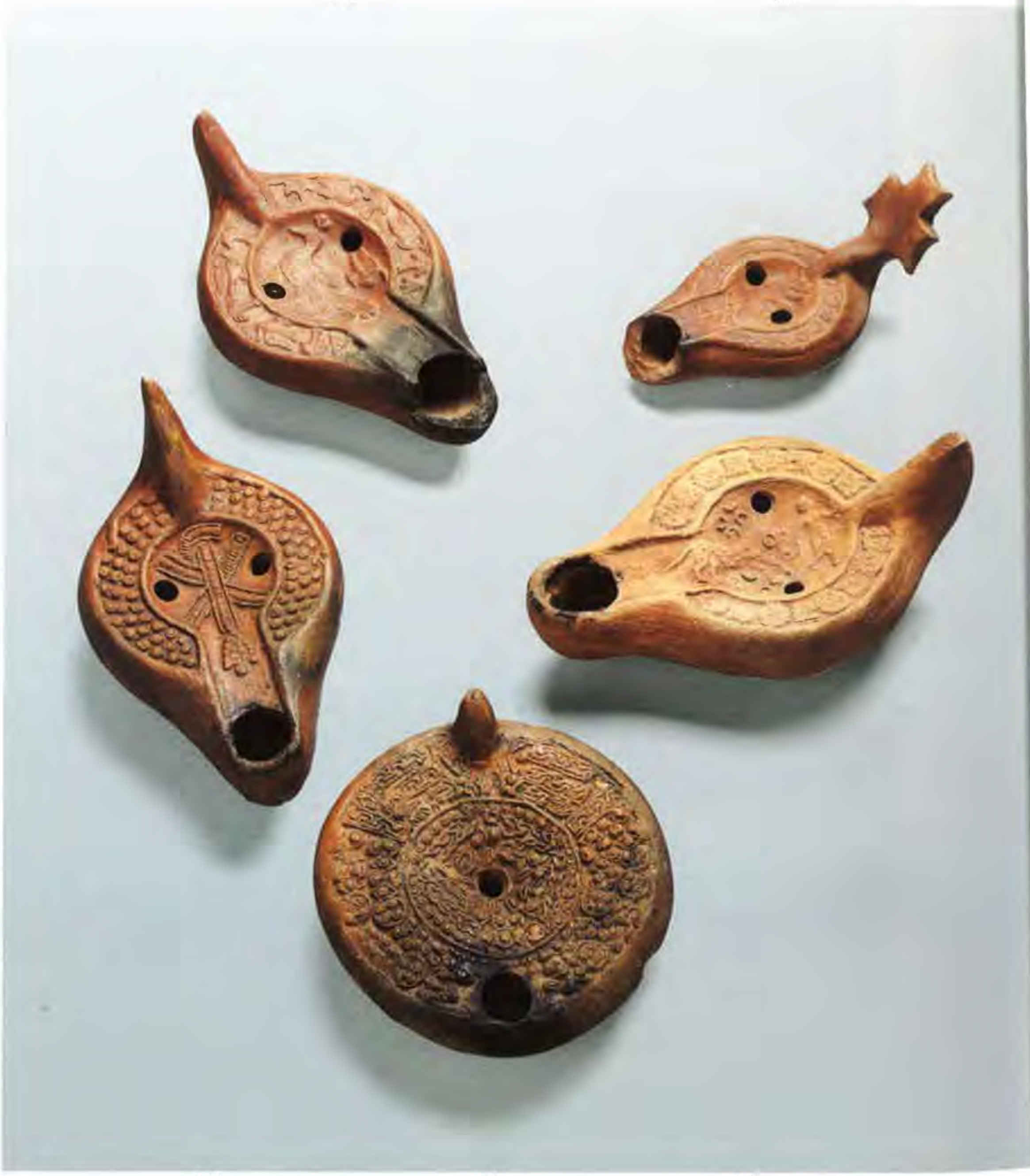
Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. M 1244

Lamp of North African type. Round body with elongated nozzle and oval wick-hole. Beak-shaped handle connected to the base by a rib. Low ring base with two engraved circles inside it. The disk is connected to the nozzle by a groove and has two filling ventilation holes. At the centre of the disk is a relief peacock moving to the left and a smaller bird moving in the opposite direction at the top right. Around the rim are relief birds alternating with palm-trees. Red-brown matt slip covering the upper part of the lamp (Broneer type XXXI).

Publication: Lazaridis 1968, p. 40, pl. 30α

A.D.



323Clay lamp

Middle of the 5th century

Height 5.6 cm., length 12.5 cm., width 7.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. M 2528

Lamp of North African type with a round body and long nozzle. Oval wick-hole. Beak shaped handle connected by a rib to the low ring base. Two concentric circles engraved on inside of base. The disk has two filling-ventilation holes and is connected to the nozzle by a groove. At the centre of the disk, a relief chi-rho monogram decorated on the inside by horizontal parallel lines stands on a pine cone. Small relief knobs around the rim. Dark red-brown matt slip covering the upper part of the lamp.

Publication: Dina 1979, p. 236, pl. 88β

A.D.

324Clay lamp

Second half of the 6th century

Height 2,6-3,9 cm., lenght 9,6 cm., diameter 9,4 cm., base diameter 4 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archological site, inv. no. M811

Circular lamp of Syrian-Palestinian type with an unformed nozzle. Small ear-shaped handle. Ring base. The disk is bordered by a thin ring and has a filling-ventilation hole at the centre. Rich relief decoration of geometric and floral motifs on the disk and rim. Dark brown matt slip covering the upper part of the lamp (Perlzweig 1961, p. 193, no. 2833, pl. 44. Djurić 1995, pp. 79-81).

Publications: unpublished

A.D.

325Clay lantern

5th-6th century

Height (with restored handle) 21 cm., base diameter 12 cm., greatest diameter 15 cm.

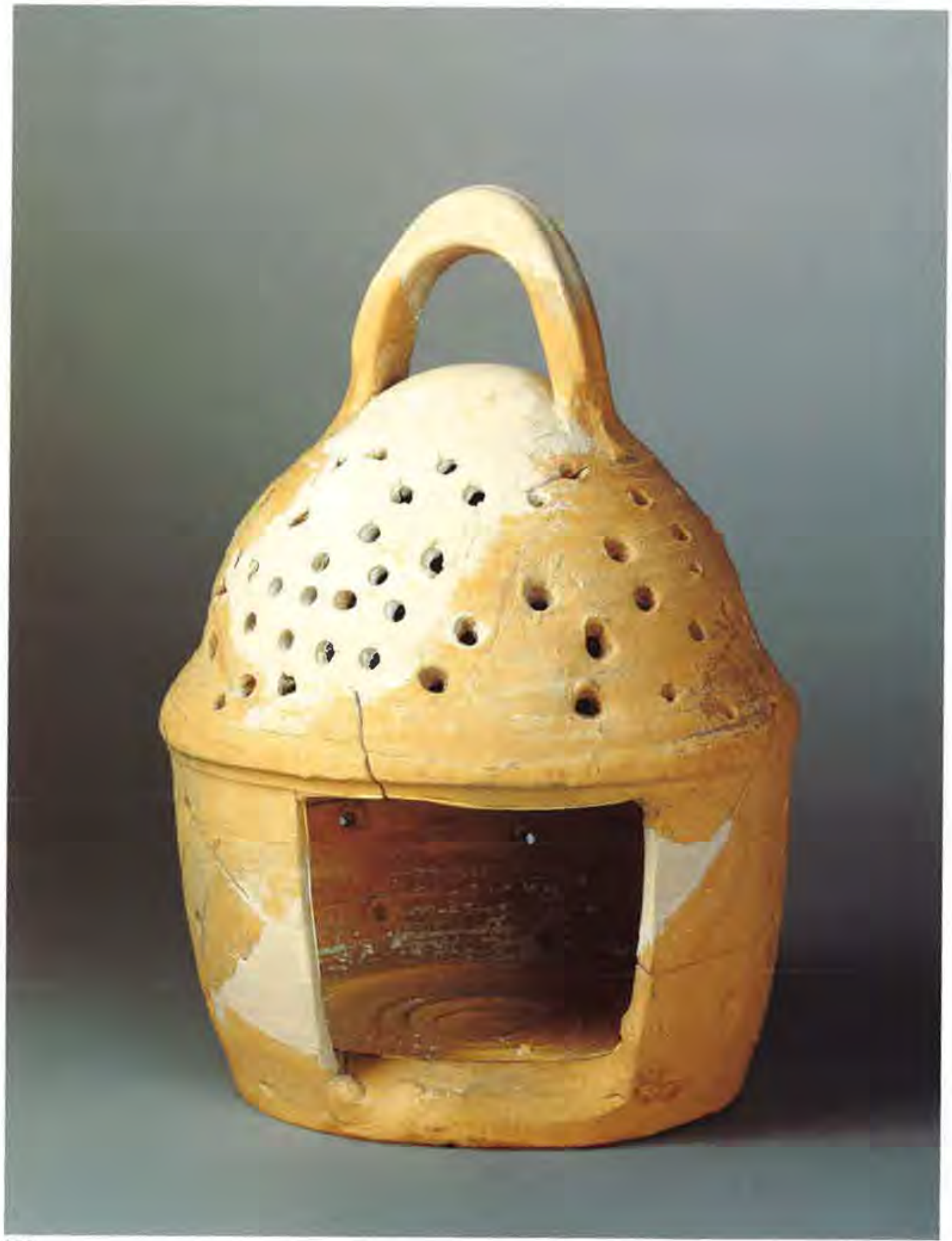
Provenance: Thasos, Limenas

12th Ephorate of Byzantine Antiquities, inv. no. ΘΑ 5/94

Lantern for carrying lamps outdoors and in the countryside, to make it easier to move about at night. It has a cylindrical body, a flat base, and a loop-handle. At the point where the body turns to form the shoulder there is a shallow groove. The lantern is pierced by small holes and has a square opening on one side to insert and remove the lamp or other source of light.

Publications: unpublished

E.P.-T.



325

326 Clay footed lamp

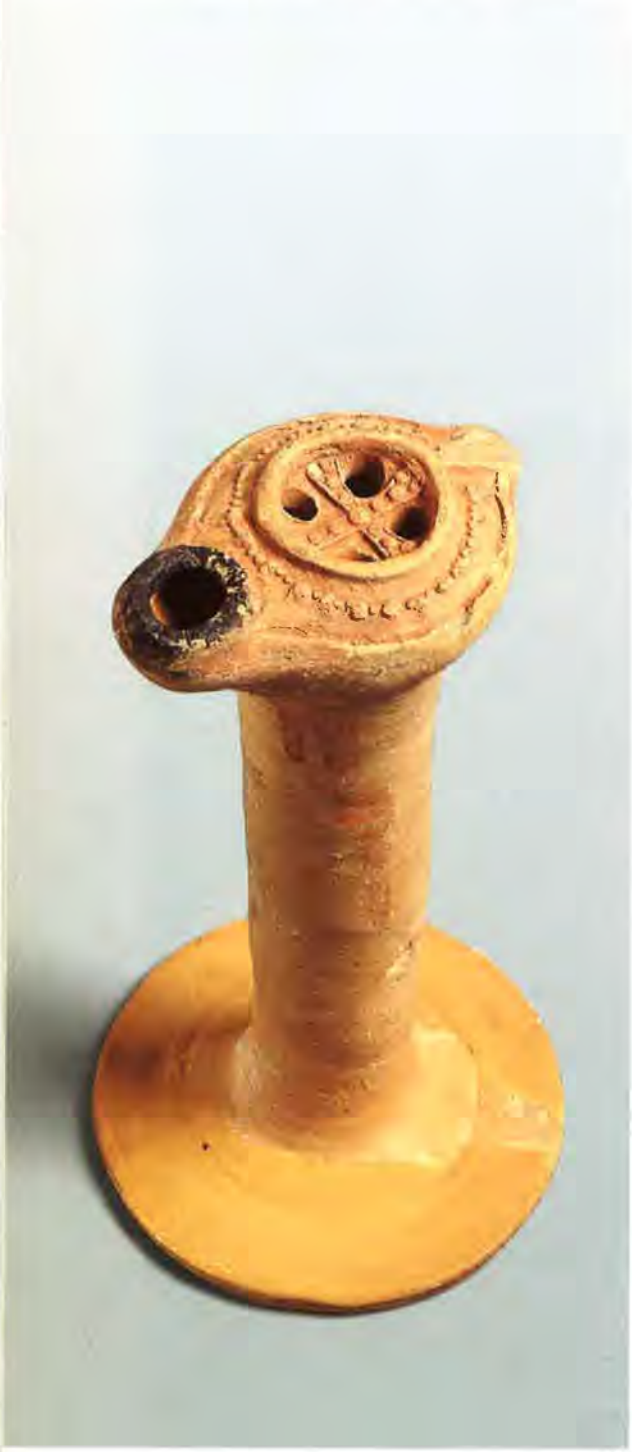
4th-5th century

Height 21 cm., length 9 cm., width 6 cm., base diameter 10.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. M 833

Handle and part of base missing. Brown clay. Ovoid single-handled mouldmade lamp with a singe nozzle, integral with a wheelmade, high, pierced stem that tapers towards the bottom and sits on a disk base. The centre of the lamp is occupied by a raised hoop in which is inscribed a Latin cross with flaring ends, decorated with relief circles. Between the arms of the cross are four circular filling-ventilation holes. The raised hoop is enclosed by a row of relief dots. On the rim can be seen traces left by the attempt to join the low-quality mouldmade lamp to the high foot. The ovoid lamp is covered with red slip, drips of which can also be seen on the stem. Traces of burning on the nozzle.



326

Publication: Gouryiotis 1992, pp. 41-43, fig. 1

A.D.

327 Glazed lamp

11th-13th century

Height 9.1 cm., diameter of base 6.2 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6905

Low, slightly conical stem ending in a circular base with an inverted rim. Above this is the single-spouted bowl for the oil, from which the stem projects. Dark brown glaze covering the interior of the vessel and the exterior of the rim, with drips on the stem and base, which are covered by a colourless glaze. This type of lamp with a projecting stem was designed to be suspended, when the end of the stem was pierced with a hole (Broneer's type XXXVII) (Broneer 1930, p. 125, pl. XXIV, 1553). In this particular example the stem is not pierced, but was hollow, presumably so that it could be fitted to a wooden or metal lampstand, like lamps cat. nos. 328-330.

Publications: unpublished

CH.KOI.

328 Glazed double lamp

12th-13th century

Height 14 cm., base diameter 11 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4946

Slightly conical stem ending in a circular base with an inverted rim. On the top of it are set two successive oil bowls connected by a strap handle. The upper one has a single nozzle opposite the handle, and the lower two nozzles on the sides. The stem is hollow, presumably so that it could be fitted to a wooden or metal lamp-stand. Yellowish glaze covering just the two containers (for a lamp of similar shape see Keramopoullos, 1926, pp. 127-129, fig. 4-5, Gouryiotis 1992, pp. 41-42).

Publication: Koilakou 1986, p. 27, pl. 51β

CH.KOI.

329 Glazed footed lamp

12th-13th century

Height 24 cm., base diameter 14.5 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 1938

Similar to the previous lamp (cat. no. 328), almost intact with the handle and part of one of the containers restored. It has a high, slightly conical stem ending in a circular base. At the top of it are set two oil bowls connected by a strap handle. The upper has a single nozzle and the lower two. Towards the top, the stem is encircled by a relief ring. Brown glaze covering the two containers, with a few drips on the stem.

Publications: unpublished

CH.KOI.

330 Glazed footed lamp

12th-13th century

Height 29 cm., base diameter 14.5 cm.

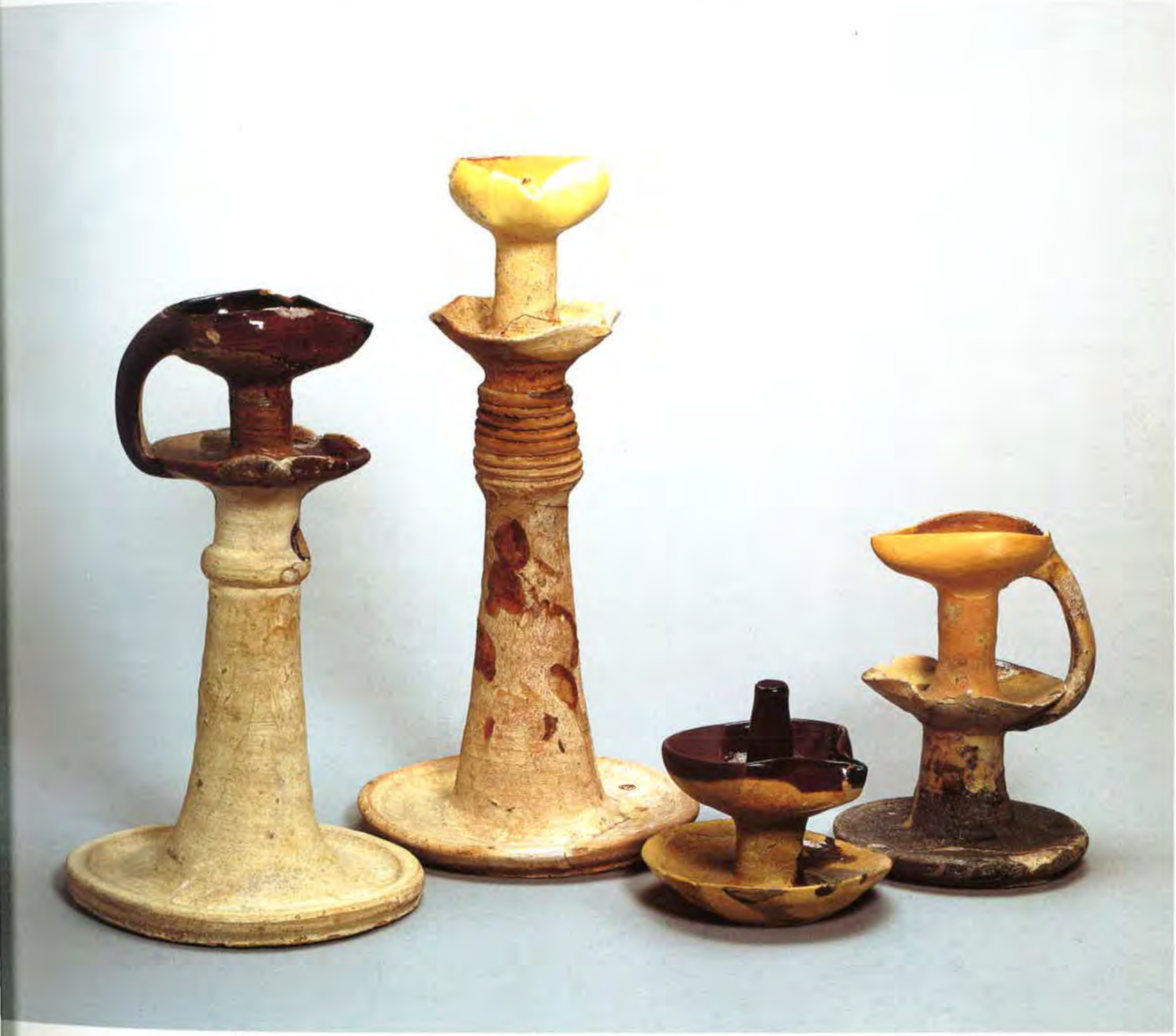
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6485

Similar to cat. nos. 328 and 329. High, slightly conical stem ending in a wide disk base with a raised rim. At the top of the stem are two oil containers connected by a strap handle placed opposite the nozzle. The upper has a single nozzle and a conical protrusion at the centre, around which the wick was coiled. The lower container has two nozzles at the sides. Beneath it, the stem is encircled by two relief rings. Remains of yellow glaze covering the upper container and the handle, with drips of brown paint on the stem.

Publication: Koilakou 1993, p. 78, pl. 32γ

CH.KOL



329 330 327 328

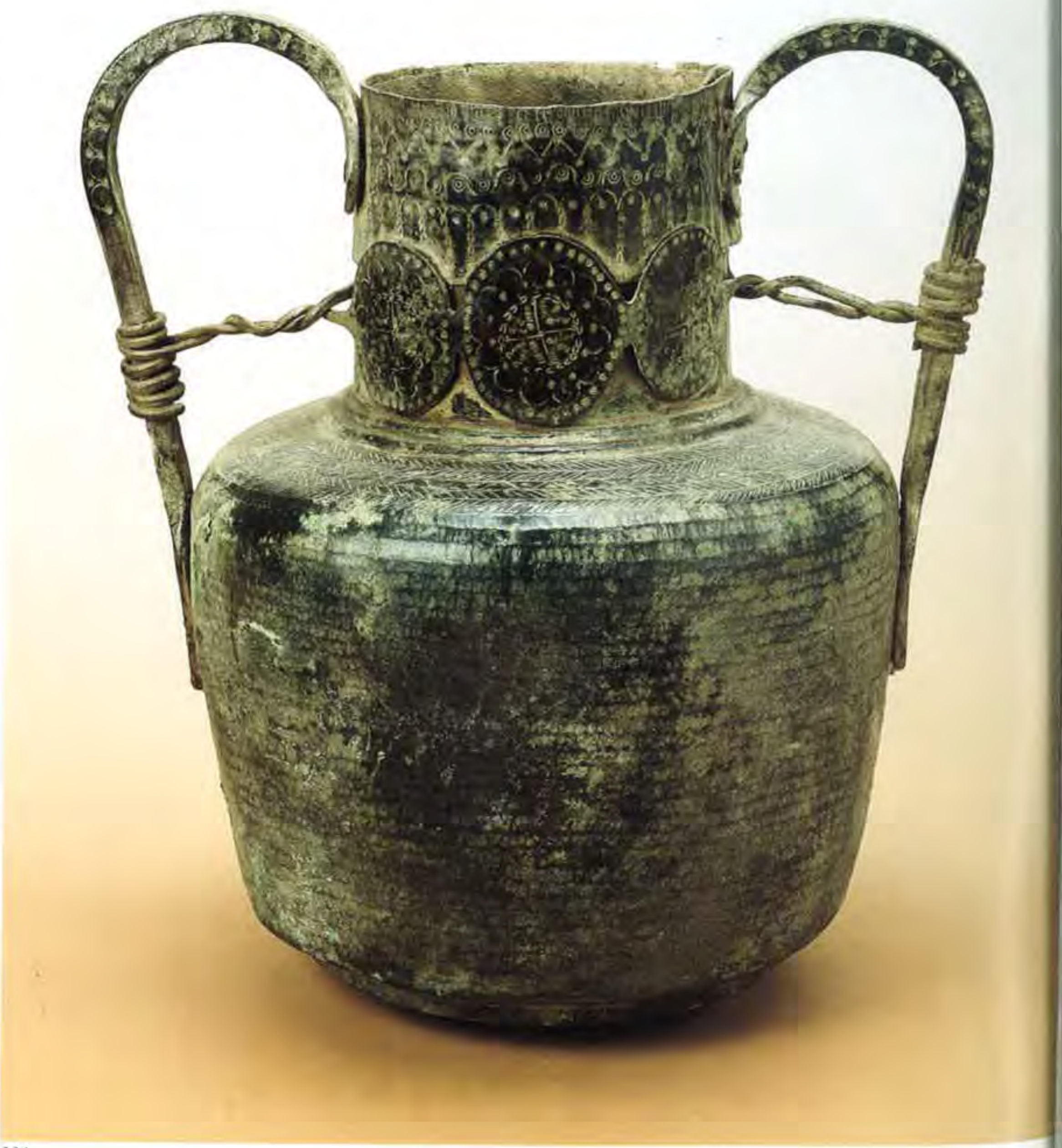
331 Copper-alloy vase

6th-8th century
Height 35 cm., rim diameter 16,5 cm.
Provenance: unknown
M. Latsis Collection, inv. no. 141

Copper-alloy vase with a hammered cylindrical body, flaring slightly towards the top, and a flat shoulder. Cylindrical neck in two sections, the upper wider than the lower. Two vertical handles of square cross-section; the end touching the body is shaped like a leaf and that attached to the neck forked. A group of three applied contiguous roundels is attached to each side of the neck, their rope-finials winding round the handles. The shoulder, roundels, neck and handles are lavishly decorated with engraved concentric circles and semicircles, herring-bone pattern, crosses and palmettes. Slight damage to the rim of the vase. Green patina.
A related bronze vase with only one handle, trefoil rim, and oval roundels on the neck was put up for auction at Sotheby's in 1990 (Sotheby's, *Antiquities*, London 31 May 1990, no. 140, p. 23, pl. XII). To this same category of vase belongs a lagynos in the Museum of Fine Arts, Boston, which has a similar type of handle and roundels adorned by relief busts of emperors (Netzer 1991, pp. 156-157, no. 61, who refers to similar unpublished items in the New York Metropolitan Museum and the British Museum and Victoria and Albert Museum in London).

Publication: *Μετά το Βυζάντιο* 1996, no. 60

CH.KOU.


331

332 Silver-gilt amphora

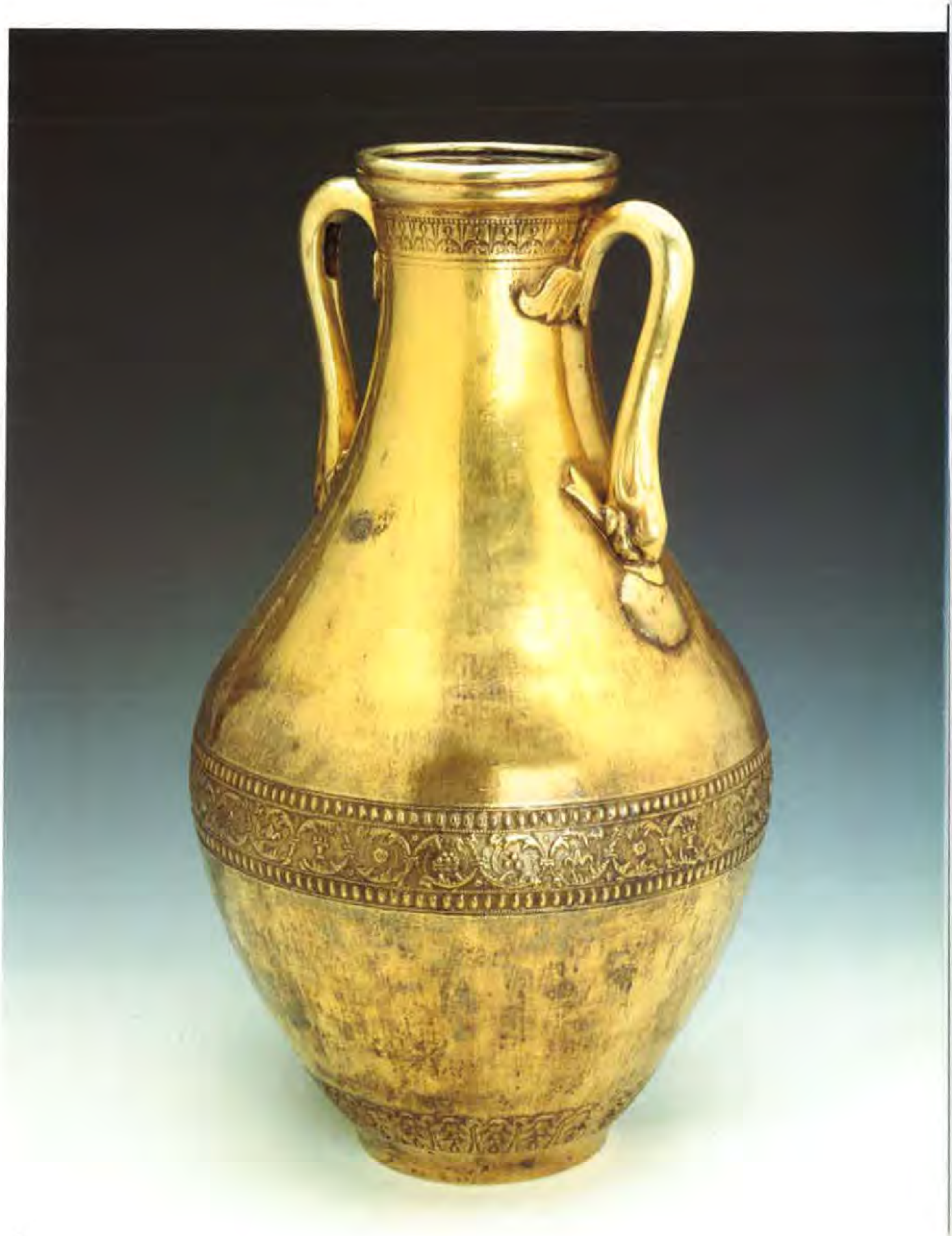
First half of the 6th century

Height 48.5 cm., rim diameter 12.1 cm., body diameter 28.5 cm., base diameter 12.7 cm.

Provenance: Ukraine, Poltava, Konstantinovgrad, Malaya Pereshchepine

St Petersburg, Hermitage Museum, inv. no. ω 828

Silver, hammered, gilt. The body consists of several parts soldered when the vessel was assembled. The neck, rim and handles are cast. The gilding was put on in a thick layer by applying an amalgam and by removing the remains of mercury at the next pressing (research on this technique has been carried out in the physics laboratory at the Hermitage Museum).
The gilding conceals the joins made when the parts were soldered, and makes the stamps and weight mark on the base barely visible. Only one cruciform stamp with a monogram in the centre is clearly distinguishable. These stamps were used during the reign of the emperors Anastasius I (491-518) and Justinian I (527-565). The inscription stating the weight indicates that 20 litres and 20 ounces of silver were used to make the amphora, which means either 7.003,2 or 6.955 grams depending on whether the indicated litre was in Anastasius' (326,16×20) + (24×20) or Justinian's (323,75×20) + (24×20) reign. The amphora now weighs ca. 8 kilograms. The increase in weight of ca. 1 kilogram can be explained by the fact that when the amphora was altered or restored, possibly in the 7th century, the ancient craftsman used the lower part of a silver amphora with the control stamps produced in Constantinople in the first half of the



332

6th century. This may have been done in one of the nomadic headquarters of the state of Great Bulgaria which sprung up in the Kuban, the Don and the part of the Dnieper. According to the German scholar Joahim Werner (Werner 1984, p. 10) the burial finds of the Pereshchepino Treasure were attributed to the Kubrat, Khan of the Turkish-speaking Bulgars, who ruled over a vast territory on the Dnieper and the Kuban. Werner asked the Byzantinist Werner Seibt (Austria) to decipher the monograms on the two of the gold rings from the same Treasure. Thus the name of Kubrat (alternative version 'Kuvrat') could be read and moreover one of the monograms has the title 'patricius' allowing Werner to identify Kubrat from the Dniester region as Khan Kubrat, nephew of Organa, mentioned by three Byzantine authors: John, Bishop of Nikaia (7th century), Theophanes the Confessor (ca. 760-818) and Constantinople Patriarch Nicephorus (ca. 758-822). Khan Kubrat rose up against the Avars, who had subjugated the Bulgars, and established friendly relations with Byzantium. Many of the precious objects found in the Treasure might have partly been gifts of the Byzantine emperor Heraclius (610-641), presented to the Khan when he was awarded the title of patricius. It should be noted that not only Byzantine craftsmen worked on the amphora, whose form and decoration conform to Byzantine traditions, but the upper part has been modified. The amphora has three decorative bands in repoussé work, one beneath the rim, one around the middle part of the body, and the 3rd at the base. The central widest band concists of a plant motif with the head of an old man personifying Ocean. The handles are decorated at the springing with elaborated dolphins' heads. Representations of dolphins were common for Roman and Byzantine amphorae and symbolised salvation.

Publications: Beneševič 1913, pp. 101-102, drawing 1. Bobrinksi 1914, p. 3, pl. VIII, drawing 17a, b. Matzulewitsch 1929, pp. 7, 80-83, pl. 17, fig. 13, 14. Cruikshank Dodd 1961, pp. 224-225, no. 79. Effenberger 1978, pp. 164-165, pl. 15, fig. 85. Werner 1984, p. 10, pl. 8, fig. 17 a. b. Bank 1985, p. 281, pl. 70. Zalesskaya 1989, p. 45, no. 77. Zalesskaya 1994, pp. 144-145. Zalesskaya 1996 2, pp. 216-220. Zalesskaya 1997 1, pp. 113-144. Zalesskaya 1997 2, p. 8, drawing 5. Zalesskaya 2000, p. 50, no. B-5a

V.Z.

333Flask with Nereids and sea monsters

641-651

Height 25.2 cm.

Provenance: probably the area of Perm, where the flask was purchased in 1925

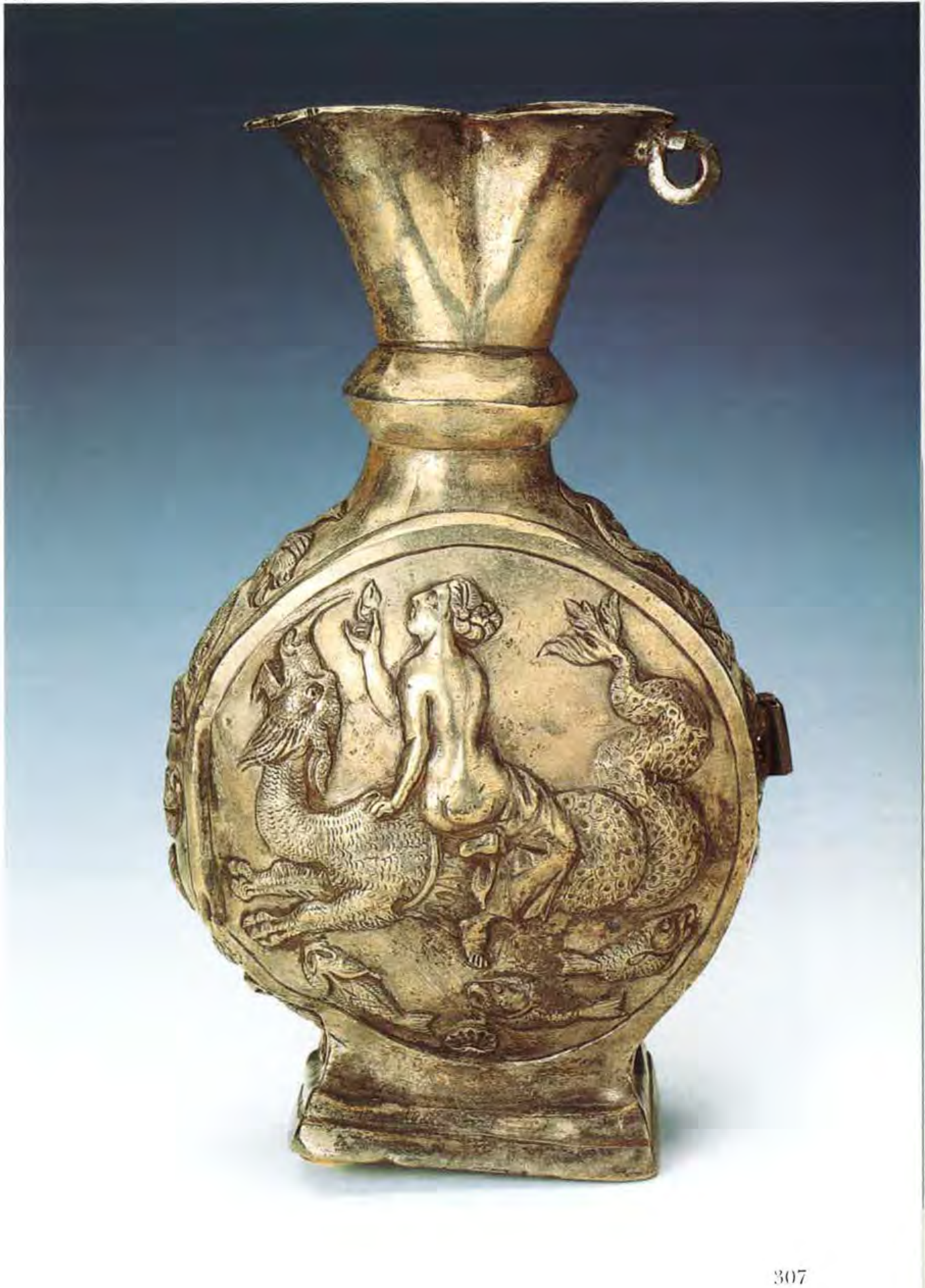
St Petersburg, Hermitage Museum, inv. no. ω 256

Silver, worked in repoussé. The flask has flat sides, a neck flaring and turning out to the rim. Two loop-rings soldered below the lip one for the attachment of a lid and the other for a handle on the side. The lid and handle are missing. The base of the vessel is pyramidal. On each circular side of the flask is a scene in repoussé depicting a Nereid riding on a sea monster. On one side the Nereid is full face and holds a mirror; on the other she is depicted from behind. Seagulls, fish and seashells are depicted on the narrow sides. On the base are four control stamps of the emperor Constans II (641-651). The Nereids, daughters of the sea god Nereus, lived with their father in the depths of the sea. One of them, Thetis, married Peleus, a mortal, and was the mother of Achilles. For similars representations see Pelekanidis 1977, pp. 179-208, fig. 2-6. These silver vessels are decorated with scenes of Classical mythology, which also provided the subjects of much the exquisite poetry at the time of Heraclius and his successors. The culture of the urban upper classes continued to be based on the Classics. The poems written in attic Greek in the 6th-7th centuries were the finest composed by Greeks in the Early Christian period; and they were entirely pagan in mood. In the works of some Byzantine authors we can see Christianity only through the frosted glass of Classical history formulated by Herodotus and Thucydides (Brown 1991, p. 180). The stereotyped motifs that had served in the depiction of Classical myths, pastoral idylls or the marine dream world inhabited by Nereids and Tritons were drawn upon to depict the images from the Old and New Testaments (Kitzinger 1995, p. 20-21).

Publications: Rosenberg 1928, pp. 722-723. Matzulewitsch 1929, pp. 5, 89-91, fig. 19, pl. 19-21. Matzulewitsch 1940, pp. 150, 154-155, pl. VI. Volbach 1958, pl. 253. Cruikshank Dodd 1961, no. 75 α-β, pp. 214-215. Beckwith 1961, p. 49, fig. 64. Volbach 1961, p. 32. Alpatow 1962-1963, fig. 4. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 408-409. Dekan 1964, p. 64, pl. I. Angiolini Martinelli 1973 1, pp. 45-46, fig. 17. Angiolini Martinelli 1973 2, p. 52. Kent and Painter 1977, p. 97, no. 161. Effenberger 1978, pp. 171-175, no. 21, fig. 95-99. Bank 1985, p. 286, pl. 88-90. Mundell-Mango 1986, p. 212, no. 48

V.Z.

333



334 Copper-alloy oinochoe

6th century

Height 22.8 cm., base diameter 7.7 cm., rim diameter 6.7 cm.

Provenance: Amathunta, Agora

Limassol, Medieval Museum, inv. no. MM 644 (AM 83/85.II.3)

Oinochoe with cast body and handle, high base set on three small legs, slightly squat globular body, tall neck ending in an everted ring rim. The vertical handle, which projects from the rim, is adorned by a tongue. Foliate motif at the base of the handle. Part of a hoard of bronze objects found during an excavation in 1983.

Publications: unpublished

E.Z.

335 Copper-alloy oinochoe

6th-7th century

Height 17.9 cm., base diameter 10 cm., rim diameter 6.7 cm.

Provenance: Amathunta, Agora

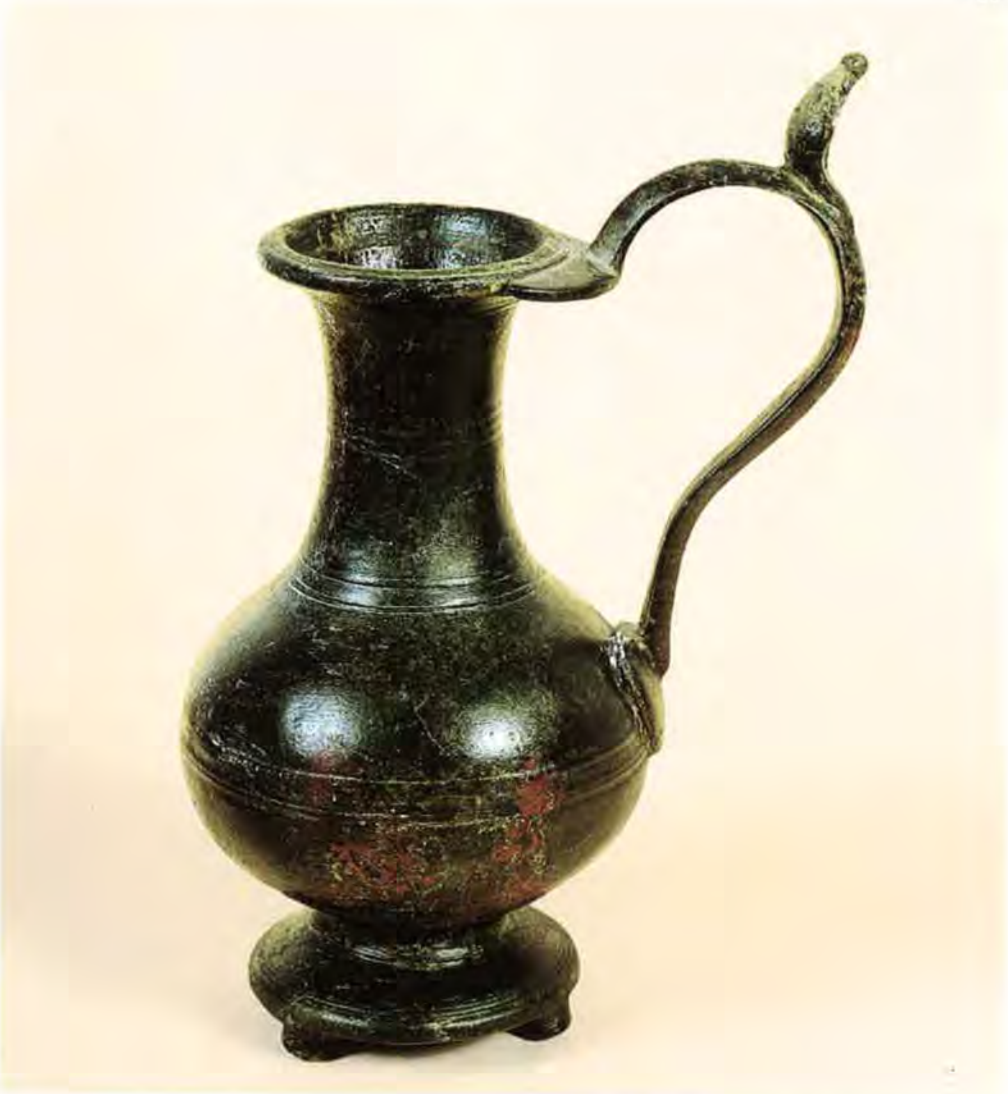
Limassol, Medieval Museum, inv. no. MM 645 (AM 83/86.II.3)

Hammered vase with a broad, flat base, ovoid body and a neck with a concave profile. The vertical, curvilinear handle is cast and attached to the body. At the bottom, it ends in a foliate motif. Part of a hoard of bronze objects found during an excavation in 1983.

Publications: unpublished

E.Z.

334



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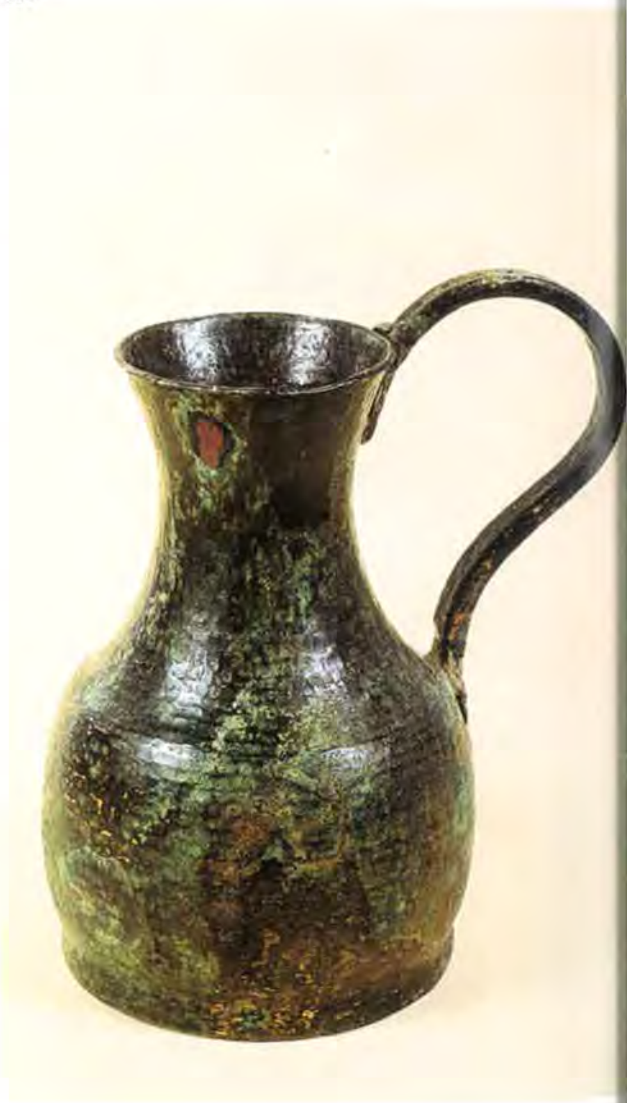


336 Silver-gilt dish with the scene of feeding a sacred serpent

6th century

Diameter 26 cm.

Provenance: unknown

St Petersburg, Hermitage Museum, inv. no. ω 285

Silver, worked in repoussé, chased and gilded. Acquired by the Hermitage Museum in 1873 from Gregory Stroganov. Donated in 1911 by Sheherbatova.

The dish, of two sheets of silver, is circular in shape. The base has traces of a ring foot. The dish is decorated with a depiction of a kneeling Maenad holding a *kantharos* from which she is feeding a serpent creeping from a cist. The segment in the lower part of the dish displays the attributes of the cult: a bowl, a diptych and a branch. The background is partially gilded. The reverse side of the dish represents a Dionysiac marine *thiasos* with a head of Okeanos in the centre surrounded by a frieze of fantastic creatures. The theme engraved on the dish is common to a group of pieces from the Late Antiquity to the mid-7th century. Such themes continued to be an inherent part of the Classical heritage of Byzantium, citations from the past which constitute its Greek culture: they are literary rather than religious (*Byzantium* 1994, p. 40).

There is no control stamps or inscriptions to suggest where the dish may have been manufactured. The composition of the scene of the feeding the sacred serpent recalls an image common on cistophoros coins of Asia Minor as the most likely place of origin. According the neoplatonist Porphyry of Tyre (ca. 232-ca. 303) the scene of the marine *thiasos* on the reverse side of the dish was known as a 'Cave of Nymphs' (Taho-Godi 1976, pp. 5-9). In one of the Christmas Homilies by Gregory of Nyssa this i.e. 'Cave of Nymphs' should have signified Bethlehem Cave and the whole composition should have symbolised the Nativity (Daniélou 1964, pp. 43-51). The process of Christian assimilation of pagan usage and the symbolic implication of the mythological subject has gone far here (Zalesskaya 1987, pp. 38-40).

Publications: Stefani 1875, pp. 1-36. Makarenko 1911, p. 36, no. 10, pl. I. Matzulewitsch 1929, pp. 58-60, pl. 33. Angiolini Martinelli 1973 1, pp. 28-29, fig. 5. Angiolini Martinelli 1973 2, p. 57. Kent and Painter 1977, pp. 187-188, no. 867. Zalesskaya 1978, pp. 120-124, no. 14, pl. 13, fig. 32-33. Bank 1985, p. 280, pl. 57-59. Zalesskaya 1988, pp. 227-233. Zalesskaya 1997 2, pp. 3-9, 17, drawings 17-18

V.Z.

337 Silver plate with a bucolic scene

Probably 530

Diameter 23.8 cm., diameter of foot 9 cm.

Provenance: Klimovo, Solikamsk region, province of Perm

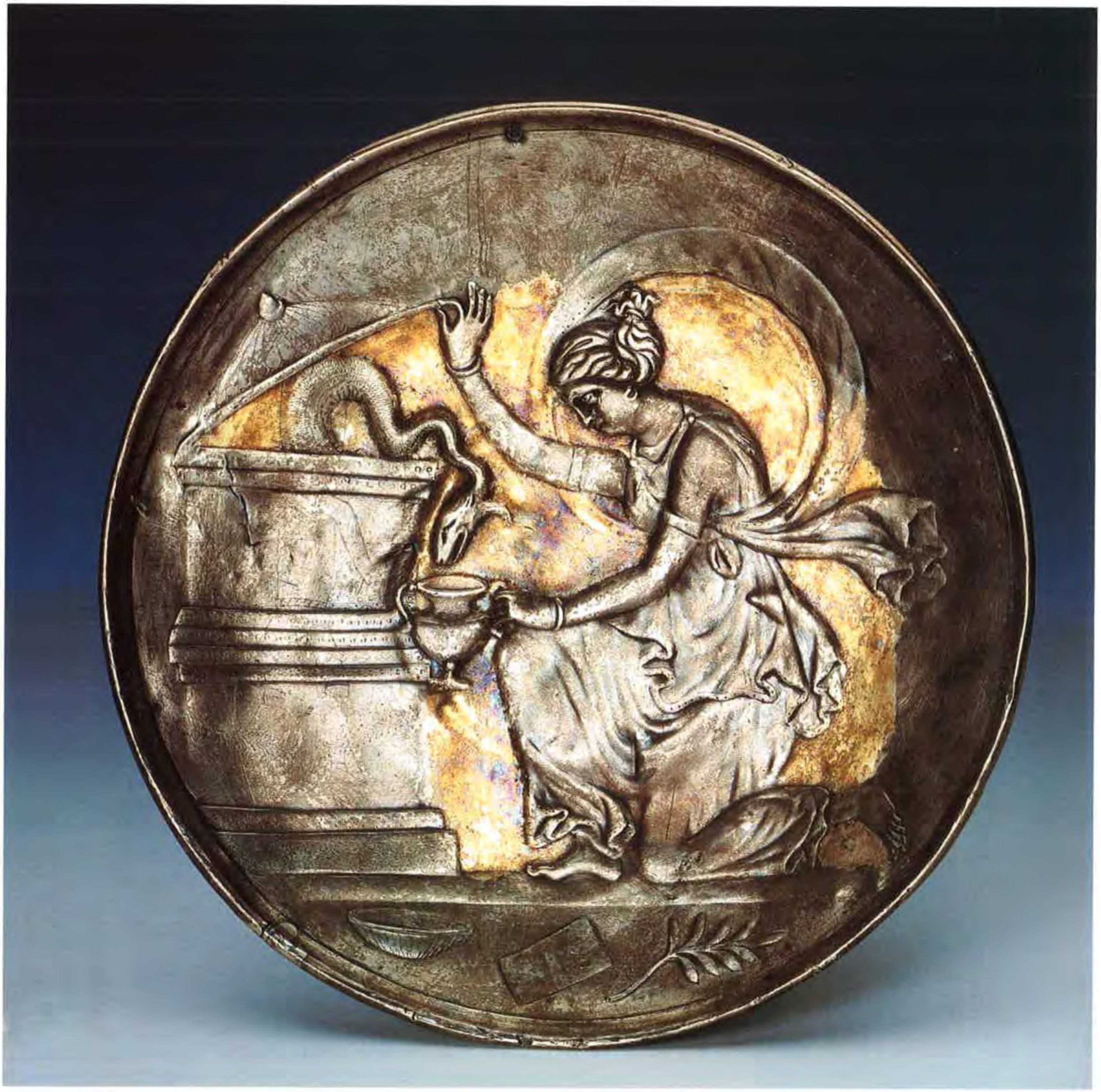
St Petersburg, Hermitage Museum, inv. no. ω 277

From a Treasure that also contains two 7th-century Byzantine plates with depiction of crosses and four Sassanid vessels (Orveli i Trever 1935, nos. 7, 19, 27, 34). On the flat, disk-shaped obverse of the plate is a representation of a shepherd with his flock; on the reverse, an engraved decorative design: acanthus tendrils emerging from four vases and ending in rosettes. On the base, five control stamps from the period of the emperor Justinian I. Bucolic themes, like the scene described here, are displayed on numerous works of the so-called 'Byzantine Antiquity' (Kent and Painter 1977, p. 50, no. 158). All the elements of this genre are present on this plate: a shepherd immersed in contemplation of the nature and a Hellenistic landscape.

The prototypes for the scene depicted on the Hermitage plate are found in Greco-Roman art from the period of the emperor Hadrian, such as the fresco in the National Museum of Naples 'Paris among a flock of sheep on Mount Ida' and the mosaic with similar composition in Hadrianus Villa (Hanfmann 1963, pp. 82-83, pl. 23-24). In terms of the theme the present plate does not differ from other works of the 'Byzantine Antiquity', but its Roman style sets it apart from other objects with a similar theme. Indeed, the emphatic sculptural quality of the representations, and the individualised rendering of the shepherd [by which is meant the individualised representation and not, as was suggested (Studniczka 1923-1924, pp. 58-64), a portrait of a specific person], set this object amongst a number of purely Roman specimens, such as the diptych of the Roman consuls Probus and Boetius (Delbrueck 1929, pl. I, VII).

The peculiar nature of this object is confirmed by analysing the control stamps. Judging from the monogram on the sigma-shaped stamp, the imperial adviser (*comes*) under whose administration this vessel was stamped was a certain Petros. The only *comes* known under this name during Justinian rule was Petros Barsymes, who held this post from 547 to 550

336



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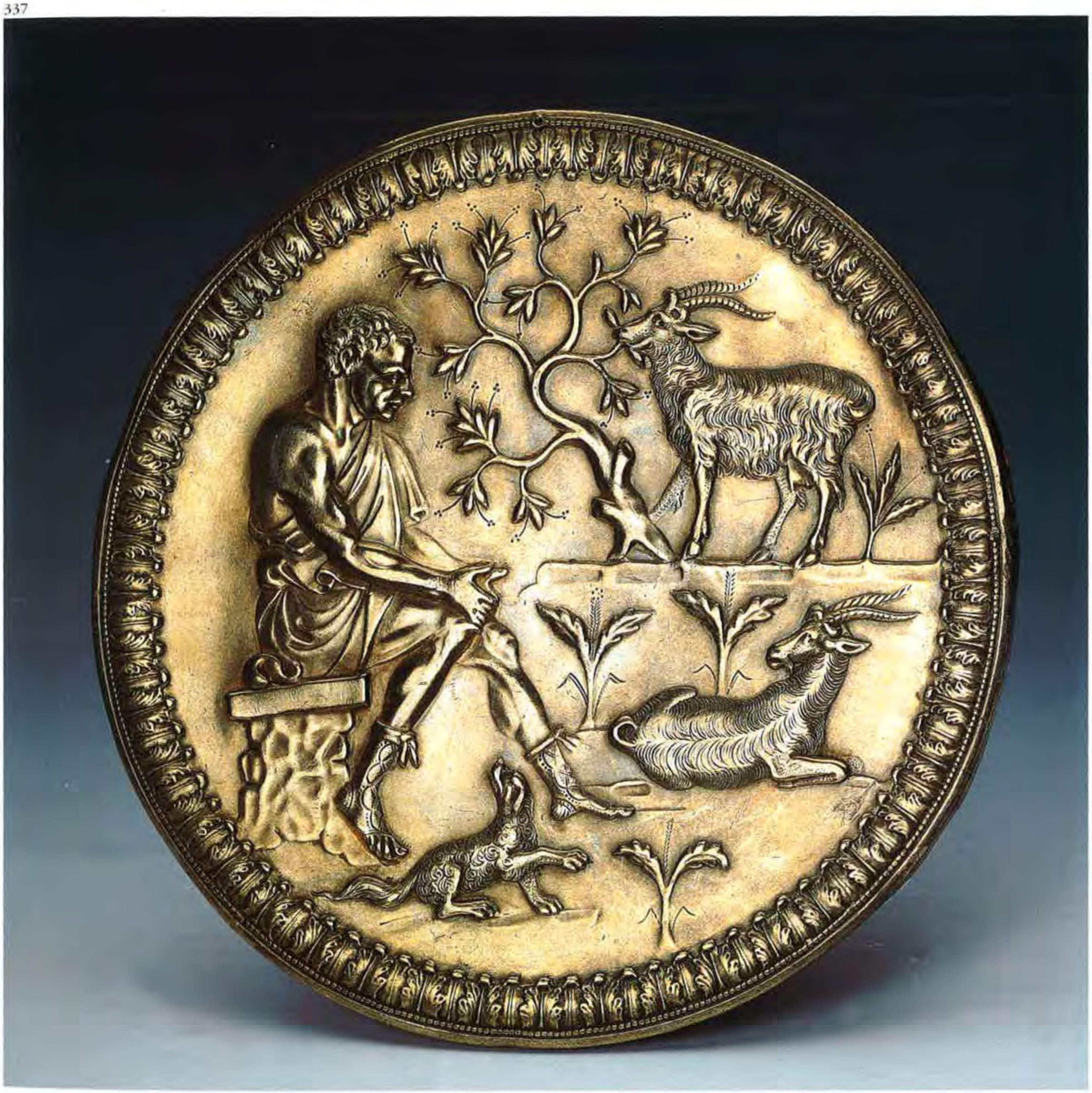


(and also, possibly, from 539 to 542). Erika Cruikshank Dodd and John P. Kent believe it is extremely unlikely that the name can be identified as that of the *comes* Petros Barsymes (Cruikshank Dodd 1961, p. 28). The Hermitage plate obviously refers to another *comes* of the same name. According to literary sources, the *comes* during the 520s was one Elias; in 533-538 the post was held by Strategos. In 530-532 the name of the *comes sacrarum largitionum* is unknown, and it therefore seems very probable that the administration of the *comes* Petros whose stamp appears on the present plate fell precisely in these years.

This attribution is indirectly confirmed by the distinctly Roman style of the work: it was precisely in the late 520s and early 530s that contacts between the Ostrogothic kingdom and Byzantium had deteriorated seriously, owing to King Theodoric's reprisals against the leaders of the aristocratic opposition in Rome, which was connected with Constantinople. Theodoric's daughter Amalasuntha, who came to power in 526, was supported by the pre-Constantinople aristocracy and pursued a policy of conciliation towards Byzantium, interrupted only by her death in 534 (Udaltsova 1959, pp. 236-241). A typical work reflecting this political orientation of Ostrogothic Italy is the Roman diptych of the consul Orestus of 530 (Delbrueck 1929, pp. 148-150, no. 32); distinct from other Roman diptychs, this piece is stylistically similar to those of 6th-century Constantinople consuls.

On the other hand, from the early 530s Justinian's policy was aimed at a rapprochement with Rome and the Ostrogothic kingdom. It is therefore not impossible that this plate, with its representation of a shepherd in Roman style, is a peculiar reflection of the policy of the Constantinople court towards Italy. This possibility is strengthened by the fact that, according to the plate's control stamps, it was produced in the court workshops. The connection between political ideas and the style of contemporary works of art is a typical feature of the period of the rise of the Byzantine art.

Publications: Matzulewitsch 1929, pp. 112-113, pl. 31-32. Cruikshank Dodd 1961, pp. 70-71, no. 9. Kent and Painter 1977, p. 142, no. 303. Zalesskaya 1982 1, pp. 102-106, fig. 5. Zalesskaya 1982 2, pp. 128-130. Bank 1985, pp. 279-280, pl. 55-56. Zalesskaya 1988, p. 33. Zalesskaya 1997 2, pp. 10-11, drawing 10. Zalesskaya 2000, B-3

V.Z.

338 Silver plate with a cross

613-629/30

Diameter 15.4 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Small silver plate with traces of gilding supported on a low ring base.

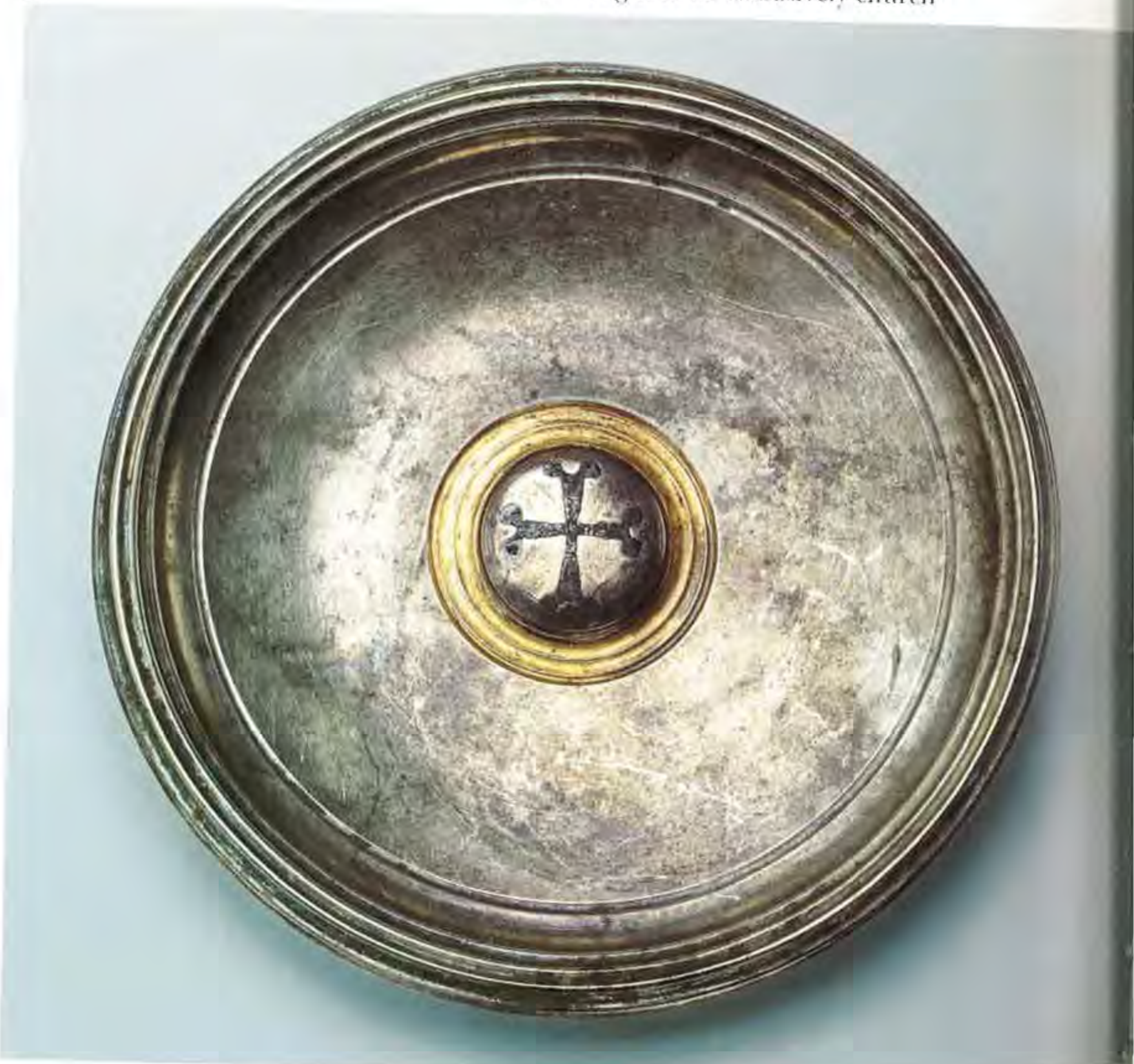
Concentric circles around the periphery create grooves which are also repeated at the centre to form a medallion.

The grooves at the centre bear traces of gilding. At the middle of the medallion is a niello representation of a Latin cross with flaring arms ending in knobs.

On the back of the tray are five dontrol stamps with the bust and monogram of the emperor Heraklios (610-629/30).

Trays with a cross at the centre used to be thought to be exclusively church

338



vessels. The one from the Mytilini hoard, however, was more probably a table vessel for domestic use. The same hoard also contained three similar trays, one the same size and two larger, as well as other vessels of daily use and some jewellery. The above view is supported by the similarity of shape and the use of the same motifs to decorate the medallion encircling the cross at the centre as in trays which have the owner's monogram, again normally cruciform, in place of the cross (Dalton 1901, pp. 378-379, and Cruikshank Dodd 1961, nos. 37, 38, 39). Similar silver trays with a cross at the centre have been found on Cyprus (Dalton 1900, p. 159, pl. XVI, fig. 2, and Cruikshank Dodd 1961, nos. 28, 54) and in Russia (Cruikshank Dodd 1961, nos. 36, 51, 55, 67, 68, 76, 100). Study of the stamps and the great resemblance to a similar tray from the hoard bearing a stamp of the emperor Phokas (602-610) assign the present tray to the early years of Heraklios's reign (610-613) (Cruikshank Dodd 1961, pp. 142-143, nos. 40a, b).

Publications: Vavritsas 1954, p. 328, fig. 3. Cruikshank Dodd 1961, pp. 142-143, nos. 40 a, b. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 384, no. 501

E.ME.

339 Clay dish

6th century

Height 6 cm., rim diameter 21.5 cm., base diameter 12 cm.

Provenance: Thessaloniki, excavation at Cheironos Street

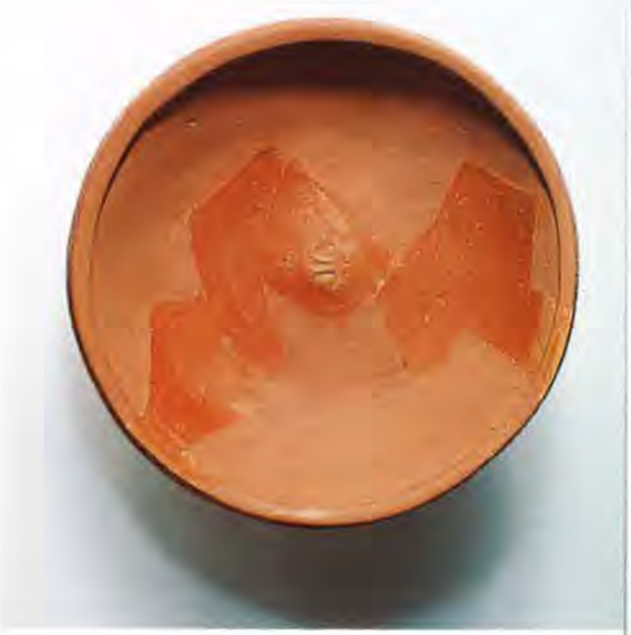
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4531/4

Dish made of reddish clay. Reassembled and restored. Ring base with a flat seating surface, body with curved walls ending in a chamfered everted rim. Embossed decoration on the exterior of the rim and an embossed chi-rho monogram on the well (cf. Robinson 1959, p. 116, M 350. Hayes 1972, p. 335, no. 29. For the ornament, cf. Hayes 1972, p. 368, fig. 79, 80s).

Publications: unpublished. For the excavation, see Makropoulou 1989 1 and 1989 2.

D.M.

339



340 Clay bowl

4th-5th century

Height 3.5 cm., rim diameter 15 cm., base diameter 4.2 cm.

Provenance: Thessaloniki

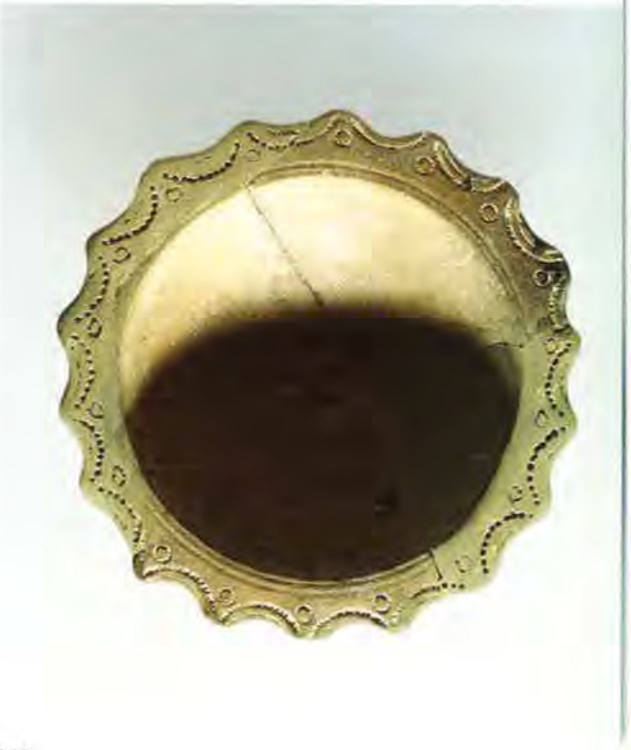
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 10/120

Hemispherical bowl made of grey-brown, hard clay. Part of body and rim missing. Reassembled and restored. Low ring base with a flat seating surface. Horizontal band rim with undulating outline. The outer periphery of the rim is encircled by a row of embossed dots, and the inner periphery by a double engraved line. In the angles of this are embossed circular motifs. Vases of this category are table vessels and their decoration borrows mainly elements from Late Roman North African workshops.

It is though to be a product of a Macedonian workshop (Hayes 1972, p. 406). The bowl belongs to the Macedonian 'T.S. Grise' category (Hayes 1972, p. 405).

Publications: unpublished

P.K.



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341 Clay dish

6th century

Height 6-8 cm., diameter 39 cm., base diameter 14 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. K 282

Large discoid dish made of fine-grained orange clay. Ring base with a thin, flat hoop. Body with oblique walls, the top edges of which form a horizontal band rim. Dark-red painted decoration on the interior: on the well, an eight-leaf rosette in a large medallion; around the walls a zone of double triangles alternating with 'pine cones'. The rim is covered by a broad red band. The dish belongs to the category of Early Christian painted ware, which consists of table vessels with painted decoration. Vases with this kind of decoration were produced in the workshops of Central Greece in the 6th century. Similar pots were made in workshops in Egypt and southern Palestine (Hayes 1972, pp. 412-413).

Publications: unpublished

A.D.

342 Clay dish

6th century

Height 6.5 cm., diameter 36 cm., base diameter 12.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. K 300

Large discoid dish made of fine-grained brown clay. Ring base with a thin flat hoop. Shallow body with slightly curving walls that end at the top in a band rim, defined by two grooves. Red painted decoration on the interior. At the centre of the well is a Maltese cross inscribed in a circle, the triangular forked arms of which are adorned with smaller triangles. Around the central medallion is a band with a double zigzag, in the interstices of which are painted dots. On the walls is a band of spirals alternating with 'pine cones'. The decoration is supplemented by a broad red band around the rim. The dish belongs to the category of Early Christian painted ware (Hayes 1972, pp. 412-413).

Publications: unpublished

A.D.

343 Clay plate

6th century

Height 7.5 cm., diameter 38 cm., base diameter 15 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. K 292

Large discoid plate made of fine-grained light-brown clay. Ring base with a flat hoop. Shallow body with a slightly everted rim of curved cross-section, that inclines towards the middle. Red painted decoration on the interior surface. At the centre of the well is a medallion with an ivy leaf, surrounded by a band of ivy leaves alternating with 'pine cones'. Broad red band around the interior and exterior of the rim. The dish belongs to the category of Early Christian painted ware (Hayes 1972, pp. 412-413).

Publications: unpublished

A.D.

344 Clay one-handle vessel

6th century

Height 7 cm., diameter 31 cm. (with handle), width 10 cm., rim diameter 21.5 cm., width of handle 2 cm., base diameter 11 cm.

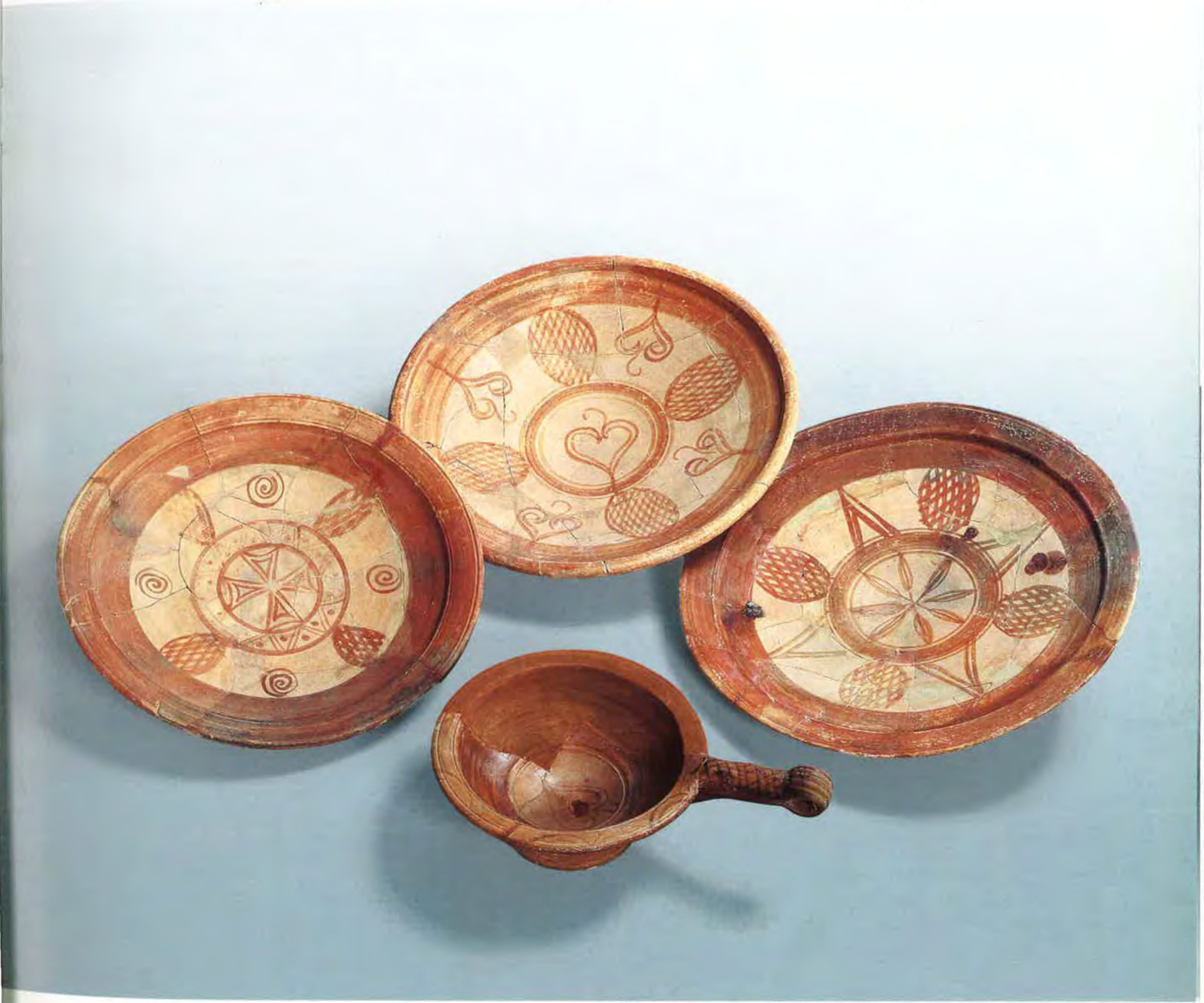
Provenance: N. Anchialos, Magnesia

N. Anchialos, Archaeological site, inv. no. K 137

Fine-grained brown clay. Flaring ring base. Hemispherical body with a concave well. Horizontal band rim bounded by two grooves. Horizontal strap handle, folded back to form a loop. Red-brown painted decoration on the interior and handle. At the centre of the well an ivy leaf, and on the top of the handle cross-hatching, and on the rim double semicircles. The walls are covered with brushstrokes of red and dark-brown paint. The dish belongs to the category of Early Christian painted ware (Hayes 1972, pp. 412-413).

Publication: Lazaridis 1965, p. 22, pl. 24α, 25α

A.D.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345 Clay oinochoe

4th century

Height 12.5 cm., base diameter 3 cm., rim diameter 3 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4500/5

Intact vase made of ochre-brown clay. Ring base, ovoid body with three thin parallel ribs at the level of the shoulder, cylindrical neck adorned with a relief ring towards the bottom, trefoil rim, and one handle of circular cross-section. Red slip covering the entire exterior surface of the vase.

Publications: unpublished

D.M.

346 Clay oinochoe

First half of the 4th century

Height 20 cm., base diameter 4 cm., rim diameter 4.5 cm.

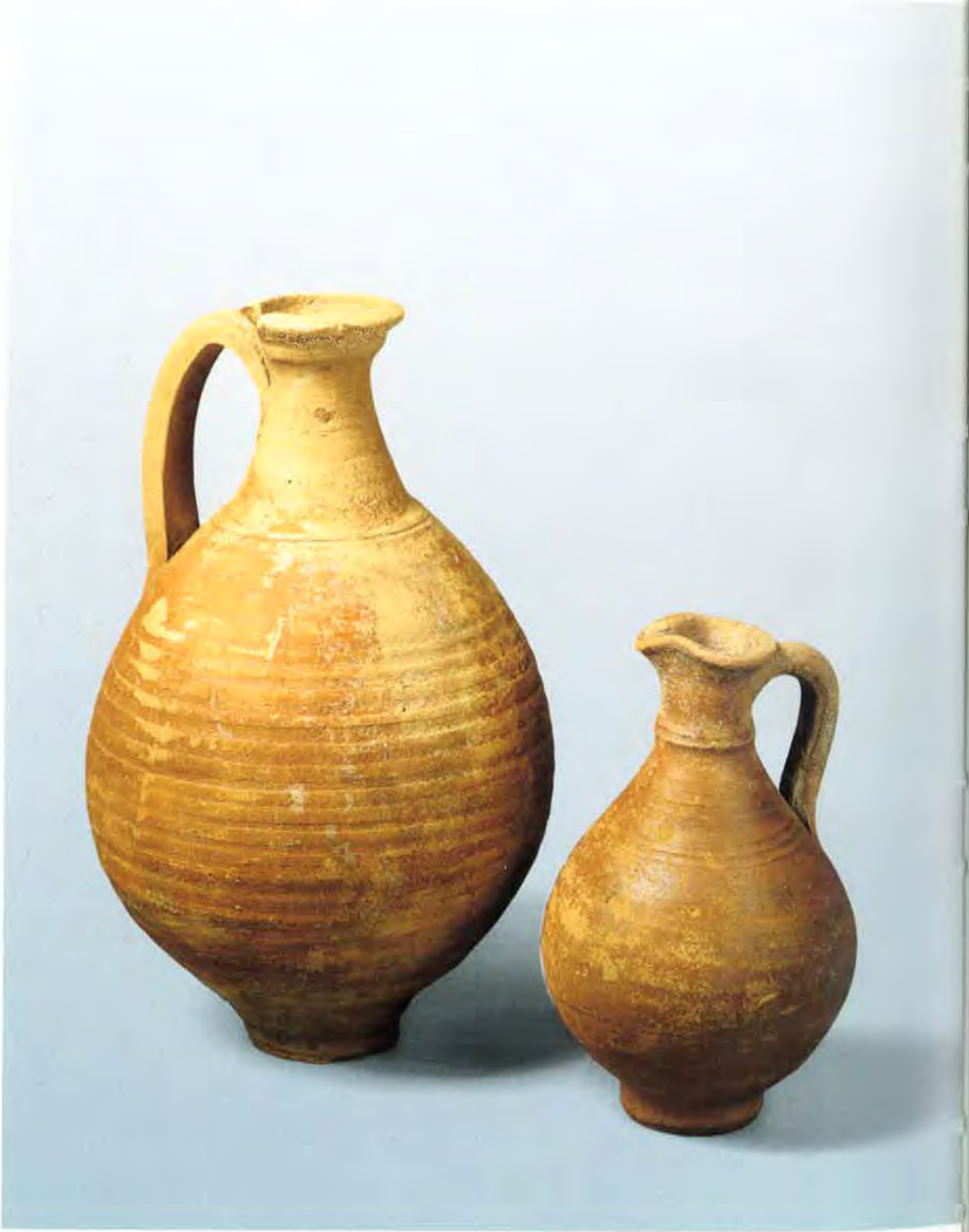
Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4500/14

Intact vase. Flat base, cut with a wire, ovoid body with flat ribbing and shallow flutes of equal width, bobbin-shaped neck ending in a relief ring and a flat, band rim. The point where the neck springs from the body is emphasised by a rib. One handle of semicircular cross-section. Red matt slip covering the entire surface of the vase except for the lower part of the body and the base.

Publications: unpublished

D.M.



346 345

347 Clay jug

7th-8th century

Height 14.4 cm.

Provenance: Kolona, Aigina, first Christian settlement

Aigina-Kolona Museum, inv. no. Kolonas RC 30

Spherical body and thin cylindical neck. Missing: large part of the body and the base, the trefoil (?) rim, and the strap handle. The exterior surface is well burnished and has incised decoration filled with white paint, depicting various birds: eagles (?) with snakes in their beaks on the shoulders, doves (?) in the middle, and peacocks at the bottom. These birds were often used as Christian symbols (eagle with snake = the victory of Christ, dove = Christ, the soul, the Holy Spirit, the Church, peacock = eternal life).

Publication: Felten 1975, p. 71, pl. 24, 118

F.F.

348 Glass juglet

4th century

Height 16.5 cm., greatest diameter 4.5 cm.

Provenance: Thessaloniki, tombs at the Theological School

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 173

Intact vase made of pale-green glass. Flat, unformed base. Octagonal body decorated by oblique ribbing. The almost cylindrical neck tapers slightly to the horizontal infolded ring rim.
A vertical strap handle starting from the shoulder of the vase ends at the rim, forming a right angle. The vase is blown, using two successive moulds: first in a small mould with vertical grooves

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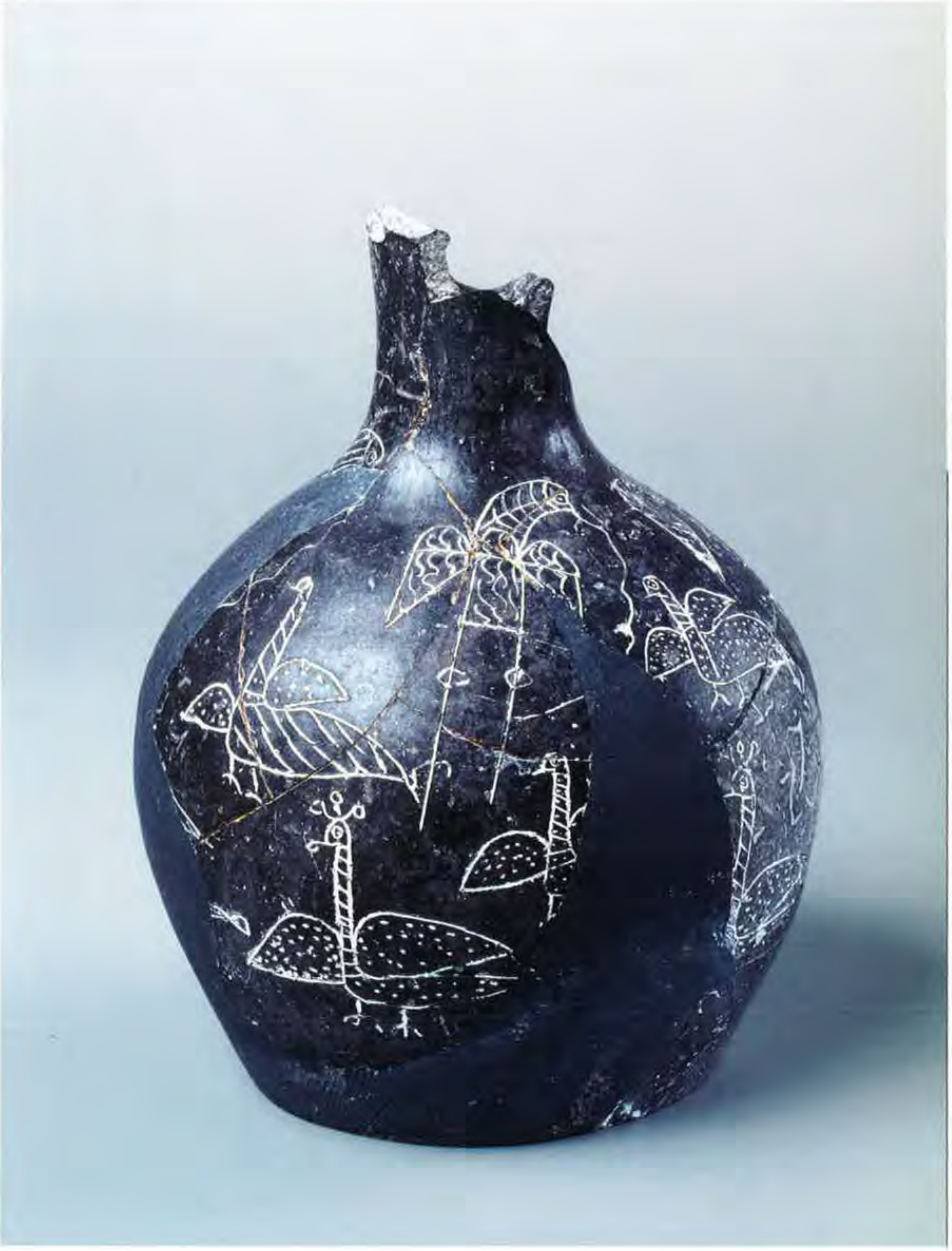
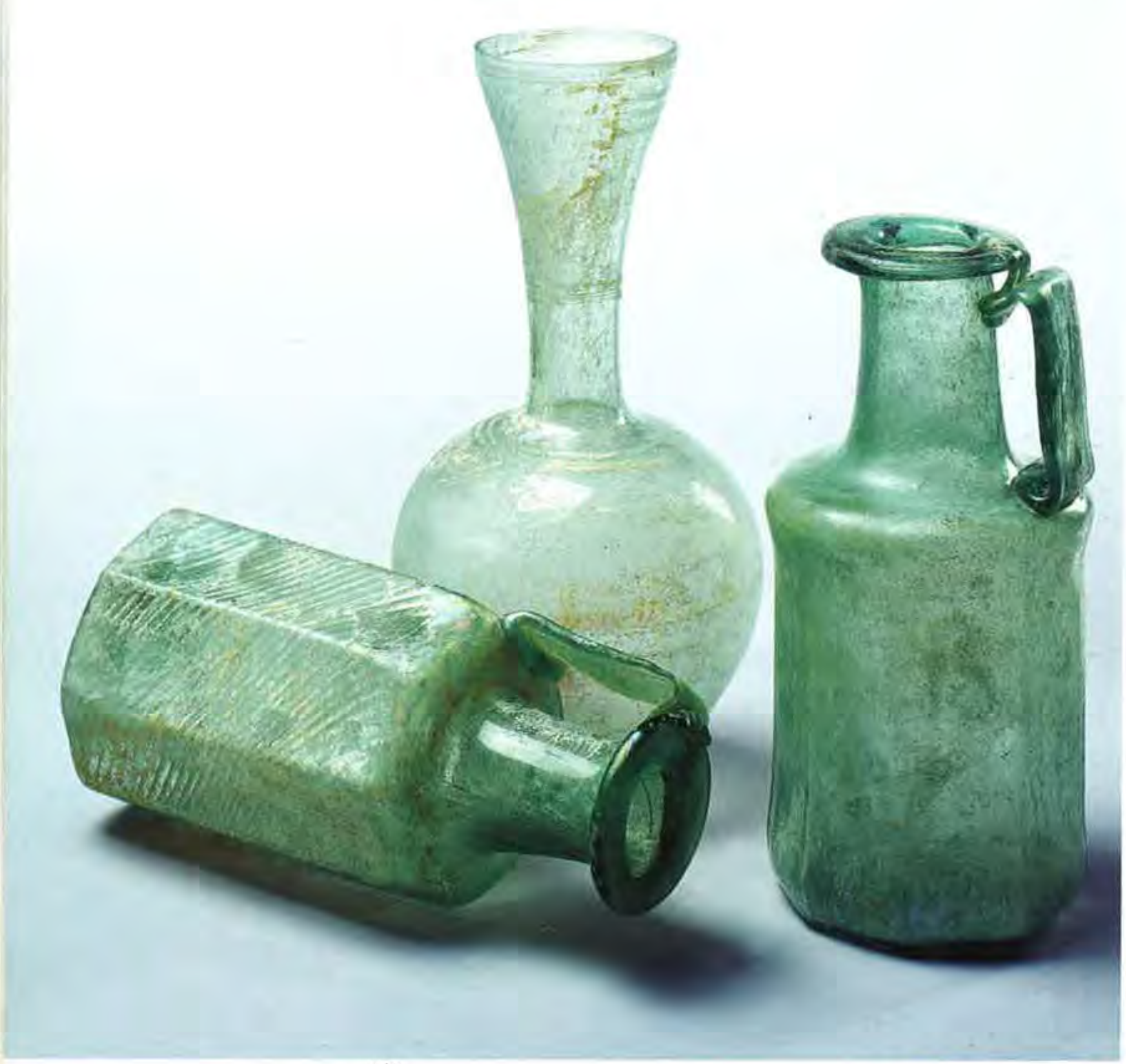


and then, after it was blown and rotated to make the grooves oblique, in a second, octagonal mould in which the body received its final shape. The neck and rim were free-blown and the handle was added at the end.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 53

A.A.



349 Handleless glass vase

4th century

Height 20 cm.

Provenance: Thessaloniki, tombs at the Theological School

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 174

Intact vase made of pale-green glass. Flat unformed base. Spherical body and neck tapering distinctly towards the top. The rim is unworked. The shoulder, neck and rim of the vase are decorated by alternating pairs and triplets of parallel incised bands.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 59

A.A.

350 Glass juglet

4th-5th century

Height 18 cm., base diameter 7 cm., rim diameter 5.3 cm.

Provenance: Thessaloniki, excavation at 3 Peleiadou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 323/1

Oinochoe made of greenish glass. Circular base with boss and tall octagonal body ending in a cylindrical neck with a flattened rim. Vertical strap handle starting at the level of the shoulders and ending at the rim.

Publications: unpublished

E.M.

351 Glass vessel

10th-11th century
Height 6 cm., diameter 17 cm.
Provenance: Constantinople
Venice, Treasure of San Marco, inv. no. 93

Vessel of greenish glass with 'honeycomb' decoration of polygons (hexagons and heptagons), cut less regularly in the middle and more so towards the edges. Horizontal rim of silver gilt, connected by four bands to another band of the same type that serves as the foot of the vase and has granulated decoration at the edges. Each of the bands has a roundel worked in the same technique. On the rim, between two rows of pearls, are alternating oval and rectangular large precious and semiprecious *cabochons* and set in thin vertical pieces of metal. Meticulous workmanship. The identification of the vessel as a 'paten' and its date are both uncertain. If assigned to the 10th-11th century, it may be regarded as one of the imitations of ancient models to be found during the Macedonian 'renaissance'. Although its decoration goes back to the early Middle Ages, the Middle Byzantine date assigned to such objects is to be preferred to their ascription to Late Antiquity, a view formerly held (by Lamm, for example).

Publications: Pasini 1885-1886, p. 64, no. 109, pl. XLIX. Molinier 1888, p. 95, no. 97. Schlumberger 1896-1905, II, p. 500. Excellent technical description in Lamm 1928-1930, p. 148 and pl. 53, 2. Braun 1932, p. 543, fig. 427, 428 (Waschschüssel).

Tesoro di San Marco 1971, no. 72

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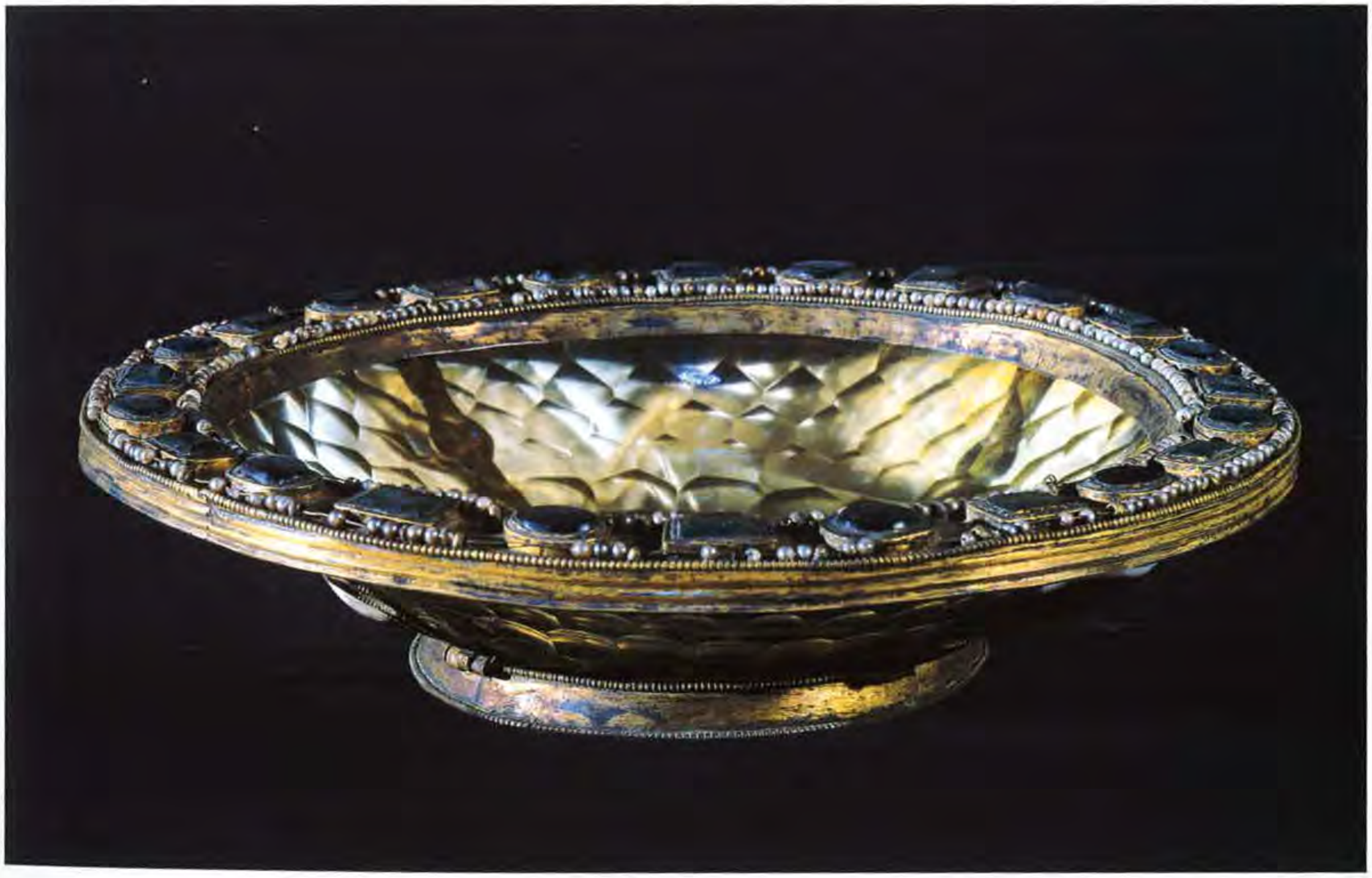


352 'Paten'

12th-13th century (?)
Height 8 cm., diameter 20.5 cm.
Provenance: Byzance or Dalmatia
Venice, Treasure of San Marco, inv. no. 97

Shallow glass bowl with exterior decoration of cut circles and concave motifs. The upper part of the rim, foot, handle and the sections connecting them are of silver gilt. The entire surface is covered with a large number of pearls and precious and semiprecious stones, some of them of irregular shape (garnet, emerald, ruby, amethyst). On the handle is a bird with folded wings.

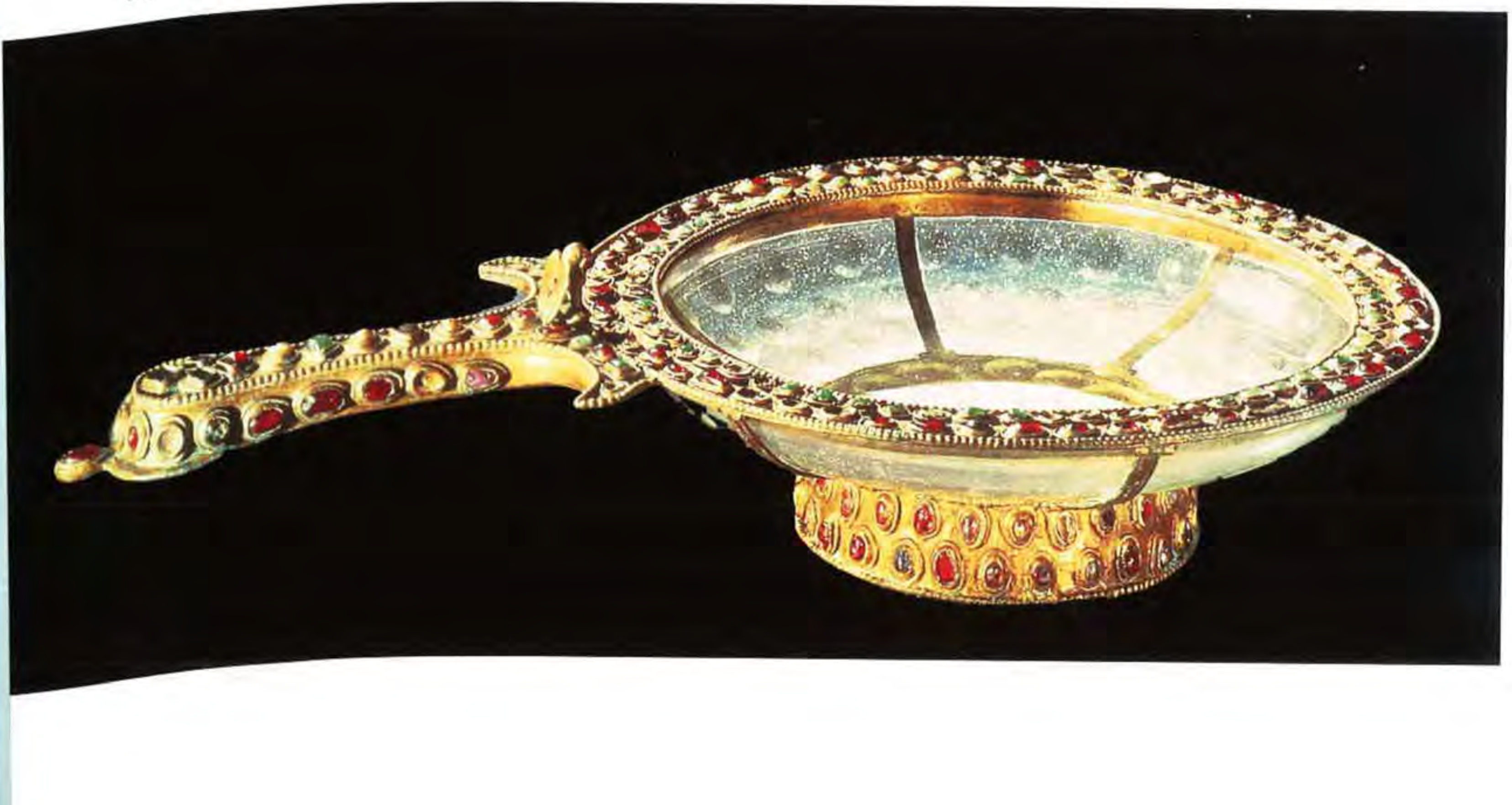
Publications: Pasini 1885-1886, p. 64, no. 107, pl. XLIX, Molinier 1888, p. 95, no. 95, Schlumberger 1896-1905, II p. 501, Lamm 1928-1930, p. 148 and pl. 53, 3 (cf. this object with one from the treasure of the Bayeux cathedral with a depiction of the blessing of the holy bread and a Greek inscription), Braun 1932, p. 543, fig. 425, 426 (which may be identified with a paten).

Tesoro di San Marco 1971, no. 73

353 Gilded and painted cup

11th century
Height 17 cm., width with handles 33 cm., diameter 17 cm.
Provenance: Constantinople
Venice, Treasure of San Marco, inv. no. 109

Vase of dark red, almost black glass, in the shape of a slightly squat spherical cup with a distinctly protruding rim. The cup has two elegant handles of gilded silver, slightly off axis relative to each other and attached to the neck and base by two rings. The metal parts are undecorated but, in contrast with this austerity, the glass has rich painted



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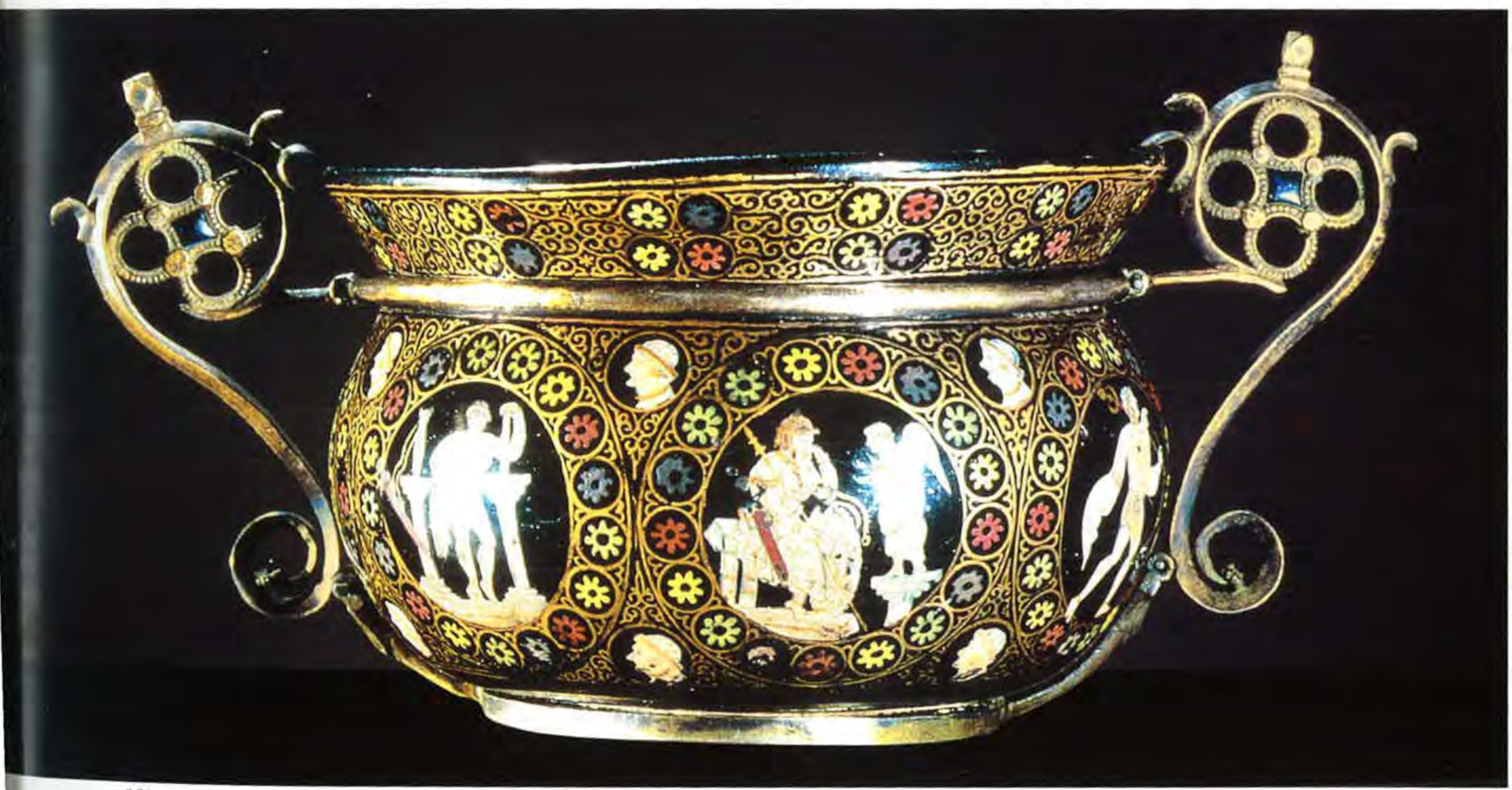
decoration of figures in chiaroscuro (shades of grisaille) set in medallions, and decorative patterns filling the intervening spaces. The figures in the seven medallions have not been identified. The persons and objects depicted are drawn from the Classical repertoire, but it has not proved possible to determine the significance of the scenes. They were possibly medieval compositions with only the individual elements going back to ancient models. The figures may be described as follows, from left to right, though it is impossible to define any scene that marks the starting point: 1) a winged daemon in front of a seated soldier; 2) a nude, athletic male figure between two columns, with a quiver over one shoulder; 3) a nude male figure with two sceptres; 4) a nude male figure leaning against a column; 5) a half-nude seated bearded figure holding an *imago clipeata* in his left hand; 6) a standing figure facing right (not clear, because it is hidden behind one of the handles); 7) a figure with a sceptre against his shoulder, walking left. The number of representations, seven, might suggest a cycle dedicated to the seven planets, but the figures are not consistent with this hypothesis. And the fourteen busts rendered in profile in the small medallions probably do not depict particular people.

Images of this type are often found on Byzantine ivory boxes dating generally from the 10th to the 11th century (Goldschmidt–Weitzmann 1930); they also occur from as early as the 9th century in wall-paintings like those of St Mary of Egypt in Rome (Lafontaine 1959, pl. Iff).

All these representations are executed in bold brushstrokes, predominantly of white, in the same technique as that used in the rosettes covering the circular borders of the large medallions,



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though also in alternating red, yellow and white. The linear drawing of he vines filling the spaces between the medallions, on the other hand, is in gold, as are all the edges of the frames of the medallions: this refined decoration, inspired by arabesques, is characteristic of the Byzantine goldsmith's art of the 11th century (see, e.g., the niello decoration of the reliquary in the form of a church in the cathedral of Aquisgrana, which was sent from Antioch at the time of the Byzantine recapture of that city and dates from the years before 1030) (Grabar 1957, p. 282 ff).

This decoration, which recalls Arabic art, and particularly the two pseudo-cufic inscriptions in gold letters on the base and inside of the rim, preclude the view, which was once widely held (see Rosenberg 1922), that the Venetian bowl was a work of ancient times. It is undoubtedly an imitation of a vase of the Late Classical period (see a fine vase of Roman origin, dating from the period of Constantine and now in the Cologne Museum, decorated with medallions enclosing imperial portraits and other scenes) (cf. Fremersdorf 1939, 2, where an idea is given of the model imitated by the Byzantines in the 11th century, cf. Rosenberg 1922, fig. 27, 28). More specifically, it is a medieval imitation, and Byzantine painted and gilded glass has been known for some time to have been widely manufactured, its products reaching as far as Cyprus on the one hand, and the Trans-Caucasian regions and Russia on the other. Although the vase from the Treasure of San Marco remains the finest example of this glass art, interesting pieces have been found at Corinth, on Cyprus, at Dvin (Armenia) and at Novogrudok (Lithuania). The decoration of these vases often includes birds, and more rarely human figures (Dvin: musicians, R. Smith Corning Collection, female figure). There is no evidence that they all came from the same place, Constantinople or Corinth, but the Classical features of the figures and the shape of the handles of the vase from San Marco point to the Byzantine capital as the place where this particular item was produced (cf. Davidson 1940, p. 320, Davidson 1952, p. 115, no. 750, Djanpoladian 1955, pp. 120-124, Djanpoladian 1961, p. 166-171, Megaw 1959, pp. 59-61, *Glass from the Ancient World* 1957, no. 526).

Despite what has recently been suggested, a piece of glass in the Louvre Museum does not belong to this group of Byzantine artefacts.

Publications: Pasini 1885-1886, p. 100-101, nos. 78, 82, pl. XL, Molinier 1888, pp. 58-60, no. 66, p. 91, Diehl 1910, p. 711, Dalton 1911, pp. 614-615, Rosenberg 1922, p. 14, fig. 29, Beckwith 1961, p. 80, fig. 99, Beckwith 1962, p. 21, fig. 26

Tesoro di San Marco 1971, no. 83

354 Silver bowl

14th century

Height: 6.5 cm., rim dimensions 13.5×5.21 cm., dimensions of medallion 4.5×6.7 cm., height of base 2.5 cm., base dimensions 5.5×7.7 cm.

Provenance: eastern Serbia (?)

Belgrade, Ethnographic Museum, inv. no. 19473

Repoussé silver. Shallow elliptical vessel supported on an ovoid foot that has eight hemispherical protrusions and the top of which is encircled by a twisted braid. Eighteen tapering grooves run from the lobed rim of the vessel to the rectangular well. There are no preserved traces of control stamps (Han 1964, p. 111).

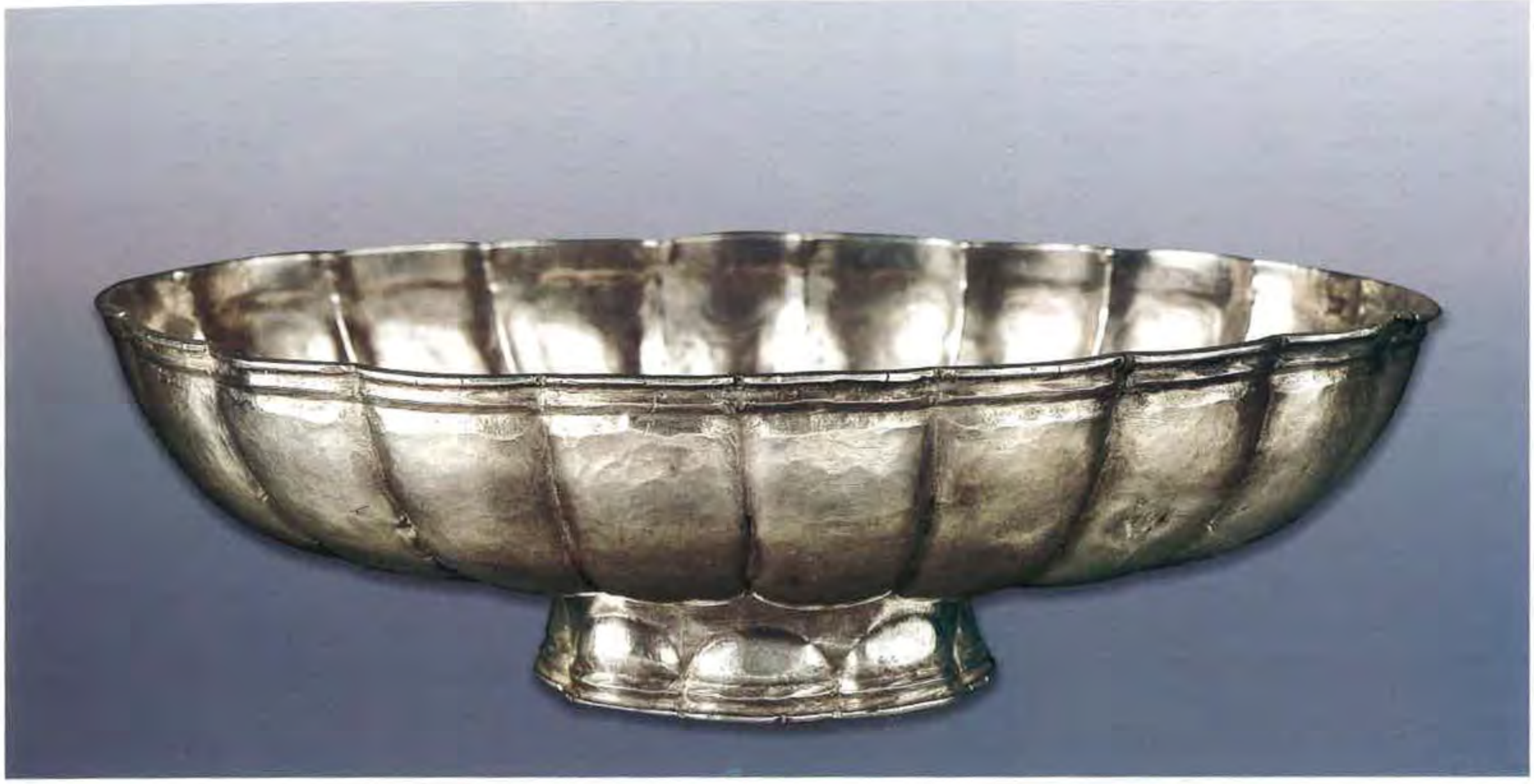
On the well there is a rectangular medallion decorated with the figure of an animal rendered in enamel. The engraved dog-panther is certainly a mythical creature, a feeble relic of similar figures found in the anthropomorphic decoration of 13th and 14th century Byzantine pottery, and also in the painted pottery of the same period from eastern Serbia. A similar motif in a manuscript in the Chelandari monastery, though inclining towards a style of Slavonic origins, recalls the animal on the vessel under discussion, with which it has some similarity of detail (Mojin 1952, fig. 12, no. 136).

The animal is shown in profile with its jaws open, large eyes, wearing a collar in the form of a bracelet. Its tail is curled back above its body. In these elements can be discerned the roots of Sassanidan art, which approaches to Byzantine art (Ross 1958, nos. 1-6). On the basis of the decorative motif and the figure of the panther, the silver vessel may be dated to the end of the 14th century and assigned to the Byzantine cultural heritage. Similar vessels make their appearance in the 16th century.

The Belgrade Ethnographic Museum purchased the vessel in 1956 from the Temska Monastery near the town of Pirot in eastern Serbia. According to the monks, it was probably used to hold bread intended for the clergy of the church of St George, part of the Temska Monastery. It was therefore registered in the inventory as a vessel for bread (*nafornjak*).

Publications: Milovanović 1981, pp. 38-39, Han 1964, pp. 111-120

S.KO.



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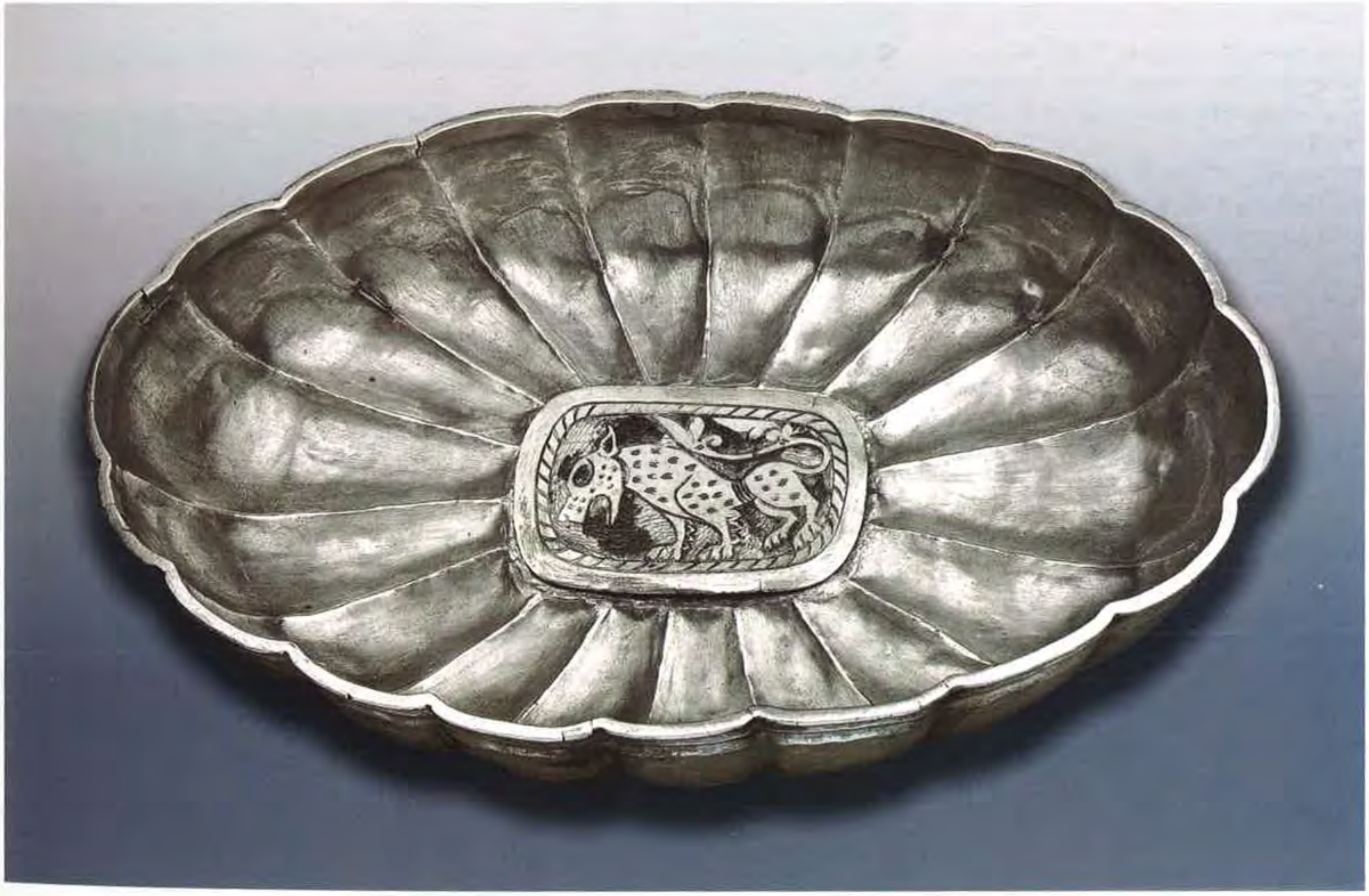

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355 Glazed four-lobed bowl

Late 10th century

Height 8.7 cm., rim diameter 11-13 cm., base diameter 5.7 cm.

Provenance: Constantinople

Athens, Benaki Museum, inv. no. 13573

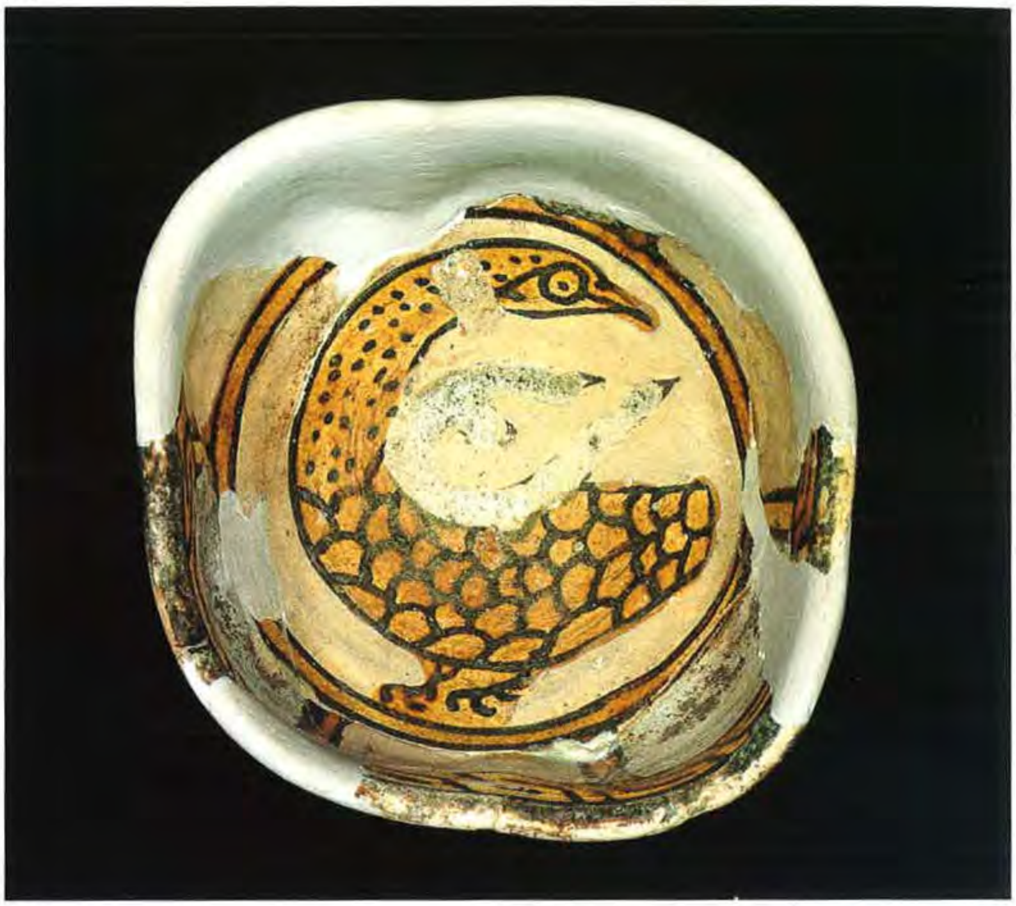
White fabric. Low ring base, calyx-shaped body, the upper part of which takes the form of four lobes. Polychrome painted decoration: the surface of the well is occupied by a depiction of a bird moving left, with its head turned right. It has a large horizontal wing and the plumage is rendered by scales on the surface of the body and dots on the neck. Band of maeander pattern around the walls. On the outside of the body is a band with scrolling stems.

Use is made of dark brown outlines and coloured glazes: yellow-gold, green-blue and white, the last two faded, possibly as a result of firing.

Publication: Papanikola-Bakirtzi, Mavrikiou, Bakirtzis 1999

D.P.-B.

355



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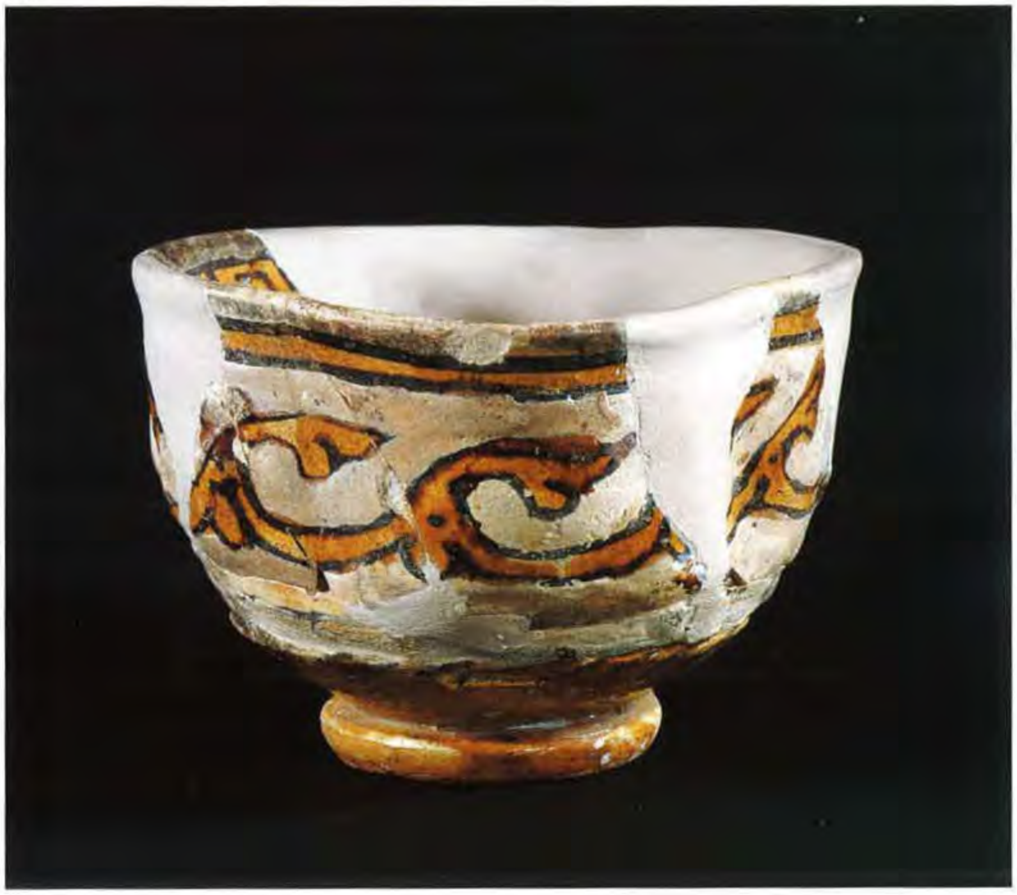

356Glazed cup

11th century

Height 6.5 cm., rim diameter 9 cm., base diameter 5.1 cm.

Provenance: Synaxis, Maroneia

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PMΣ/90/35 a

Cup made of white fabric with no inclusions, with a strapering handle. Small, low ring base, thin, slightly everted rim, almost vertical walls. Part of body and small parts of rim missing. Good quality green glaze covering all the surfaces of the cup, including the seating surface of the base.

Publications: Bakirtzis 1990, p. 584: 7. Bakirtzis 1991, pl. on p. 124

N.Z.

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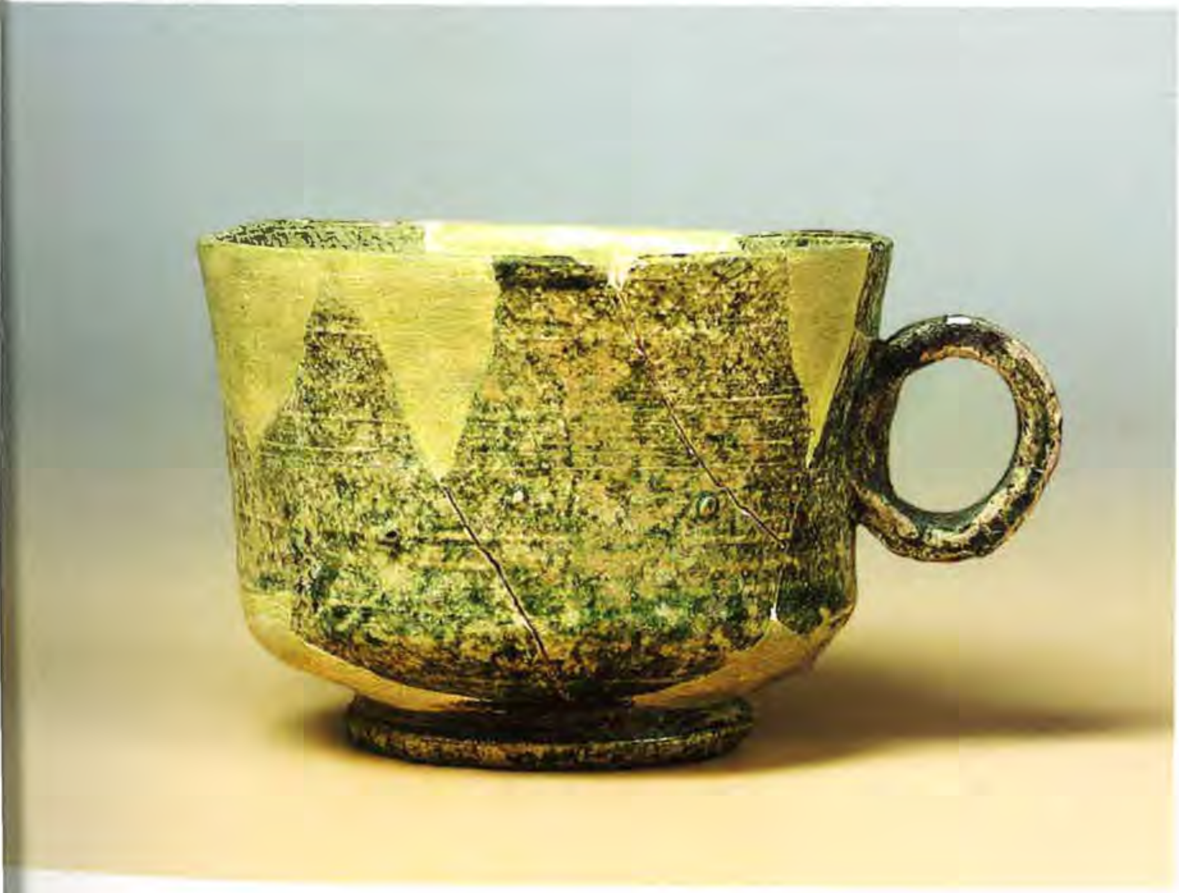


357Glazed cup

Late 11th century

Height 5.6 cm., diameter 9.6 cm.

Provenance: Ancient Corinth, excavation of the American School of Classical Studies

Corinth, Archaeological Museum, inv. no. C 36-89

Off white fabric. Green and brown painted ware. Flat ring base. Body with oblique walls at the bottom that flare towards the top, forming four lobes. Vertical, plain strap handle. Decoration with brushstrokes of green and brown paint. Interior and exterior surfaces covered with a thin yellowish glaze.

Publications: Morgan 1942. Davidson 1952, p. 215, pl. XIXc

K.S.

358Glazed cup

Late 11th century

Height 7.3 cm., rim diameter 11.4 cm., base diameter 3.5 cm.

Provenance: Ancient Corinth, excavation of the American School of Classical Studies

Corinth, Archaeological Museum, inv. no. C 1936-0108

Brown-red coarse fabric. Dotted Slip Painted Ware. Button base. Deep hemispherical body. Oblique outturned pointed rim. Two vertical strapering handles with a central rib are attached to the upper part of the body. Decoration of dots arranged in parallel rows around the interior and exterior of the body. Exterior and interior surfaces covered with a green glaze.

Publications: Morgan 1942. Davidson 1952, phot. 1992-012-11, no. 726

K.S.

359Glazed bowl

Late 11th century

Height 6.7 cm., rim diameter 17.5 cm., base diameter 6.6 cm.

Provenance: Ancient Corinth, excavation of the American School of Classical Studies

Corinth, Archaeological Museum, inv. no. C 36-338

Reddish, rather fine fabric. Slip-painted ware. Low ring base. The walls of the vase curve upwards forming an upright rim with a thin edge. The central medallion is decorated by a bird facing right, enclosed by a broad band of nested semicircles. The representation is bordered by a thin band of chain pattern. A broad zone around the rim is decorated by continuous nested lozenges. Bright yellow glaze covering the entire surface of the vase. Produced by a Corinth workshop.

Publications: Morgan 1942. Davidson 1952, p. 242, no. 707, pl. XXIX

K.S.

360Glazed high-footed dish

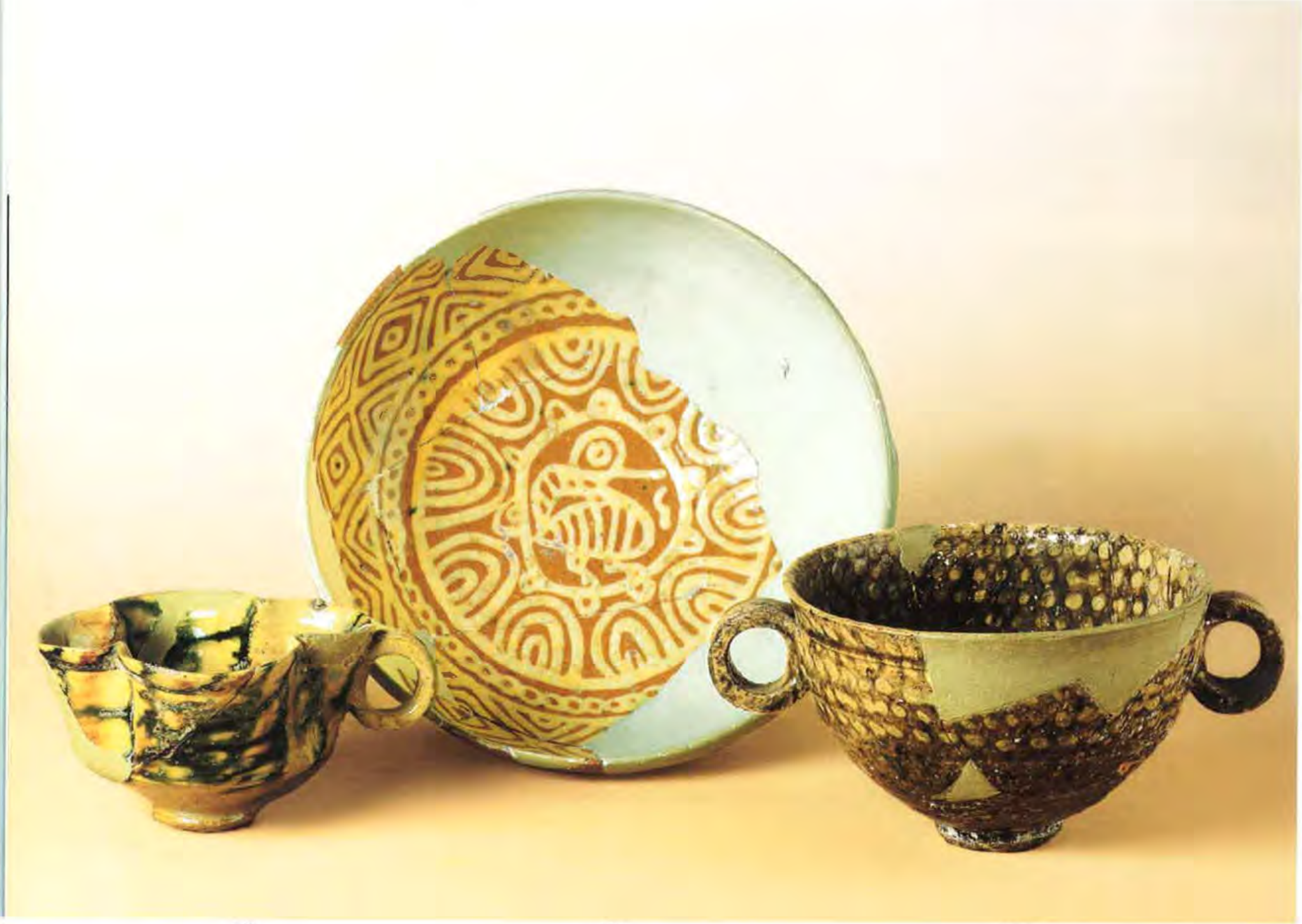
10th century

Height 9 cm., rim diameter 18.5 cm., base diameter 9.3 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 8119

White fabric, shallow body with oblique walls ending in a horizontal, slightly down-turned rim. The centre of the well is decorated with a relief representation of an eagle in a medallion. The vase stands on a tall foot that ends in a flaring base with a broad ring. The upper part of the foot is encircled by a relief ring.



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The surfaces of the vase are covered with a shiny light-green glaze enlivened by blobs of a darker shade. Vases of this type found at Corinth are known as 'fruitstands', because of their similarity to similar vases of the Neolithic period (Morgan 1942, p. 45, pl. Vb; for the decorative motif, drawing 33G). Like cat. no. 361, it was produced by a Constantinopolitan workshop and closely resembles dishes of Hayes' type 1B (Hayes 1992, pp. 22, 116, drawing 62,1.3).

Publication: Koilakou 1994, p. 119, drawing 24, pl. 49β

CH.KOL.

361 Glazed chafting dish with lid

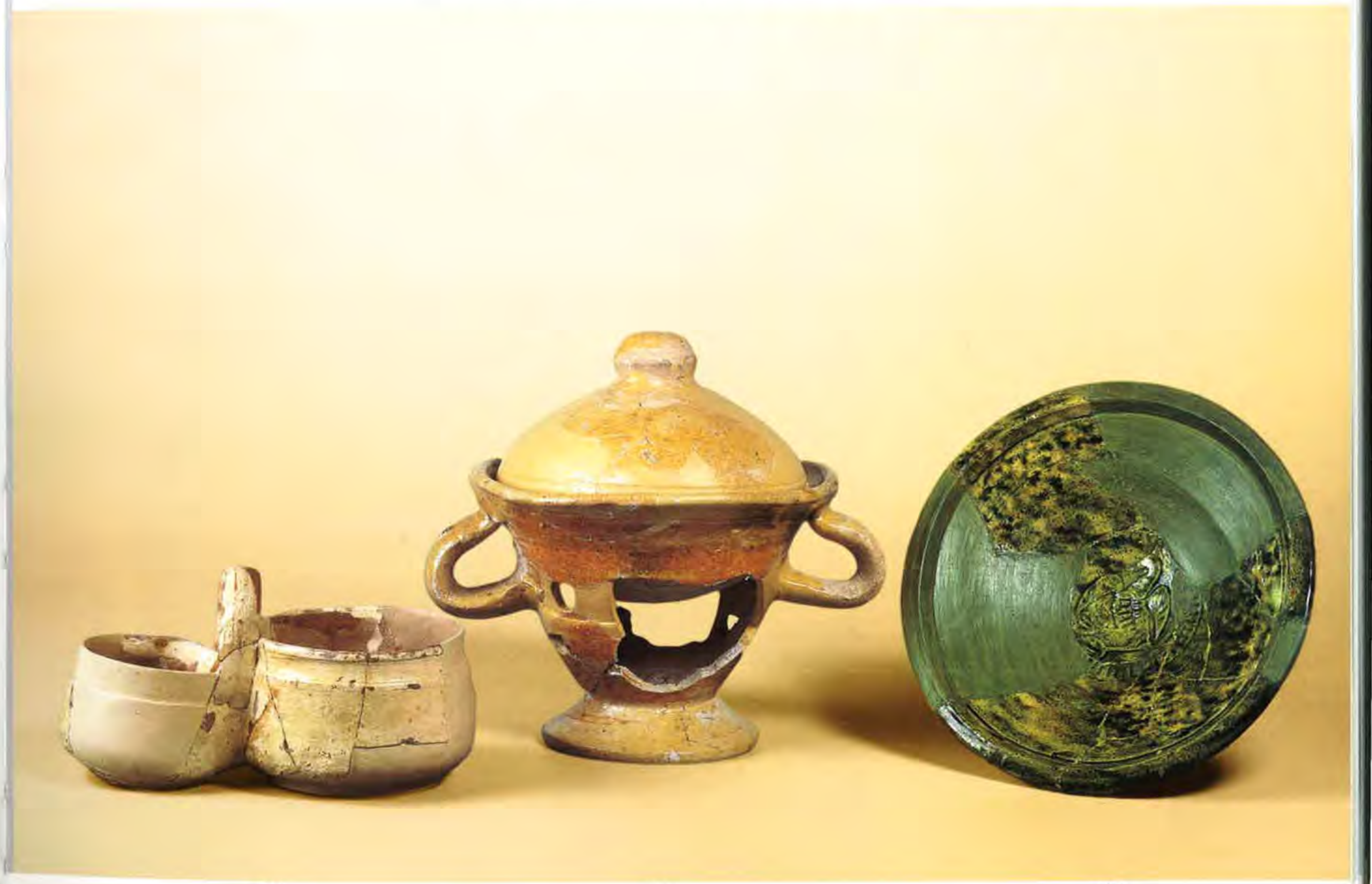
10th century

Height 12 cm., rim diameter 16.5 cm., base diameter 9.6 cm., lid diameter 14 cm., height of lid 6.5 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6260 α, β

The vessel has the shape of an inverted cone, with a receptacle for the fire at the bottom and a deep open dish at the top with a double rim to accommodate the lid. The body of the vase has some small, carefully pierced ventilation holes. The central, largest of these, through which the burning charcoal was inserted, is preserved in fragmentary condition. The vase has a wide base and two flaring handles starting at the rim and ending in the middle of the body. The lid is hemispherical and has a knob-handle at the top. In the middle of the interior surface can be seen the motif of an eagle with spread wings, like that on the dish cat. no. 360, possibly the workshop stamp. The fabric is white and smooth. The interior surface of the dish and the exterior of the lid are covered with yellow glaze, and an orange wash can be seen in places on the body of the vase. The vessel may be attributed to a Constantinopolitan workshop, as is clear from the white clay, the shape, and the



364 361 360

decorative motif (cf. Hayes 1992, pp. 117, 119, drawings 65, 23). Chafing dishes were self-heating vessels used for preparing sauces or serving them at the table (on their types and use, see Bakirtzis 1989, pp. 55-65, pl. 12-13).

Publication: Koilakou 1994, p. 119, drawing 25, pl. 49β

CH.KOI.

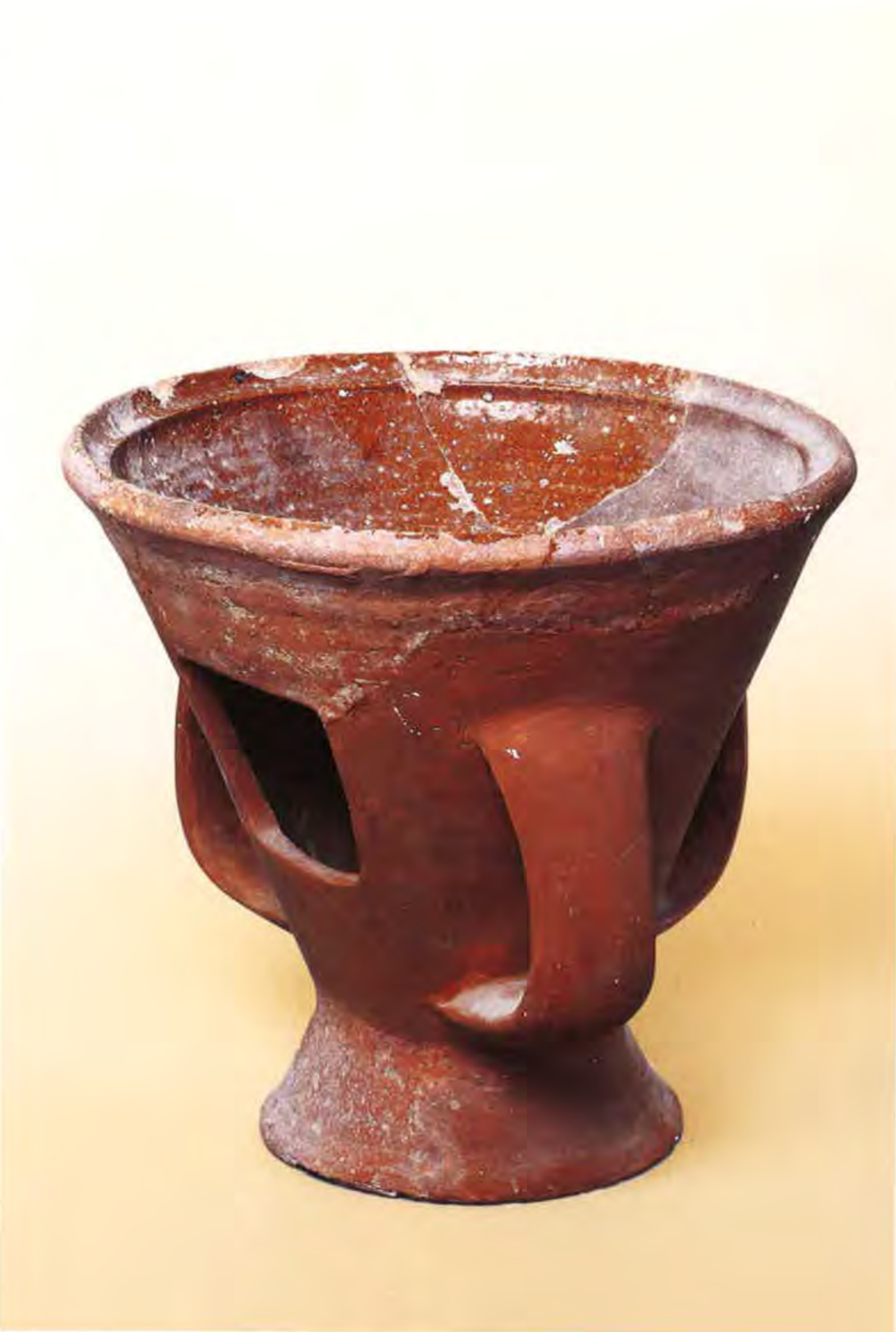
362 Glazed chafing dish

7th-8th century
Height 20 cm.
Provenance: Aigina-Kolona
Aigina-Kolona Museum, inv. no. Kolonas RC 19

Composite vessel. Reassembled from a large number of fragments and restored. It consists of a conical base and an inverted conical body with a slightly inverted rim integral with an incorporated dish. At the lower part of the body are three strap handles and a rectangular hole for the charcoal that kept the contents of the dish hot. The exterior is unpainted and the incorporated bowl is covered with brown glaze.

Publications: Felten 1975, p. 75, pl. 28, 147 (see Morgan 1942, p. 37, fig. 24, p. 38, Peschlow 1977-1978, pp. 398-400, nos. 76-85, fig. 10, Bakirtzis 1989, pl. 12, 5)

F.F.



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363 Glazed chafing dish

Middle Byzantine period

Height 14.5 cm., diameter of dish 21 cm., base diameter 11.5 cm.

Provenance: unknown

Athens, Byzantine and Christian Museum

Restored at the rim and base. Red, coarse-grained, impure fabric. The vessel has the shape of an inverted cone. At the top of the vase is a deep, open dish which has a concave rim to receive a lid and a nipple at the centre of the well. Two vertical strup handles start from the point where this dish joins the body and end just above the base. There is a triangular opening on one side and two fine incisions on the other for ventilation purposes. Tall conical base with a broad hoop and a nipple on the inside. The outside of the rim is encircled by an undulating incised line, and the body above the openings is adorned with three irregular parallel lines. The inside of the dish is covered with a thin layer of green-yellow glaze. Chafing dishes were a kind of fireproof vessel used in the preparation or serving of sauces. They were self-heating, with an opening to insert charcoal, and an open dish for the sauce incorporated in the upper part. The Byzantine Museum chafing dish, though of unknown provenance, has been included in the group of vases from Athens, though it has been considered to have some resemblance with chafing dishes from Corinth (Bakirtzis 1989, p. 60).

Publication: Bakirtzis 1989, p. 60

M.B.

364 Glazed vessel for spices

Late 12th-early 13th century

Large container: height 6.8 cm., rim diameter 9.3 cm., base diameter 7.4 cm.

Small container: height 5.5 cm., rim diameter 6.4 cm., base diameter 5 cm.

Total height 9.5 cm., total length 18 cm.

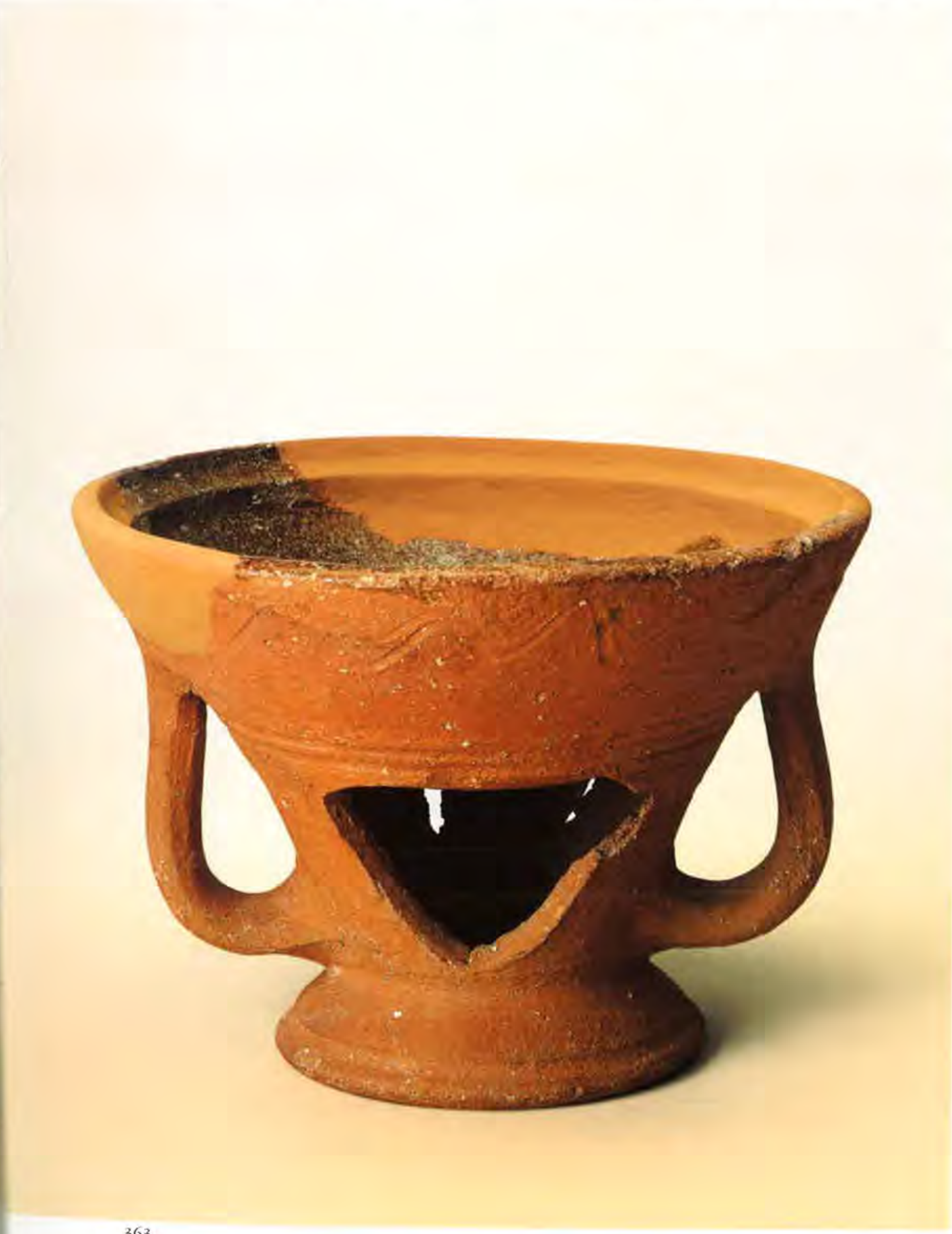
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 1937

Two basket-shaped containers of different size, connected widthways by a vertical flattened handle. They have a flat base and taper slightly towards the top, with a ridge just below the rim. The exterior surface is covered with an off-white slip and a yellowish glaze.

Publications: unpublished

CH.KOL.



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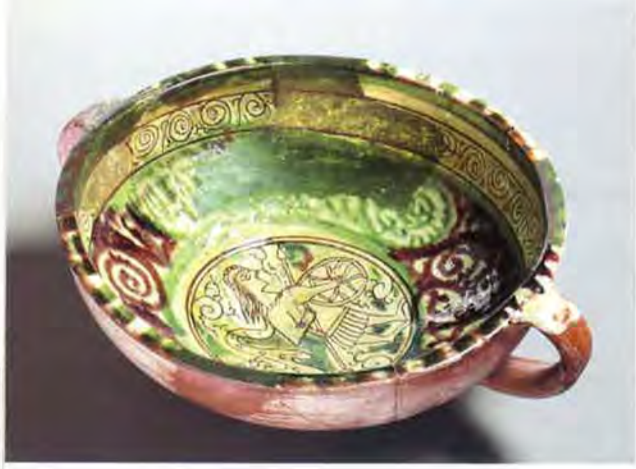


365 Glazed bowl

Second half of the 12th century

Height 9 cm., rim diameter 24.5 cm., base diameter 9.5 cm.

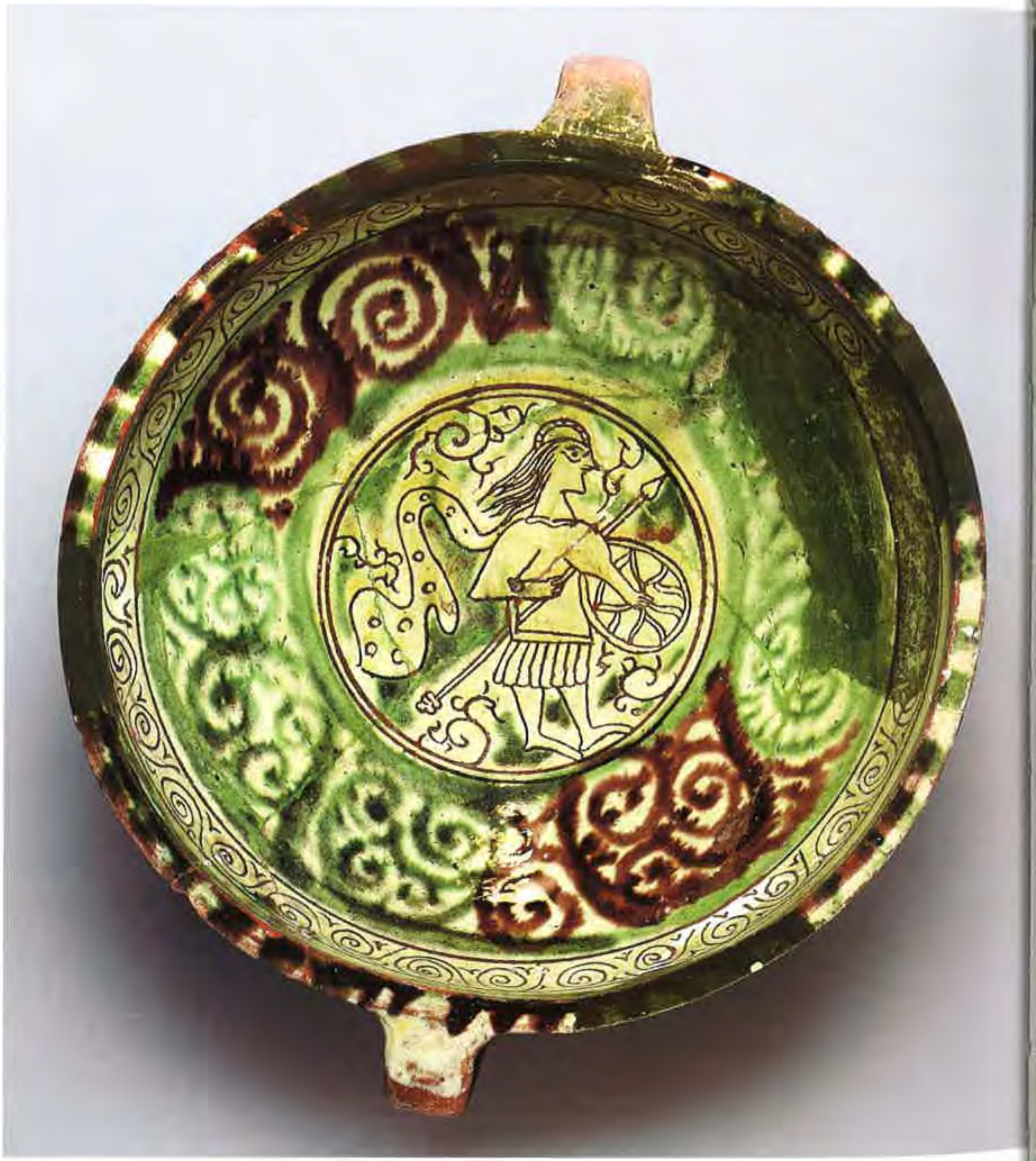
Provenance: Roman-Byzantine Pella at Nea Pella, trial trench east of the episcopal basilica, 1987

Pella Museum

Reddish fabric. The bowl is broken and has been reassembled and restored at a number of points. The interior and exterior surface of the vase have a thin layer of whitish slip, and there is a greenish glaze on the inside, the top of the rim, and the upper part of the two strap handles. It has a ring base, hemispherical body and a horizontal rim with two incisions on the exterior. The interior divided by circles into three decorative zones is adorned by sgraffito decoration: the uppermost zone by a spiral motif, and the broader, middle zone by a painted spiral motif in green and brown; on the well, which is enclosed by two concentric circles, on the axis of the strap handles is a depiction of a warrior turned three-quarters right, executed in fine sgraffito. He wears a hemispherical helmet on his head and on his body has a stylised corselet with flaps at the bottom. Another, long, dotted cloack billows behind him. He holds a spear rather clumsily in his right hand and an oval shield in his left. His face, rendered in right profile, has characteristically long hair, thin, pointed nose, round eye, small mouth and large chin. The surface around the figure is decorated with sgraffito floral motifs.

Publication: Chrysostomou 1995, p. 132

P.CH.



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366 Glazed dish

Late 12th-early 13th century

Height 6 cm., rim diameter 25 cm., base diameter 8.8 cm.

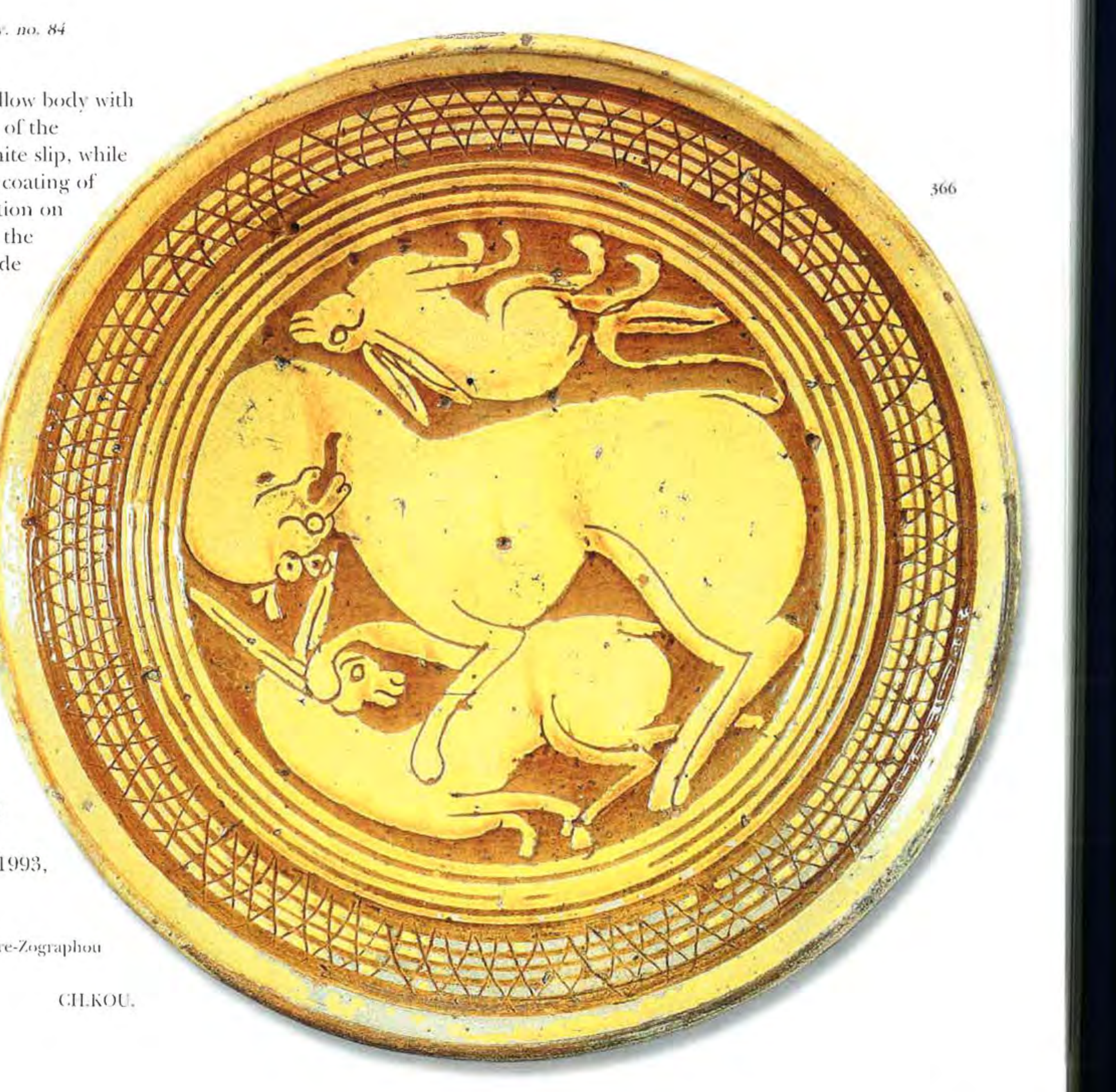
Provenance: unknown

P. Protonotarios Collection, inv. no. 84

Red fabric. Ring base, shallow body with oblique walls. The surface of the interior is covered by a white slip, while the exterior has a thinner coating of the same slip. The decoration on the interior is executed in the champlevé technique: inside the medallion is depicted a lioness moving left; she tuns her head behind and has caught a deer with her front paws. At the top is a hare shown upside down. The central medallion is enclosed by deep concentric circles. The four outer concentric circles are intersected by contiguous pairs of lines forming X-shapes. Yellow glaze. At the centre of the medallion is a compass hole. The same motif and border ornament is found on a dish from a private collection on Rhodes (*ΑΔ* 1993, p. 566, pl. 165a).

Publication: photograph in Korre-Zographou 1995, p. 7

CH.KOU.



366

367 Glazed bowl

Late 12th-early 13th century

Height 9.5 cm., rim diameter 20 cm., base diameter 5.1 cm.

Provenance: unknown

P. Protonotarios Collection, inv. no. 86

Pink fabric. High conical foot. White slip inside and out. Champlevé decoration on well: in a small medallion is a depiction of a lioness moving right, with her head turned in the opposite direction. Yellow glaze. In the centre of the well is a compass hole (cf. a bowl with a depiction of a hare from the Byzantine Museum (*Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 68, no. 66).

Publication: photograph in Korre-Zographou 1995, p. 7

CH.KOU.

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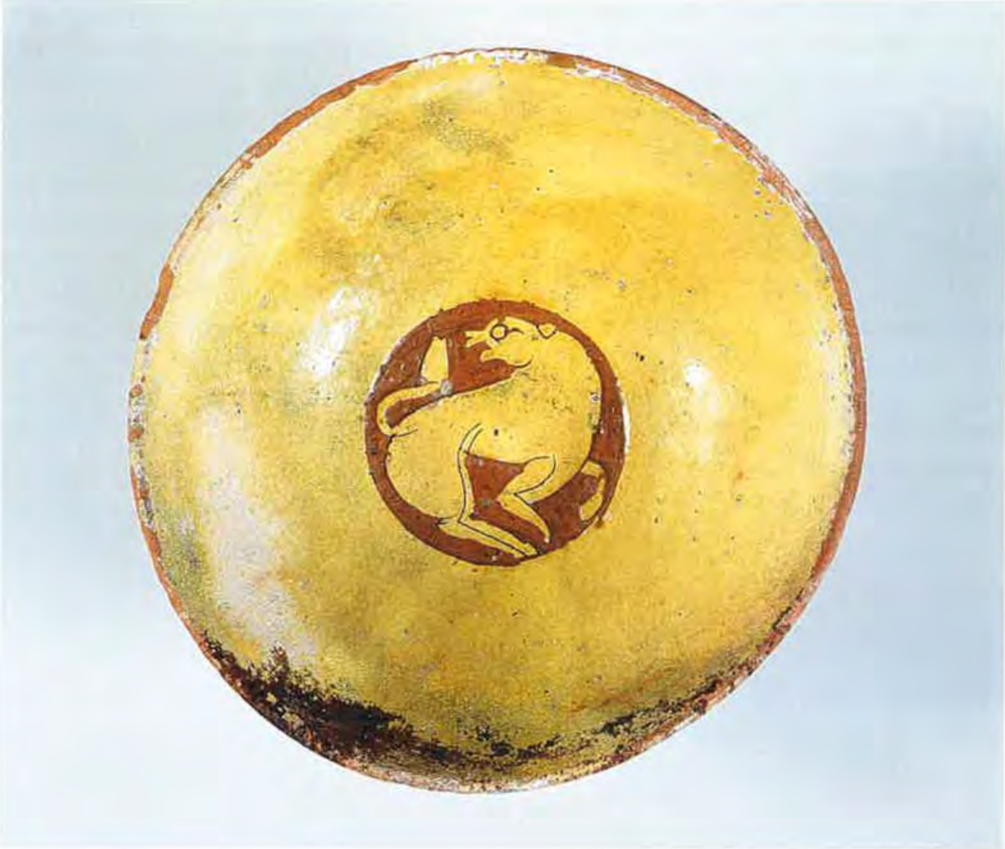

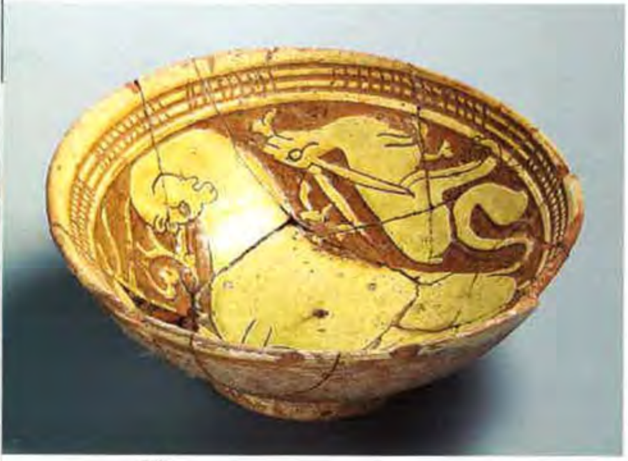

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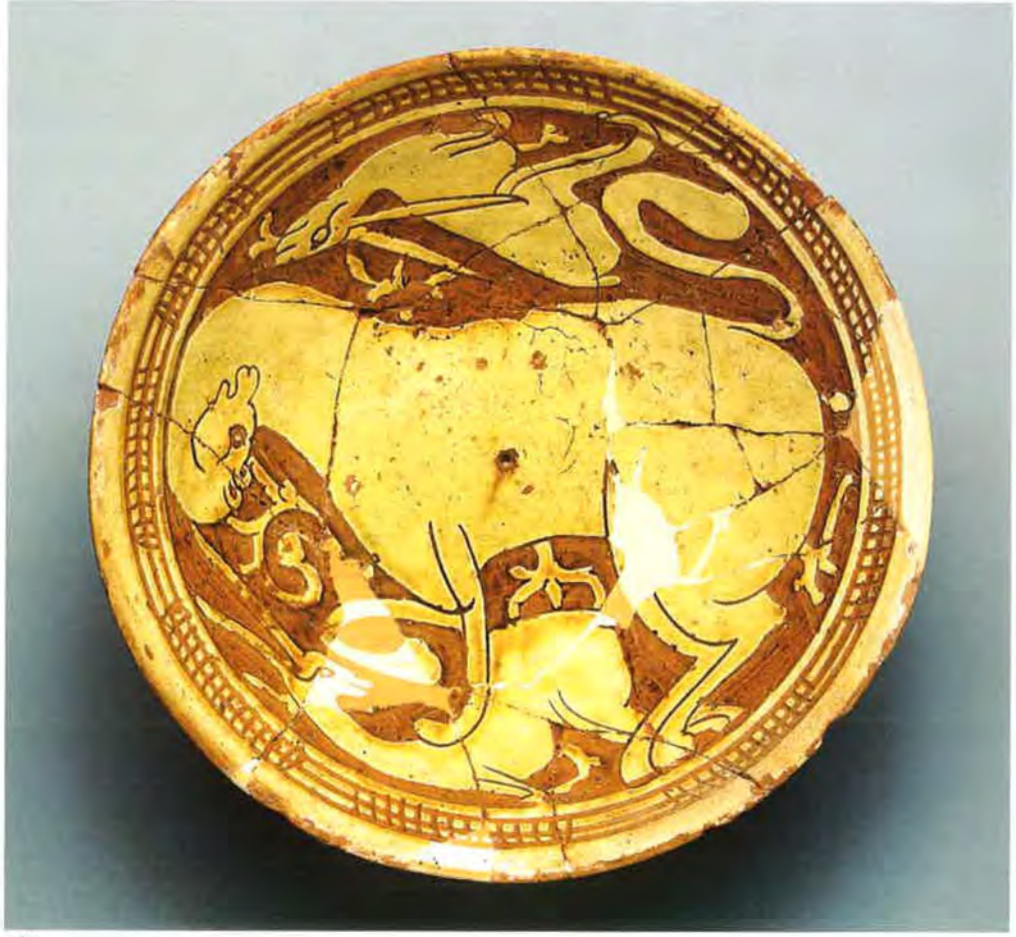


368

368 Glazed bowl

Late 12th-early 13th century

Height 7.7/8.9 cm., rim diameter 21 cm., base diameter 9 cm., height of ring base 1 cm.

Provenance: Pedino, Kilkis

Kilkis, Archaeological Museum, inv. no. 437

Reddish fabric. Semiglobular body with a low ring base. The interior surface is decorated with an engraved champlevé depiction of three deer moving in lively fashion. The interior is covered by a greenish glaze which also encircles the outside of the rim; the rest of the exterior body is covered by the whitish colour of the underlying slip layer.
It may be noted that the decorative motif is similar to that of cat. no. 366.

Publications: unpublished

TH.SA.

369 Glazed dish

12th century

Height 4.5 cm., rim diameter 24.3 cm., base diameter 9.5 cm.

Provenance: Synaxi, Maroneia, excavation of the Byzantine church

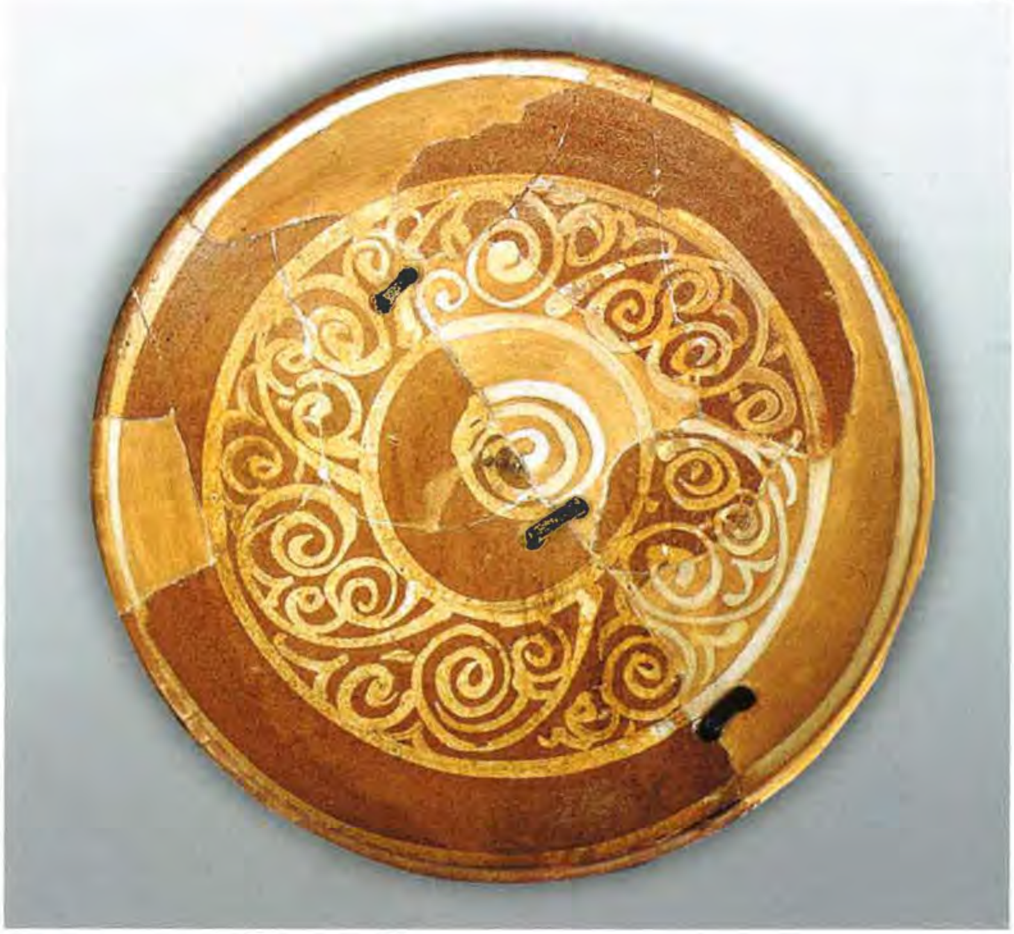
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PMΣ/90.22

Dish decorated with a thick white slip: a running spiral in a broad band and a spiral at the centre. Red, well-fired fabric. Yellow glaze. Circular holes arranged in pairs in the body of the dish were pierced at a later date in order to repair a crack with the aid of three metal clamps, so that it could continue to be used for solid foods. The use of clamps, mainly of lead, to extend the lifetime of cracked vases was a common practice in the Byzantine period.

Publications: Bakirtzis 1990, p. 584: 8. Bakirtzis 1991, p. 94. Bakirtzis 1994, p. 176: β

N.Z.

369



370Copper-alloy saucepan

Middle Byzantine period

Height 6.8 cm., rim diameter 16.7 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. MF 3097

Frying-pan vessel. High base, cylindrical, made from a sheet of bronze welded to the flat well. Low body, horizontal everted rim. The long handle flares and embraces the body; the end of it is missing.

Publication: Davidson 1952, pp. 72-73, no. 548

A.A.

371Copper-alloy jug

Middle Byzantine period

Height 20 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 556 (1845)

Corroded, fragments missing. Made of three sheets of bronze soldered together. One forms the thickened rim and upper part of the body, another the lower part of the body, and the third the base of the vase. There is a seam down the back of the upper part of the body. The handle is made of a strip of bronze soldered to the rim and body.

Publication: Davidson 1952, p. 73, no. 556, pl. 51

I.M. – K.S.

372Copper-alloy bowl

Middle Byzantine period

Height 5.5 cm., rim diameter 24.7 cm., base diameter 14.5 cm.

Provenance: Ancient Corinth

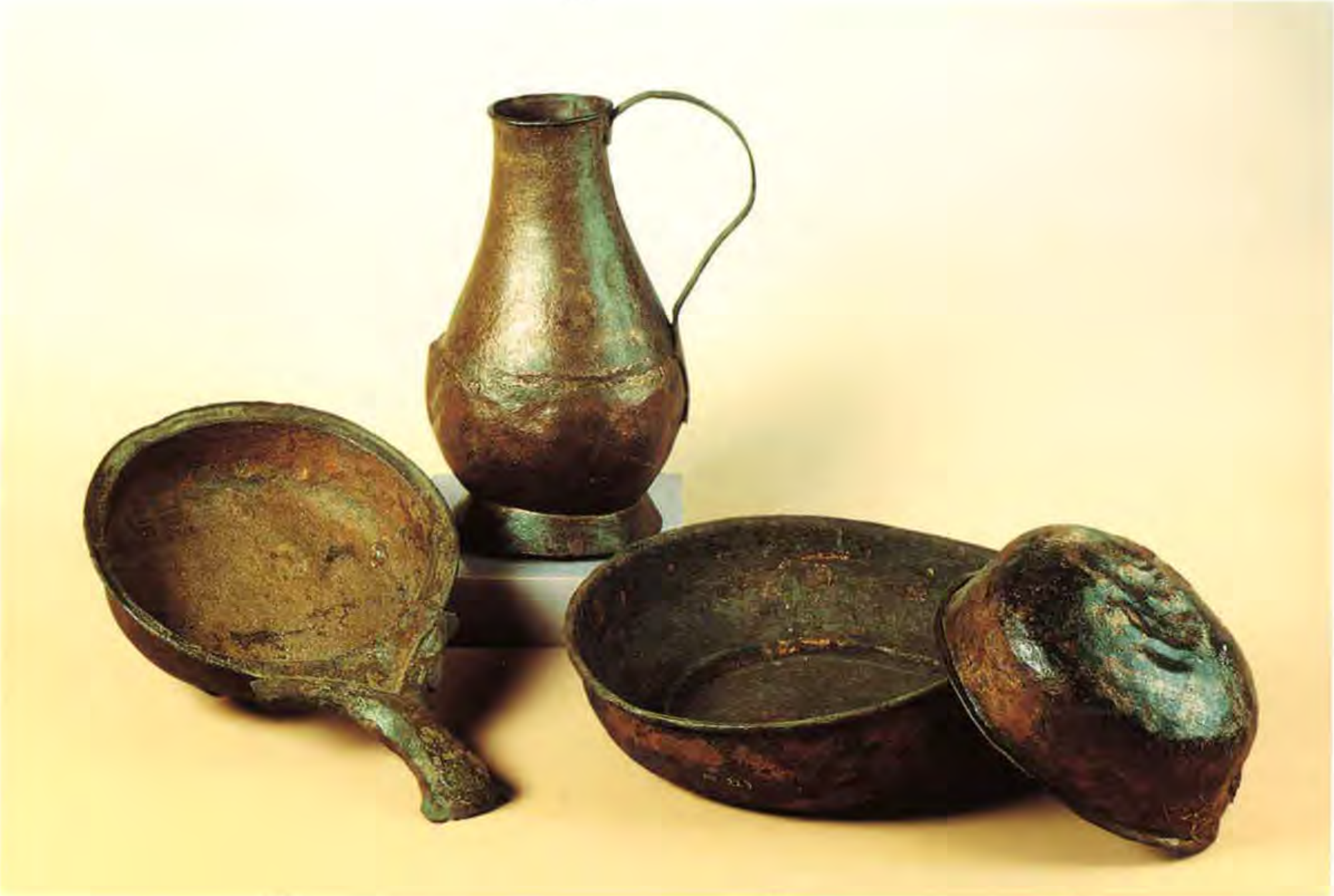
Corinth, Archaeological Museum, inv. no. MF 223

Shallow hammered dish, partly bent and broken. Flat unformed base, curving walls, everted rim.

Publication: Davidson 1952, pp. 71-72, no. 543

A.A. – K.S.

371



370 372 373

373Copper-alloy vessel

Middle Byzantine period

Height 5.6 cm., rim diameter 14 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. MF 535

Single-handled vase, the handle of which is not preserved. Unformed base, cylindrical body, horizontal, everted rim.

Publication: Davidson 1952, p. 73, no. 551

A.A. - K.S.

374Glazed dish

Late 13th-14th century

Height 5.5 cm., rim diameter 20 cm., base diameter 8.8 cm.

Provenance: Serres

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΣΣ1/51

The dish is made of red clay and has a shallow body and horizontal rim. The decoration is incised in a layer of white slip covering the interior surface: on the well is a bird moving right with its tail distinctly folded back. It has a powerful body, large wing, and strong legs with hooked claws. It pecks at a pointed leaf in front of it, and there is another, similar leaf behind it. Around the rim is a band of nested curves interrupted at regular intervals by circles. The sgraffito decoration is enlivened by brushstrokes of brown-yellow and green paint. Colourless glaze on the interior surface. The layer of slip and the glaze are flaked away in places. It is a product of the Serres pottery workshops.

Publications: Papanikola-Bakirtzis – Dauterman Maguire-Maguire 1992, no. 1. Papanikola-Bakirtzis 1997, pl. 1a. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 225 no. 261

D.P.-B.

375Glazed spouted jug

13th century

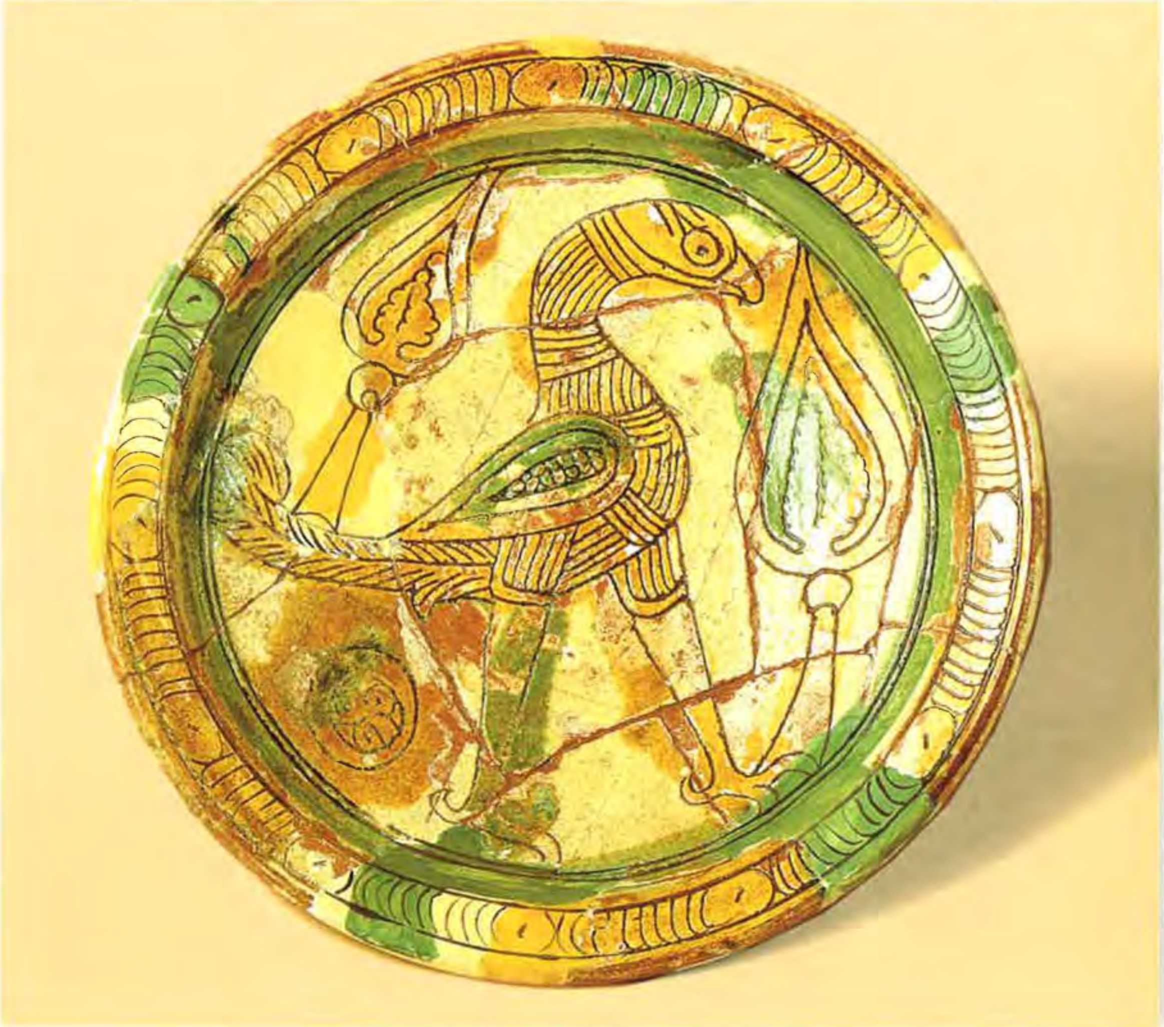
Height 18.8 cm., body diameter 18.8 cm., base diameter 9 cm.

Provenance: Serres

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΣΣ10-84/112

Hard red fabric. Low ring base. Almost spherical body. Upright everted rim. Strap handle from the rim to the belly. Upturned spout on the shoulder. Rich decoration incised in a layer of white

374



slip on the exterior surface: vertical bands with a running spiral or chevrons and an imbricated ground around the body and handle. Variation of a guilloche on the spout. Brushstrokes of brown-yellow and green paint in places enliven the sgraffito decoration. Colourless glaze on the exterior surface and the upper part of the interior. It is a product of the Serres pottery workshops.

Publications: Strati–Tsouris 1991-1992, pl. 11:112. Papanikola-Bakirtzis 1997, cat. no. 10. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 225, no. 261

K. TS.

376 Small glazed bowl

Late 13th-14th century

Height 5.3 cm., rim diameter 14.6 cm., base diameter 5.7 cm.

Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΡΜΠ 1/91.144

Pure red fabric. Ring base with nipple, semiglobular body. The end of the walls creates an otherwise simple rim. Walls slightly compressed through the clumsy modelling of the vase before firing. Exterior and interior surface covered with a layer of white slip. Sgraffito decoration on the interior: at the centre of the well is a medallion with a winding shoot against a hatched field, accompanied by four medallions around the walls. Two parallel lines encircle the interior edge of the rim. The sgraffito decoration is enlivened by brown-yellow paint. Colourless glaze covering the interior surface and the exterior edge of the rim.

Publications: Papanikola-Bakirtzis – Dauterman Maguire-Maguire 1992, no. 23. Doukata 1994, p. 504, fig. 11, drawing 2. *Βυζαντινά εφυαλωμένα κεραμικά* 1999, p. 241, no. 285

S.D.-D.

377 Glazed jug

Late 13th-14th century

Height 24 cm., rim diameter 7.5 cm., base diameter 9.7 cm.

Provenance: Chalkidiki, Galatista, Byzantine Tower

10th Ephorate of Byzantine Antiquities, inv. no. ΠΓ 1

Dark red fabric. Flat, base. Globular body. Tall, cylindrical neck. Two relief rings at the base and top of the neck, from which spring the everted, slightly concave rim and the vertical strap handle, which ends on the shoulder and belly of the vase. The decoration is rendered in engraved champlevé on the light-coloured slip that covers the entire exterior surface, apart from the lower part of the vase: three pairs of parallel sgraffito lines define two zones encircling the upper part of the body. The upper band is decorated with a running spiral and the lower with five multi-leaf rosettes enclosed in medallions bounded by a double circle. Broad, ill-defined brushstrokes enliven the decoration. The upper part of the

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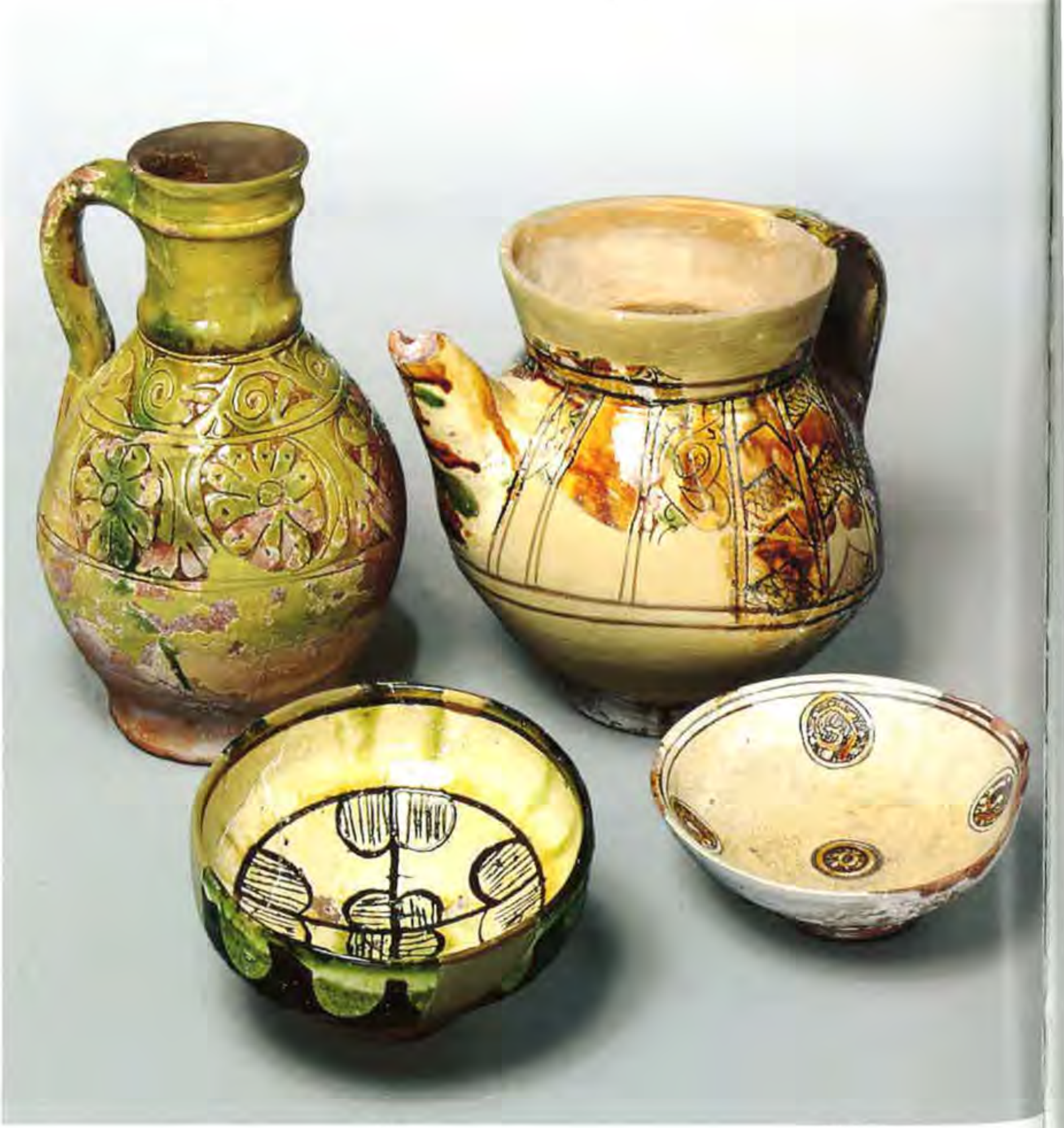


378 376

exterior surface is covered with green glaze, flaked way in places, as is the neck of the vase, from where the glaze flows down to the well. Traces on the shoulder of the vase of unintentional fusing with another vase during firing.

Publications: *Βυζαντινά εφυαλωμένα κεραμικά* 1999, no. 103

I.A.P.

378 Glazed bowl

Second half of the 14th century

Height 7.5 cm., rim diameter 14.7 cm., base diameter 5.2 cm.

Provenance: unknown

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4470/121

Reddish fabric. Small, distinctly flaring base, oblique walls, and vertical rim inclined slightly inwards. The interior surface is covered with a white slip, tongues of which also adorn the upper part of the exterior. Fine and incised-sgraffito decoration on the interior of the vase. The circle defining the well is divided into four parts with the aid of two diameters placed at right angles to each other. At the intersection of the two diameters, and also at the points where they meet the circumference of the disk, there are pockets defined by curved lines and hatched with dense parallel lines executed in fine sgraffito. Three parallel lines on the interior of the rim. The interior surface is covered with colourless glaze, and the upper part of the exterior with green glaze that flows down inside and enlivens the sgraffito motif here and there. Imprint of a tripod stilt on the well.

Publication: *Συλλογή Οικονομοπούλου* 1995, p. 18, no. 50, pl. 28

D.M.

379 Glazed jug

14th century

Preserved height 23 cm., base diameter 9 cm.

Provenance: Morphou, Cyprus

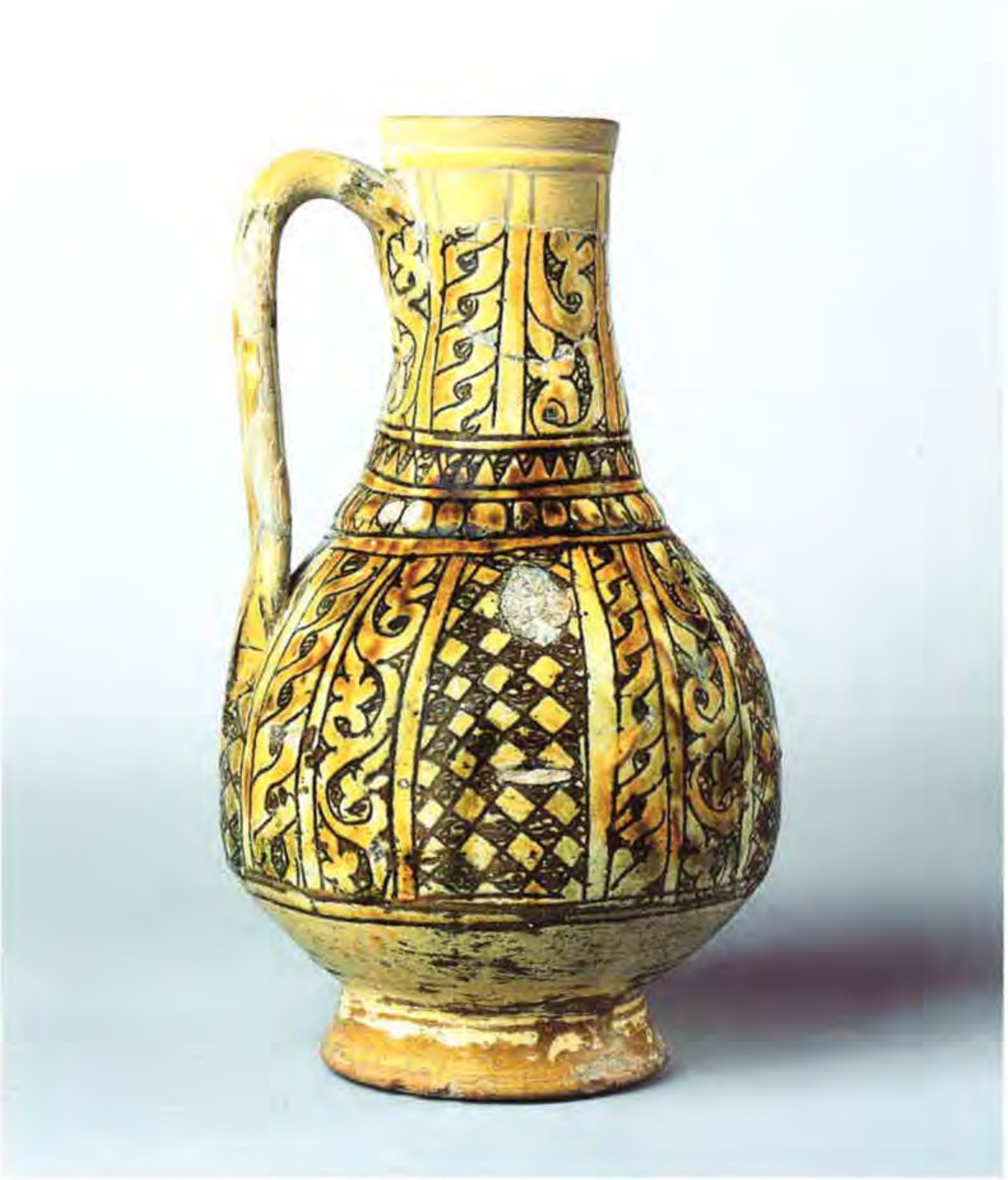
Limassol, Medieval Museum, inv. no. MM 183 (1960/VII – 11/2)

The upper part of the neck is missing and has been restored. Conical foot, slightly squat globular body, and a cylindrical neck with a groove at the base. The exterior surface is covered with white slip and translucent glaze. The sgraffito decoration consists of palmette like motifs, guilloches, tangential circles and cross-hatching, and is enlivened by yellow-brown and green brushstrokes.

Publications: unpublished

E.Z.

379



380 Three silver spoons

Before 653/354

a) Length 25.7 cm., weight 124.4 gr., b) Length 25.6 cm., weight 130.42 gr., c) Length 27.75 cm.

Provenance: Lambousa, Cyprus

London, British Museum, Department of Medieval and Modern Europe, purchased from the Duc de Dino in 1899, inv. no. a) BM MME 1899, 4-25.18, b) BM MME 1899.4-25.19, c) BM MME 1899.4-25.28

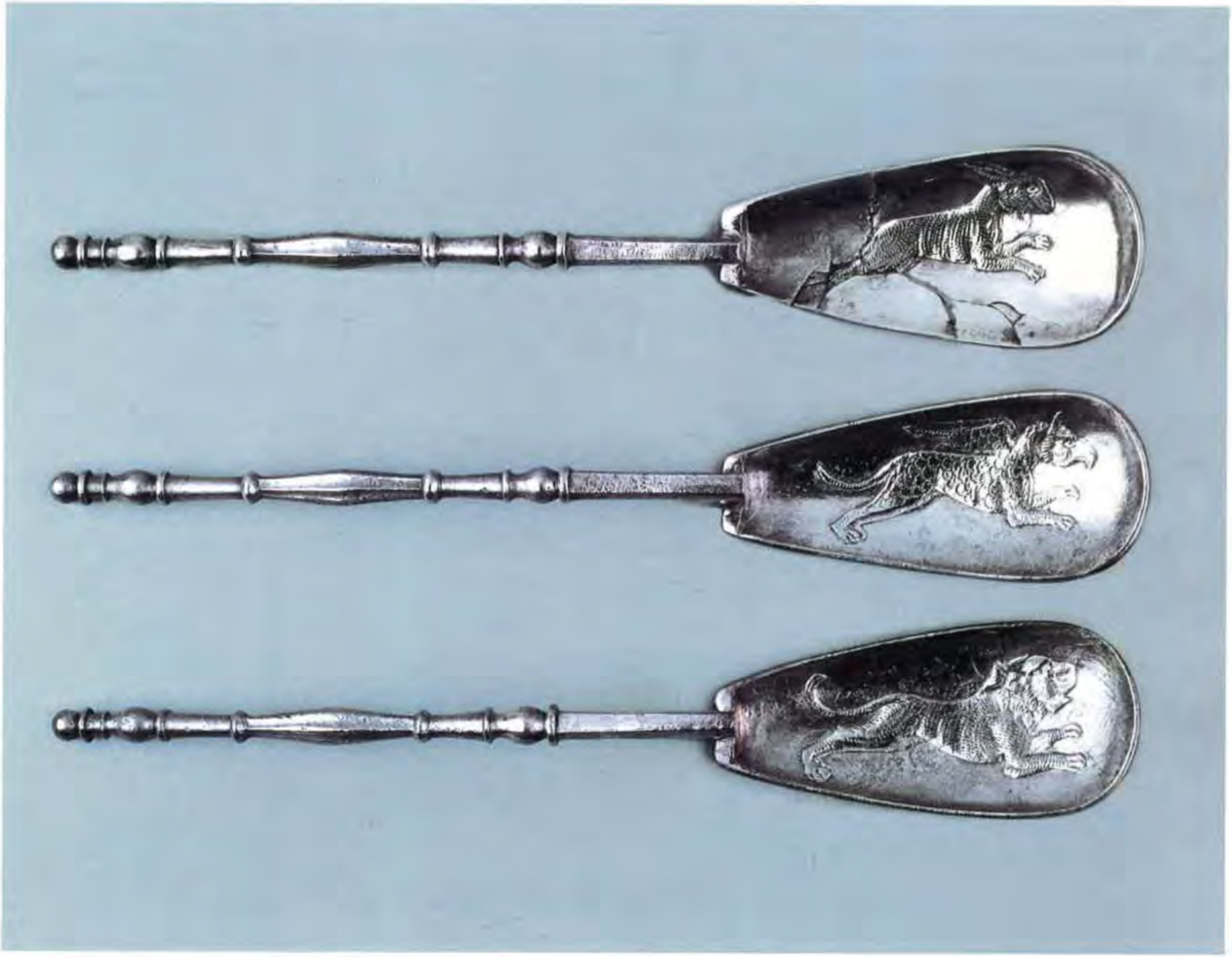
Each of these three spoons is constructed of two principal elements: a long pear-shaped bowl, the upper side of which is decorated with an animal (a: lion, b: griffon, c: hare) and the underneath with an engraved palmette, and an elaborate baluster handle with baluster finial.

The spoons form part of a silver hoard known as the 'First Cyprus Treasure' which was discovered at some point in the 1890s near the town of Lapithos on the north coast of Cyprus. The hoard was composed of a silver circular dish, a second silver dish with the bust of a saint, a censer with busts of Christ, the Virgin and various saints, and twenty-five spoons. Of the latter, an additional eight to the three above were decorated with the figures of animals including a ram, a bull, a panther, a tiger, a stag, a bear, a horse, and a boar. Neither the constitution of the hoard nor the iconography of the figural spoons suggests a liturgical function for them.

Their shape conforms to a type of spoon known as a *kochliarion* which, along with the *ligula*, was commonly used for eating in the Early Byzantine period. Probably from Constantinople.

Publications: Dalton 1901, nos. 422-424, Hauser 1992, nos.190, 193, 194 (with full bibliography)

C.E.



(c) 380γ

(b) 380β

(a) 380α

381 Four silver spoons

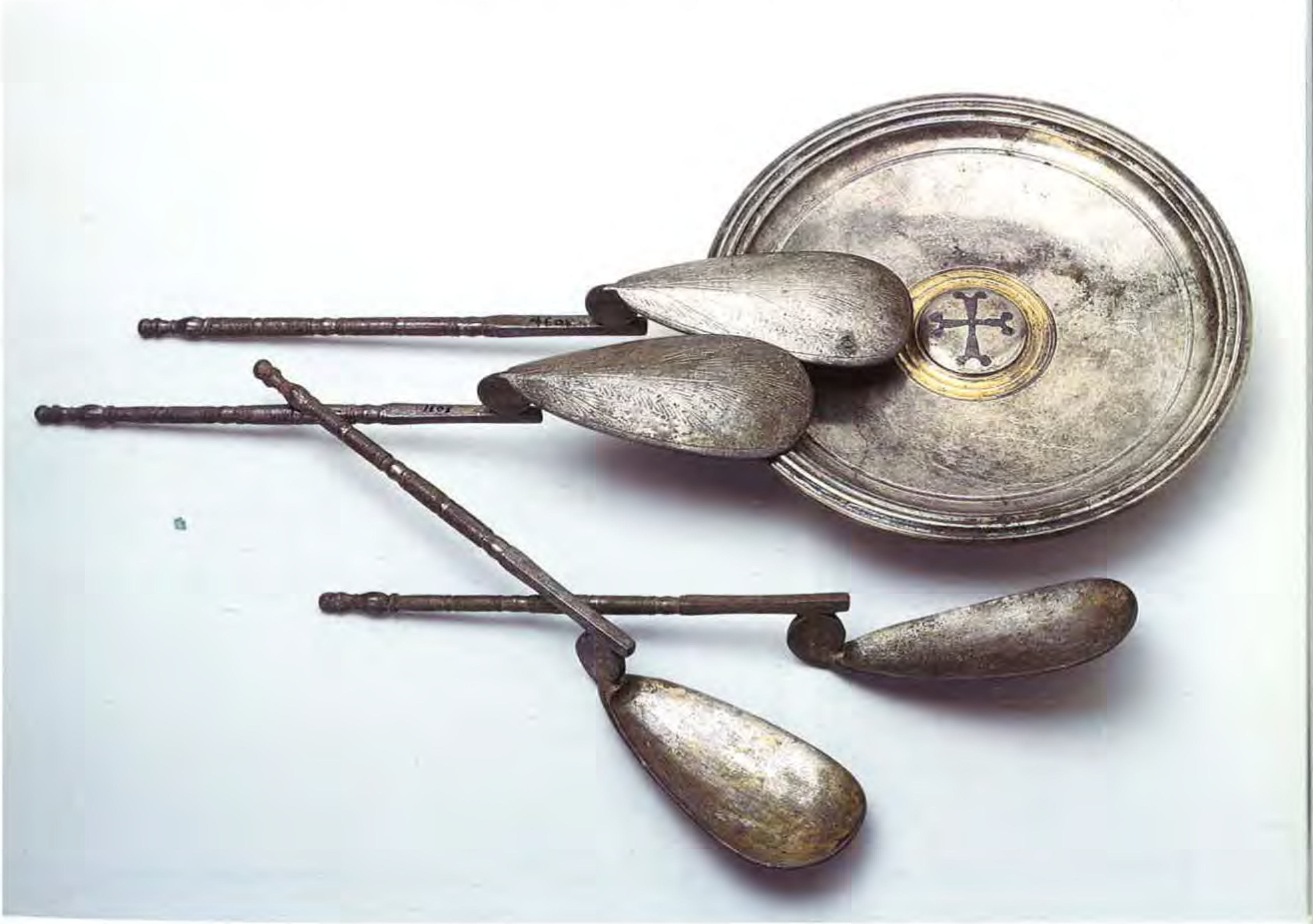
7th century
Length 22 cm.
Provenance: Kratigos Hoard, Mytilini
Athens, Byzantine and Christian Museum

The concave part of the spoon is deep and pear-shaped. The back is decorated with engraved stylised palm-leaves. The long, slender handle is raised and connected to the concave part by means of a small roundel placed at right angles. The handle has a quadrilateral base and is decorated lengthways with ribbing and lathe-turned rings, ending in a small sphere. It belongs to a common type of spoon known as *kohliarion* (Hauser 1992, p. 55, nos. 206-209, pl. 49a), which along with the *ligula*, was in use as early as the 1st century AD. Spoons with lathe-turned ends and roundels at the junction between the handle and the bowl, which made their appearance in the middle of the 5th century, developed from Roman ladles which were lighter and smaller. In more complex examples, the interior of the concave part is decorated with engraved geometric patterns and even relief scenes (Hauser 1992, nos. 185-187, pl. 44). The liturgical use of ladles in the Orthodox Church is not attested before the 8th century (Hauser 1992, p. 78). The ladles from the Mytilini hoard were thus apparently used at the domestic table.

Publications: Vavritsas 1954, p. 328, fig. 3. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 387, no. 508. Hauser 1992, pp. 55, 132, nos. 206-209, pl. 49

E.ME.

381



382 Lead spoon

Early Christian period

Length 21.2 cm., body diameter 4 cm., length of body 6 cm.

Provenance: countryside of Rhodes

Rhodes, Palace of the Grand Master, inv. no. MB 512

Intact, undecorated spoon. Shallow concave body. Long handle, twisted from use, but with the sheathing preserved. On the back there is a triangular ridge at the transition from the handle to the body.

Publications: unpublished

A.N.

383a Iron fork

Late Byzantine period

Length 17.4 cm.

Provenance: Mystras

Mystras Museum, inv. no. 1736

The fork has four prongs, the edges of which are worn, though the sheathing of the handle is in a good state of preservation. The sheathing, of rectangular cross-section, is made of bone and affixed lengthways to the flattened shaft by a row of iron pins.

Publications: unpublished

Y.K.

383b Iron fork

Late Byzantine period

Length 18.9 cm.

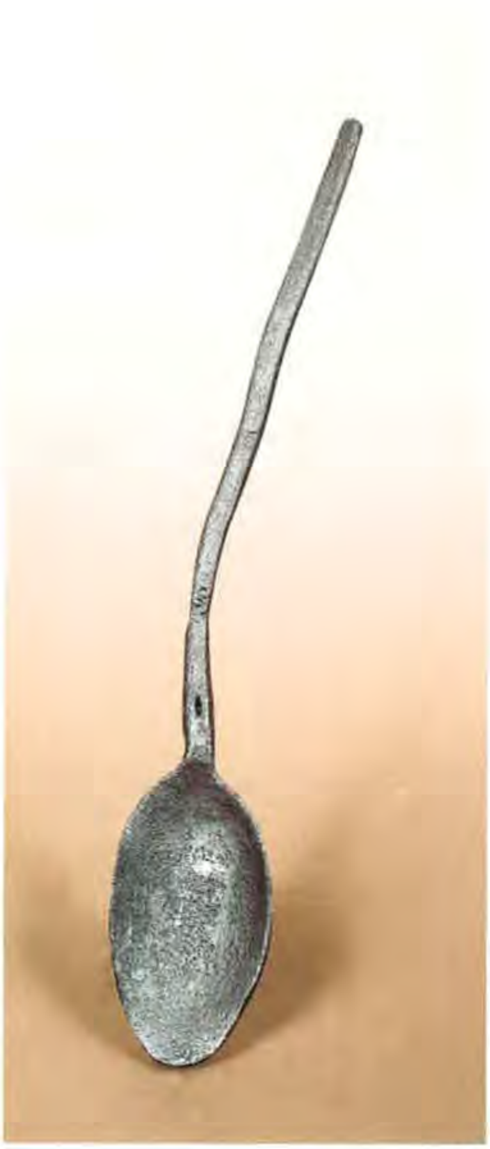
Provenance: Mystras

Mystras Museum, inv. no. 1737

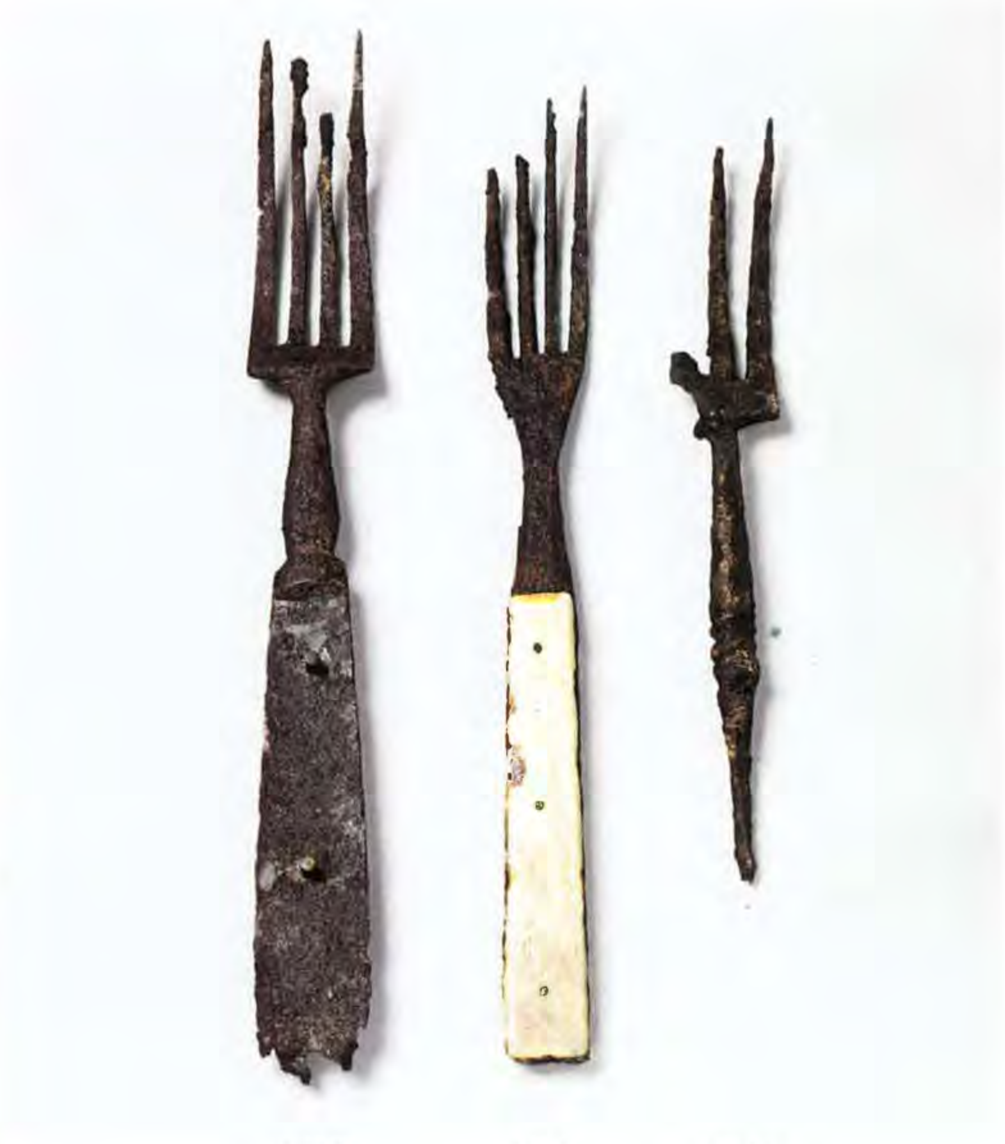
The fork has four prongs, the edges of which are worn, and the sheathing of the handle is missing. The flattened shaft, however, shows that it probably originally had a handle made of wood or bone.

Publications: unpublished

Y.K.



382



383β(b) 383α(a) 383γ(c)

383c Iron fork

Late Byzantine period
Length 13.8 cm.
Provenance: Mystras
Mystras Museum, inv. no. 1738

The shaft and two prongs at the bottom edge are all that survives, the third prong having broken off. The main shaft is circular in section, and the top end of it is worked to receive an added handle.

Publications: unpublished

Y.K.

384 Bone handle of a pocket-knife

3rd-4th century
Length 6.5 cm., width 1.8 cm., thickness 1.2 cm.
Provenance: Tripotamos, Sithonia, Chalkidiki
10th Ephorate of Byzantine Antiquities, inv. no. 239

The handle is carved from a piece of a long bone from a large animal (bovine?). It bears a depiction of a daemon, whose head is worked on the side of the folding blade. The hair resembles a lion's mane and the (bearded?) lower jaw was made separately and attached by means of three clamps. The body recalls that of a sphinx: the feet are broken off and missing. The back of the object has a long slit to receive the blade of the knife when it was closed. Each side of the main shaft has a conical cavity, 1 cm. in diameter, in which inlaid decorative elements were probably fixed. Above the head is an impost block followed by the oval shaft to which the blade of the knife was attached; the shaft had a decorative bronze ferrule, rusted fragments of which are preserved. The blade was made of iron and was attached by a partly preserved iron clamp (similar to cat. no. 386b).

Publications: unpublished

I.A.P.

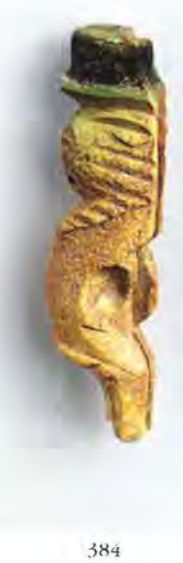
385 Iron knife with a bone handle

6th century
Length 20.5 cm., length of blade 11.2 cm., width of blade 2 cm.
Provenance: Louloudies Kitrous, Bishop's Palace complex
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/491

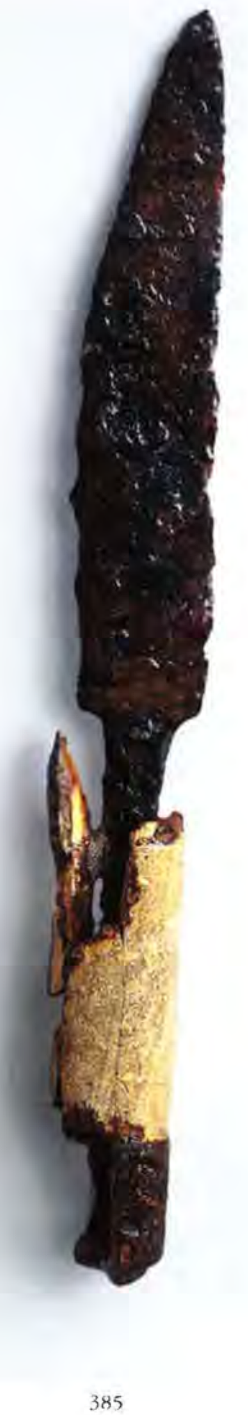
Knife with part of a bone handle. The knife consists of an iron blade of triangular cross-section, with a straight cutting edge and slightly convex spine, and an iron handle ending in a pin-head. The handle is covered by a bone sheathing, the edges of which have an additional sheathing of iron plates. Traces of bronze can be made out on the surfaces of the iron.

Publications: unpublished

E.M.



384



385

386Iron knives

In the case of three of the four knives, the iron body is preserved, while all that survives of the fourth is the blade.
It may be deduced from the traces on the preserved shafts that some of them had an attached handle, fastened to the shaft by pins.

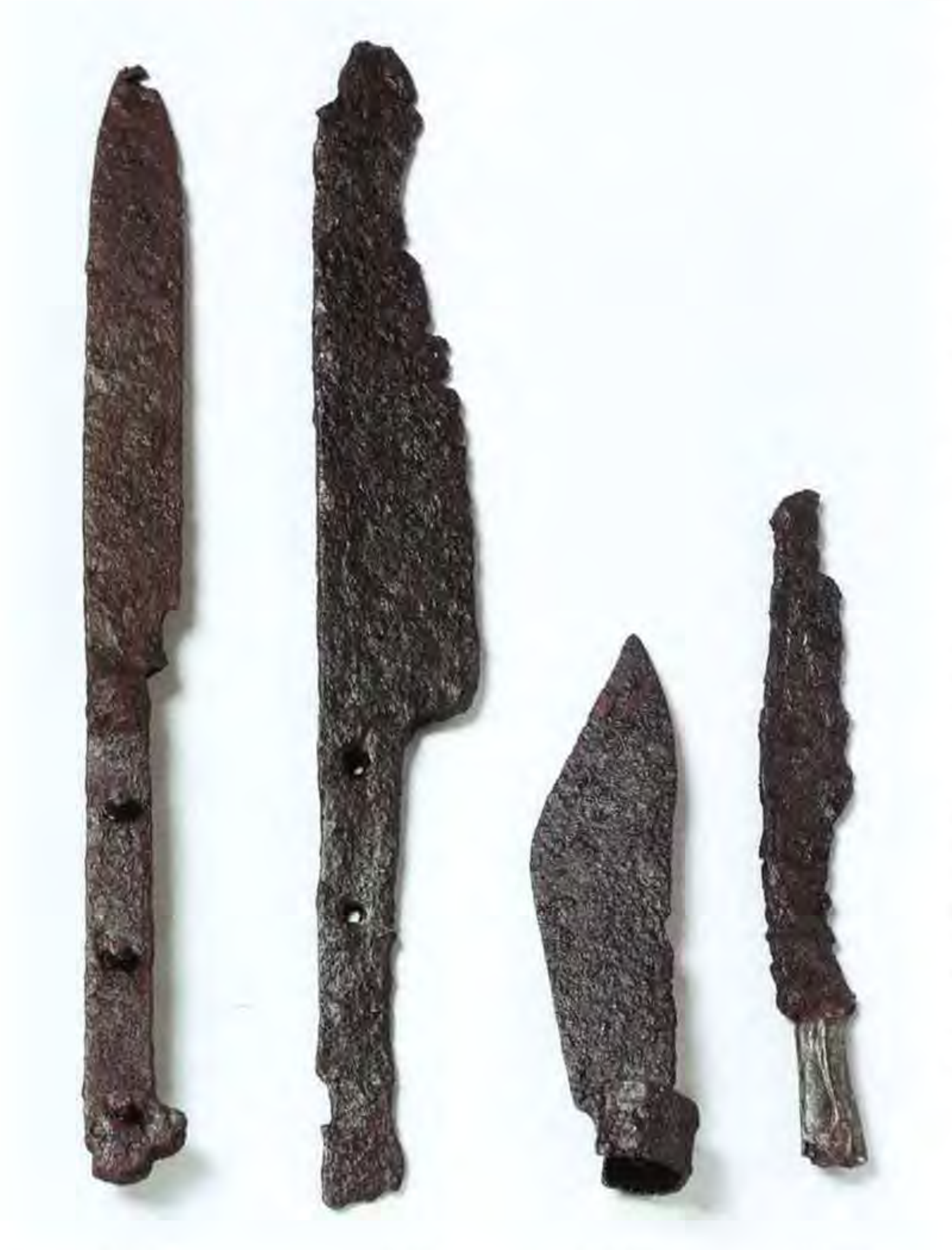
386a

Late Byzantine period
Length 17.8 cm.
Provenance: Mystras, outside the south side of the church of Ayia Paraskevi
Mystras Museum, inv. no. 1374

The iron blade is preserved, and also a shaft of rectangular cross-section, which ends in a knobbed edge.

Publications: unpublished

Y.K.



386α(a) 386γ(c) 386β(b) 386δ(d)

386b

Late Byzantine period
Length 11 cm.
Provenance: Mystras
Mystras Museum, inv. no. 1733

Only the angular blade of this knife is preserved. At the bottom is an iron ring, probably to fit the blade to an attached handle.

Publications: unpublished

Y.K.

386c

Late Byzantine period
Length 18 cm.
Provenance: Mystras
Mystras Museum, inv. no. 1734

The blade of this knife and the shaft, of semicircular cross-section, are preserved. Traces of pins can be made out along the shaft, indicating that the knife probably had an attached handle.

Publications: unpublished

Y.K.

386d

Late Byzantine period
Length of the blade 10 cm.
Provenance: Mystras
Mystras Museum, inv. no. 1735

The blade of this knife is preserved, and part of the shaft, of semicircular cross-section. Part of the original attached iron handle can be made out at the point of junction between the blade and the shaft. At the end can be seen the shaft, though this is flattened, probably as a result of some later intervention.

Publications: unpublished

Y.K.

387Copper-alloy ladle

5th century
Length 30 cm., diameter of bowl 4.5 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 11583

Copper-alloy, cast, lathe-turned incised. The ladle has a cylindrical bowl and a long handle of square cross-section, which has a rope-like form at two points. The outer surface of the bowl is decorated with an incised scroll and a relief Maltese cross, like a comparable example in the Louvre (Bénazeth 1992, p. 72, no. E22190). The junction between the bowl and the handle is adorned by a double-volute motif with trefoils made of wire. A similar ornament is to be found on other metal objects, such as the lamp in the shape of a sandalled foot in the Benaki Museum no. 8074 (Delivorrias – Fotopoulos 1997, fig. 314). A stylised zoomorphic finial has been attached at the point where the handle is bent outwards to enable the vessel to be suspended. The sides of the handle are adorned with punched concentric circles, now barely visible, owing to the corrosion of the metal. Many ladles originating from Coptic Egypt have a handle and decoration of the same type (Hayes 1984, nos. 193, 262. Bénazeth 1992, pp. 72-73).

Publications: unpublished

A.DR.

388Copper-alloy ladle

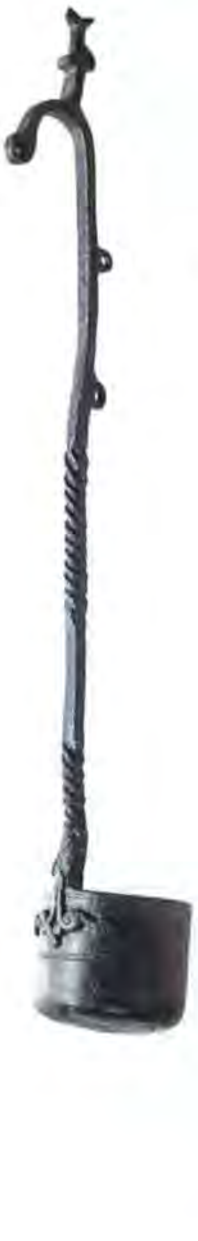
7th century
Length 37.5 cm., diameter of bowl 5.9 cm.
Provenance: Egypt (?)
Athens, Benaki Museum, inv. no. 13151

Copper-alloy, two cast sections, lathe-turned, punched and incised. Ladle with a cylindrical bowl, the outside of which is decorated with incised parallel lines and a band with a pointillé scroll. The long flat handle forms two medallions. At the bent end is a lion's head similar to those adorning the tripod of amphoriskos cat. no. 642, though with a greater degree of stylisation. In contrast with the usual practice, the handle bends inwards, which would probably have made it difficult to suspend the ladle. The outer surface of the handle has elaborate incised decoration with guilloches bordering a foliate scroll. The two medallions are engraved with a bird and a Greek cross inscribed within a circular guilloche. The main motifs are bordered by herring-bone pattern and punched rings. Ladles of this type mark a continuation of earlier Roman shapes, though the bowl has a more developed shape than earlier examples (Hayes 1984, nos. 50-63. Bénazeth 1992, pp. 68-71), and is now cylindrical and cast separately. The engraved decoration and the form of the zoomorphic finial, which in this case is highly stylised, are also different. Variations of both the guilloche and the foliate scroll are to be found in a range of Late Roman artefacts (see, for example, Ross 1965, no. 2c. *Art and Holy Powers* 1989, pp. 54-55, no. 6. *Rom und Byzanz* 1998, p. 189, no. 7, 259). A similar bird is engraved on a bronze Egyptian bracelet in the Louvre (Bénazeth 1992, p. 191), while the pointillé scroll adorning the bowl was a standard motif on a variety of metal vessels of the period (cf. cat. no. 641, Bénazeth 1992, p. 60).

Publications: unpublished

A.DR.

387



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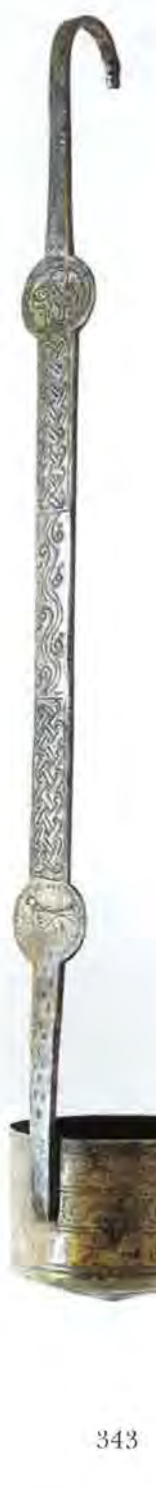


COOKING VESSELS

389 Clay cooking pot

5th-7th century

Height 12.6 cm., rim diameter 11.1 cm., base diameter 5 cm.

Provenance: Thessaloniki, excavation at 4 Borou Street

9th Ephorate of Byzantine Antiquities, inv. no. 5427

Orange-red clay with a several inclusions of quartz and mica. The interior and exterior surfaces of the vase are covered with a brown-pink slip that has turned dark brown in places as a result of the firing conditions.

Small closed vase used for domestic purposes and storage. It has a small base with a central boss, spherical walls, and ends in a vertical, slightly everted rim. Band of double grooves towards the top of the body.

Publications: unpublished

E.M.

390 Clay cooking pot

5th-7th century

Height 16.6 cm., rim diameter 12.4 cm., base diameter 6 cm.

Provenance: Thessaloniki, excavation at 4 Borou Street

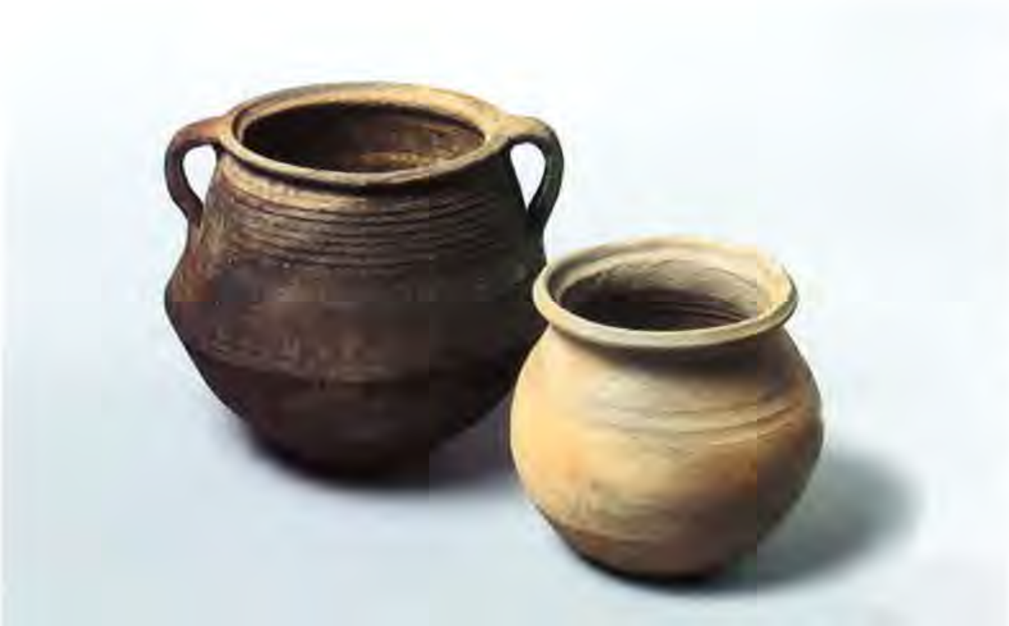
9th Ephorate of Byzantine Antiquities, inv. no. 5439

Dark brown clay with a many inclusions of quartz and fine-grained mica at the surfaces. Dark brown slip. Exterior surfaces burned from use on fire. Layer of sedimentation of undissolved mineral salts on the interior and the lower part of the body.

Cooking pot with two handles and rounded bottom. Base with a central boss, set at an angle to the body and creating the impression of a biconical shape. Two vertical strap handles with very faint ribbing on the spine are attached diametrically opposite each other to the horizontal rim, from where they curve vertically to the level of the shoulders. The vase is encircled by a zone of seven horizontal ribs at the level of the handles. The rim is slightly concave on the interior, to accommodate a lid.

Publications: unpublished

E.M.



390 389

391 Hand-made handleless clay cooking pot

7th-8th century

Height 15 cm., rim diameter 11.5 cm., base diameter 9 cm.

Provenance: Christian Amphipolis, excavation of a cistern

Amphipolis, Archaeological Museum, inv. no. KA 3525

Medium-sized cooking pot of closed shape, handleless and with a low, everted rim. A hand-made, technologically inferior product made of impure, coarse clay. Half the body and almost the entire rim missing. Undulating lines incised on the outer surface.

Publication: Bakirtzis 1992, pl. 72α

N.Z.

392 Clay cooking pot with lid

7th-8th century

Height 16 cm., rim diameter 9 cm., base diameter 9.3 cm.

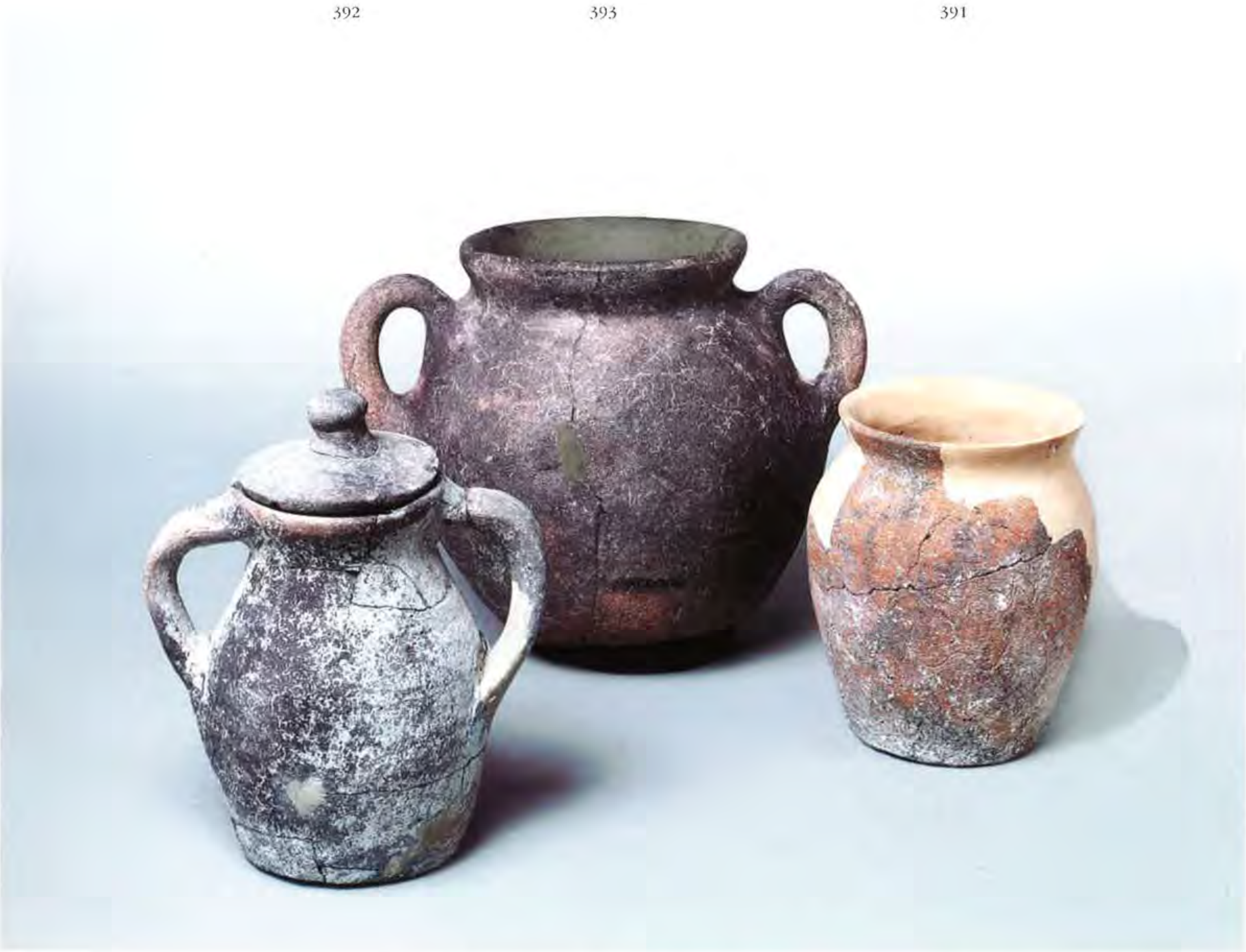
Provenance: Christian Amphipolis, excavation of a cistern

Amphipolis, Archaeological Museum, inv. no. KA 3556

Medium-sized cooking pot with two wide handles starting at the rim and meeting in the middle of the body. Closed shape, low everted rim, abrupt, flat base. Technologically inferior product made on a slow, hand-turned wheel. Impure clay, thick walls. Exterior surfaces burned from the cooking fire. Similar pottery of the same period and technology has been found in an excavation at Kipia on Mount Pangaion. To the rim is fitted a crude lid with a handle in the form of a raised knob in the middle.

Publication: Bakirtzis 1992, pl. 72γ

N.Z.



393 Clay cooking pot with rounded base and two handles

7th-9th century

Height 19 cm., rim diameter 15 cm., base diameter 11 cm.

Provenance: Polystylo, Abdera

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΞΑ3/83/Κ4α

Half the vase is preserved. It has a spherical body, low everted rim, rounded base, and small bow handles of circular cross-section. Impure clay, thick, poorly made walls, badly burned by the cooking fire. Technologically inferior, hand-made product. It is dated to before the 10th century on the basis of the excavation context and its poor quality, and is one of the earliest examples of this type of cooking pot with a rounded base. The type was fairly widely disseminated from the 9th to the 14th century. Examples have been found in excavations at the churches of Ayios Polyeuktos and Ayia Sophia in Constantinople, at Argos and Corinth, and on Cyprus. For the category of cooking pots with two handles and rounded base, see Bakirtzis 1989, pp. 39-41.

Publications: unpublished

N.Z.

394 Handleless *tzykalia* (cooking pots)

10th-11th century

a) Height 16.5 cm., rim diameter 15 cm., base diameter 8 cm.

b) Height 13.2 cm., rim diameter 12 cm., base diameter 6 cm.

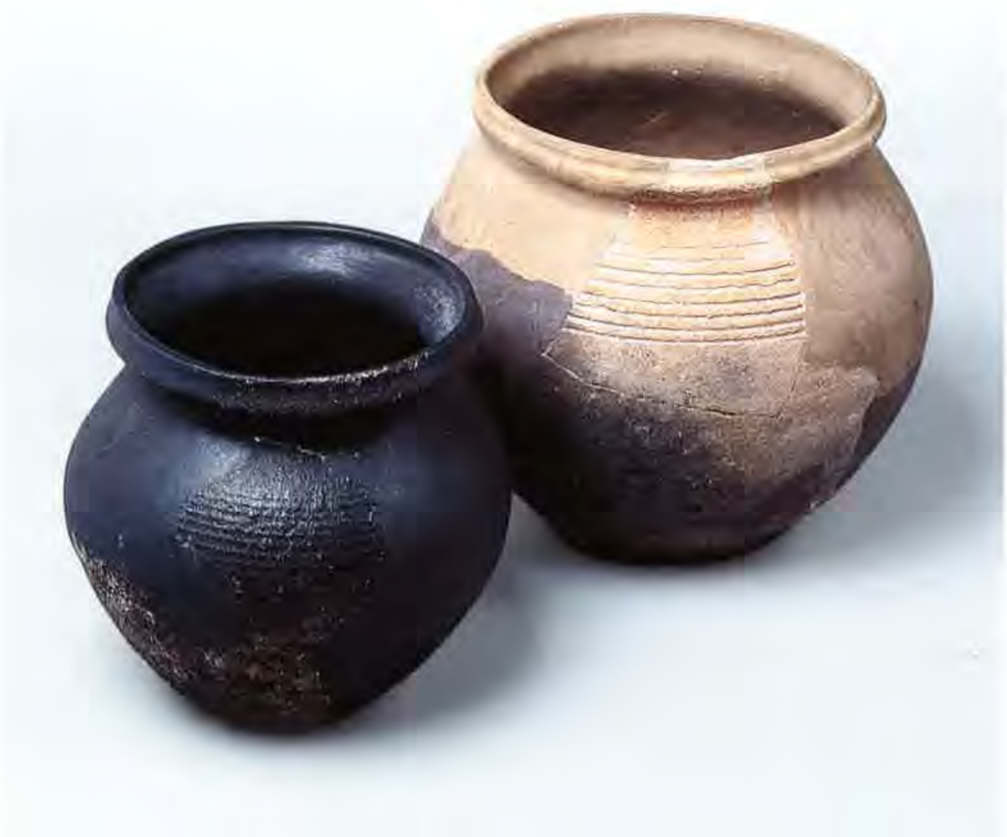
Provenance: Polystylo, Abdera, tower at the north-west corner of the Byzantine fortifications

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΞΑ3/83/Κ19/3 and ΞΑ3/83/Κ19/4

Handleless cooking pots, one of medium size (a) and one small (b). In each case small sections of the rim survive, with the larger part of the body missing. Squat, with spherical belly, low rim and abrupt, flat base. Shallow parallel grooves towards the top of the body. Designed for four and two portions of food respectively. In contrast with cooking pots of other categories, which were used mainly in houses and permanent installations, those of this particular category were used rather by stock-breeders to carry their daily food with them; the lack of handles made them easier to fit inside bags.

Publications: unpublished

N.Z.



394β(b) 394α(a)

395 Medium-sized one-handled clay *tzykalia* (cooking pots)

10th-11th century

a) Height 17.5 cm., rim diameter 15.5 cm., base diameter 11 cm.

b) Height 16 cm., rim diameter 13.5 cm., base diameter 8.5 cm.

c) Height 19 cm., rim diameter 15.5 cm., base diameter 9.5 cm.

Provenance: Polystylo, Abdera, tower at the north-west corner of the Byzantine fortifications

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. a) ΞΑ3/83/Κ19/5, b) ΞΑ3/83/Κ19/6, c) ΞΑ3/83/Κ19/7

Three medium-sized one-handled cooking pots of roughly the same dimensions. Reddish fabric with several inclusions. Spherical bodies, low rims, flat, abrupt bases and handles of flattened cross-section. Shallow parallel grooves on the top part of the body. The first two (a, b) are distinctly burned by the fire. Each is a pot for four portions of food.

Publications: unpublished

N.Z.

396 Small one-handled clay *tzykalion* (cooking pot)

12th century

Height 14.5 cm., rim diameter 11 cm., base diameter 7.8 cm.

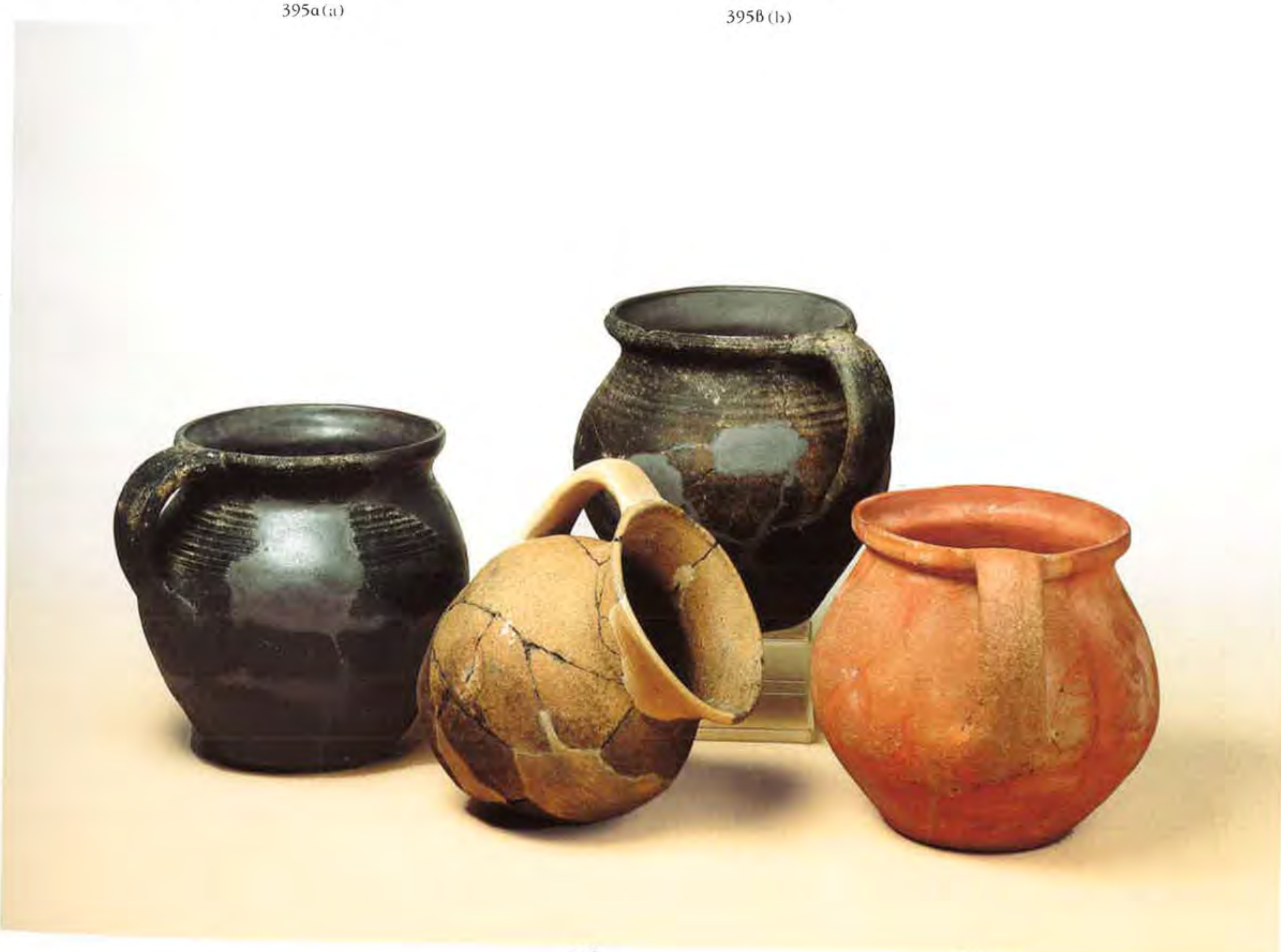
Provenance: Maroneia, excavation at Synaxis

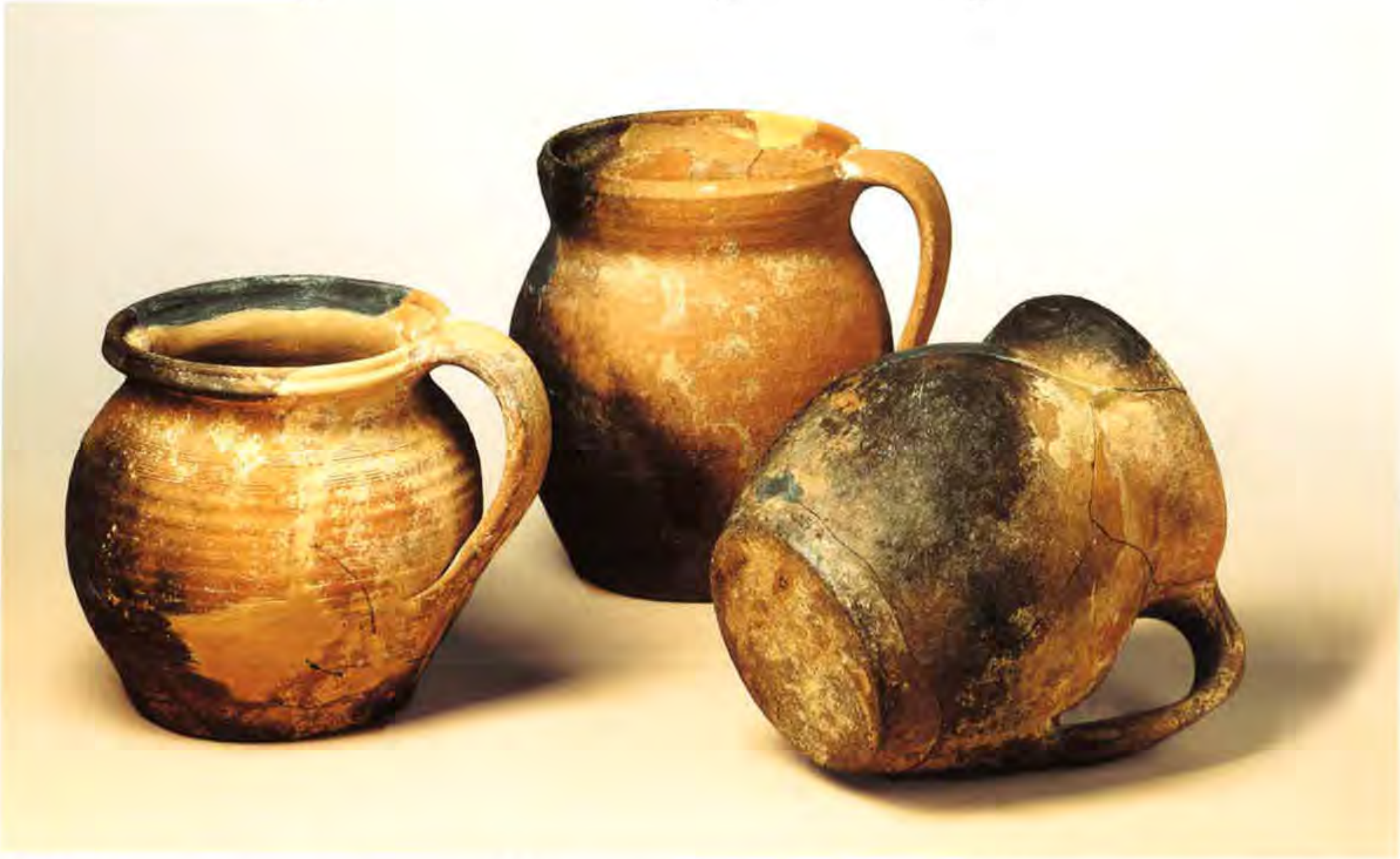
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. ΡΜΣ/90/58

Brown fabric with a large number of inclusions. Part of the rim and body is missing. Reassembled from a large number of fragments. Relatively short, spherical body. Abrupt everted rim. Almost flat base. Traces of a handle starting from the rim and joining the middle of the body. Walls burnt by fire. Pot for one or two portions of food.

Publication: Bakirtzis 1991, pp. 58-128

N.Z.





397 *Tzykalion* (cooking pot)

12th-13th century

Height 17 cm., rim diameter 13 cm., base diameter 9.5 cm., width of handle 3.5 cm.

Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PMΠ1/1991.166

Cooking pot of brown fabric with a flat base, strap handle and rim folded inwards. Walls blackened by use. Found in the rubbish pit of a large secular building [*AEMΘ* 8 (1994), p. 361].

Publication: Doukata-Demertzi 1998, p. 361

S.D.-D.

398 *Tzykalion* (cooking pot)

12th-13th century

Height 15 cm., rim diameter 10.5 cm., base diameter 9 cm., width of handle 3-3.7 cm.

Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PMΠ1/1991.165a

Cooking pot of brown fabric with a flat base, strap handle and rim folded inwards. Walls blackened by use. Found in the rubbish pit of a large secular building [*AEMΘ* 8 (1994), p. 361].

Publication: Doukata-Demertzi 1998, p. 361

S.D.-D.

399 *Tzykalion* (cooking pot)

13th century

Height 14 cm., rim diameter 11.5 cm., base diameter 9.5 cm., width of handle 3 cm.

Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PMΠ1/1991.172

Cooking pot of brown fabric with a flat base, strap handle and a rim with an inner flange to receive a lid. The spherical body is decorated with soft fluting and the shoulder with a band of incised lines. Walls blackened by use. Found in an oven of a building [*AEMΘ* 8 (1994), п. 361].

Publication: Doukata-Demertzi 1998, p. 361

S.D.-D.

400 Clay strainer

Middle Byzantine period

Height 11 cm., rim diameter 27 cm.

Provenance: Thessaloniki, excavation to the north of the church of Ayios Dimitrios, 1971

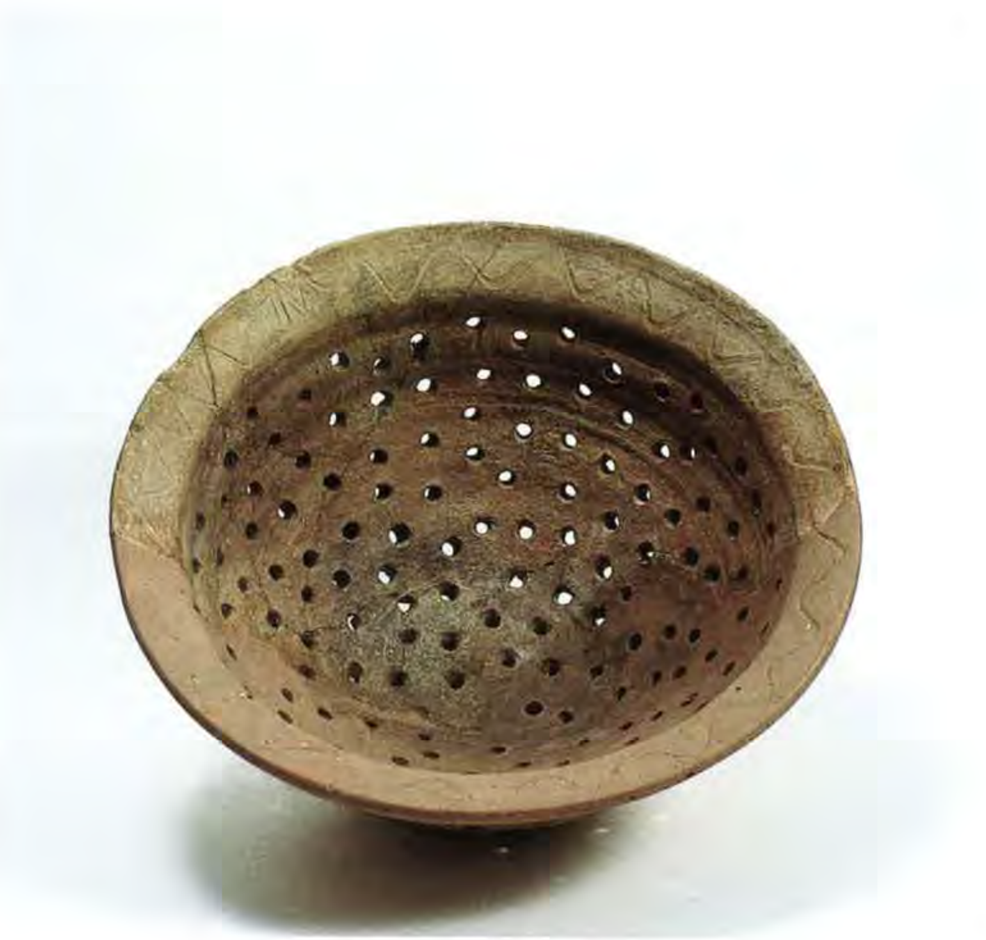
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 2753

Brown coarse-grained fabric with inclusions. Half restored. Hemispherical body with rounded base. Horizontal, slightly everted band rim. Upper part of rim encircled by an incised undulating line. The entire surface of the vase is pierced with holes, which were made in the wet clay, from outside to inside. The strainer, or sieve, a vessel whose function has not changed over the centuries, has retained the same shape down to modern times. Finds of a similar nature are rare or fragmentary, and it is difficult, therefore to arrive at a typological classification.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 25, no. I, 16, 6

P.K.

400



401 Clay frying pan

Early 13th century

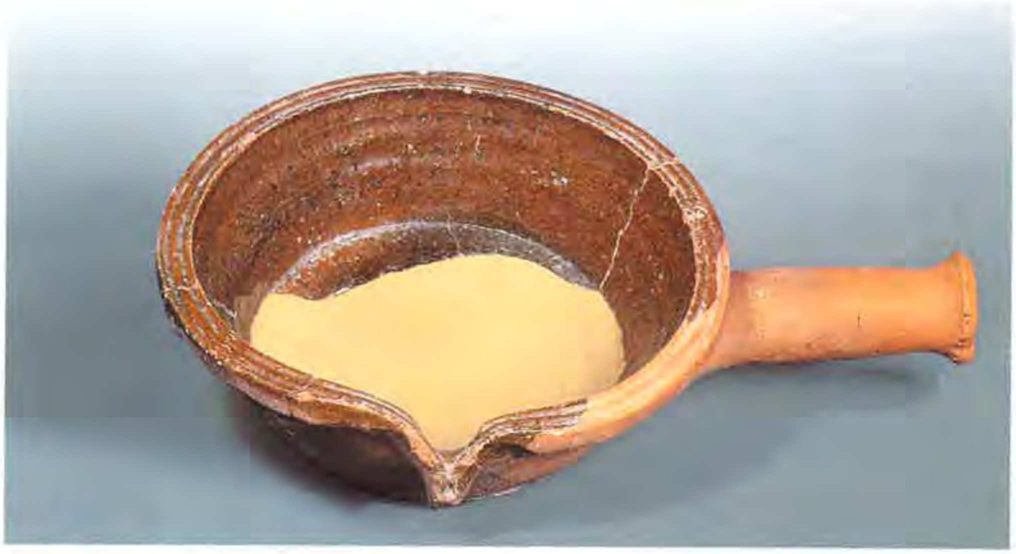
Height 6.5 cm., rim diameter 27.2 cm., base diameter 24.4, length of handle 12 cm.

Provenance: Rhodes

Rhodes, Palace of the Grand Master, inv. no. 7

Red-orange fabric. Flat base, flaring walls, broad grooved everted rim that forms a spout. To the walls of the vessel is attached a cylindrical socket with a flaring lip meant to accommodate a wooden handle, making it easier to remove the hot vessel from the fire. The interior surface and rim of the frying pan are glazed, to make it impermeable. This feature, combined with the depth of the vessel, suggests that it was used to make *sphoungata*, a kind of omelette with vegetables, mainly onions. Similar glazed frying pans have been found in the excavation of the church of the Chrysospiliotissa at Paphos on Cyprus (Papanikola-Bakirtzis 1998, fig. 30-31).

401



Publications: unpublished

M.M.

402 Iron trivet

First half of the 13th century

Greatest height 16 cm., greatest diameter (excluding hook) 26.4 cm., width of leg 2.7-3 cm., projection of foot 3 cm., width of hoop 2.7 cm., projection of external hook 4.2 cm., width of internal bifurcate vessel supports 7.4 cm.

Provenance: Sparta, Roman Stoa

Sparta, Storeroom of the 5th Ephorate of Prehistoric and Classical Antiquities

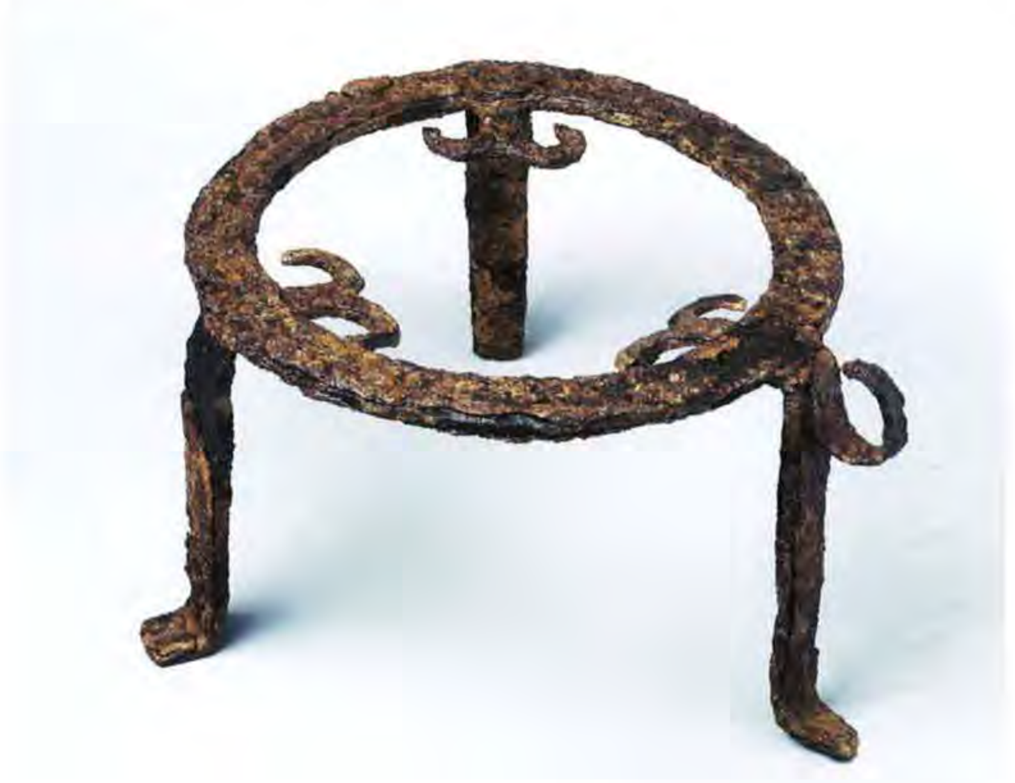
The tripod stand (Bakirtzis 1989, p. 33) consists of a flat rim supported on three legs made from three iron bars, the lower parts of which turn outwards to serve as a foot. One of the feet is broken. Inside the rim are three downward-canted bifurcate vessel supports, one opposite each leg. The existence of these supports made it possible to use pots whose base was smaller in diameter than the rim thus making it a more functional vessel, while the fact that they sloped made it easier to support pots with rounded bases. Each leg originally had an upward-curving external hook at the point of the junction with the rim. Only one of the three hooks is now preserved. They were probably used to suspend the tripod stand.

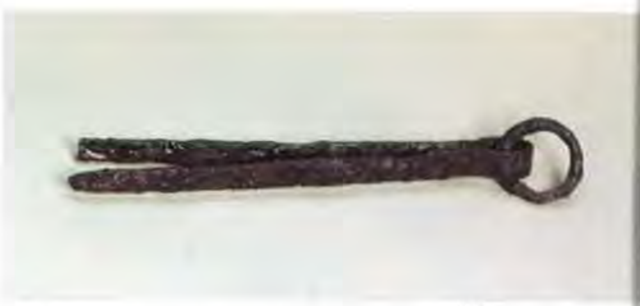
This tripod stand, which is distinguished by its practical, elegant design, and is well-made with welded joins between the various component parts, is an interesting example of medieval ironmongery and dates from the first half of the 13th century, the period of Frankish rule in Sparta.

Publication: Waywell–Wilks 1997, pp. 404-405, fig. 7-8, pl. 63

I.M.

402





403

403 Iron tweezers

12th-13th century

Length 12 cm., diameter of ring 2.3 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 6277

Broad piece of metal folded back on itself to form a loop, to which a suspension ring is attached.

Publications: unpublished

CH.KOI.

404 Two iron suspension fittings

12th-13th century

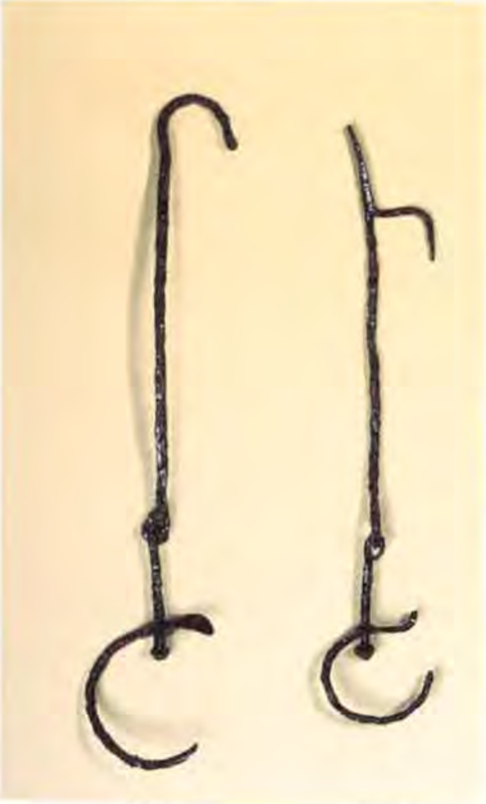
a) Diameter of hook 5 cm., length of pin 6.7 cm., length of stem 22 cm.

b) Diameter of hook 7 cm., length of pin 7 cm., length of stem 23.3 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 7968 α, β

Articulated objects, each with three parts. The top part is a long shaft ending in a hook, which is semicircular in one case and rectangular in the other. At the bottom it has a loop into which the second part was inserted. This ends in a conical head, lammered flat to secure the bottom part and allow it to rotate. The bottom part is an open ring of square cross-section with a hole at the top, through which the middle part passed.



404α(a) 404β(b)

Publication: Koilakou 1993, p. 78, drawing 12

CH.KOL.

405 Clay pithos

4th-5th century

Height 72.8 cm., rim diameter 29.5 cm., body diameter 64.6 cm.

Provenance: fortified Byzantine settlement at Rendina

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4543/1

Vase of brown-orange fabric with a pointed bottom and a distinct knob in the form of a truncated cone on the base, an almost spherical body with a rounded carination about half way up, a wide mouth with a thick, horizontal, projecting rim, and an inscription incised on the shoulder: *ΙΑ. ΜΑ Υ ΔΙΑΚ.*

Publications: unpublished

N.M.

406 Inscribed fragment from the mouth of a pithos

3rd-6th century

Diameter of mouth (estimated) 60 cm., preserved height 19 cm.

Provenance: Platania, Nea Triglia, Chalkidiki

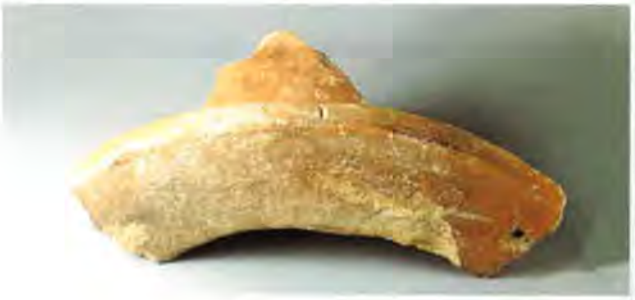
10th Ephorate of Byzantine Antiquities, inv. no. 1913

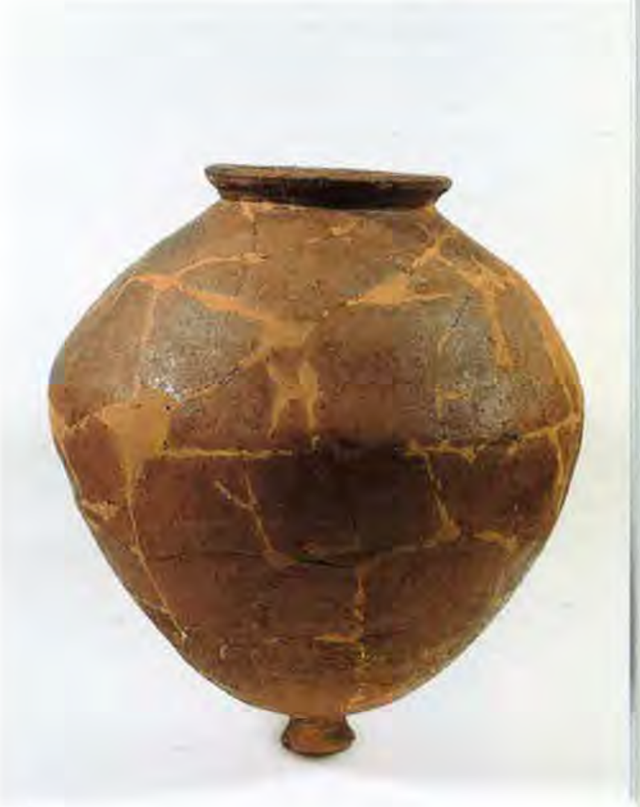
On the upper side of the mouth can be made out two incised phallus-shaped fishes, with a few lines at the right that could be interpreted as part of a small sailing ship. The inscription *ΤΑΙΣ ΒΑΣΑΝΟΙΣ* is incised in a careful, confident script. All the graffiti were executed after the pithos was fired. The mouth of the jar was broken and repaired with the aid of a lead clamp, as is evident from the preserved hole by which it was attached.

Publications: unpublished

I.A.P.

406





405

407Stamped fragment of the rim of a pithos

6th century

Preserved height 10.8 cm., thickness of walls 5.3 cm.

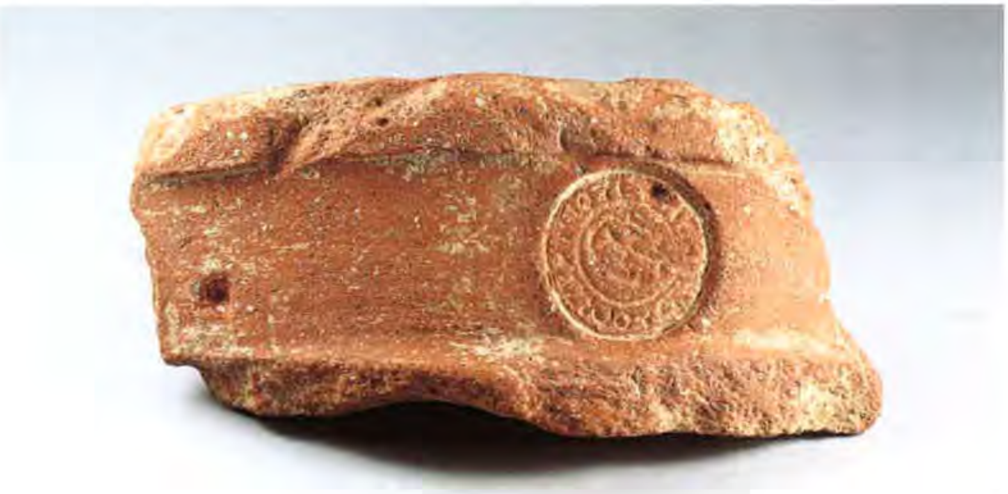
Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica

1st Ephorate of Byzantine Antiquities, inv. no. 3018

On the exterior surface of the rim is preserved the impression made by a circular stamp (diameter 6 cm.), with the inscription *ΕΥΛΟΓΙΑ ΚΥΡΙΟΥ ΕΦ ΗΜΑΣ* (The Lord's Blessing on Us) around the edge. In a medallion at the centre, beneath an arch supported on two colonnettes, is a Latin cross, the arms of which have forked finials.
The impression is made by a type of stamp characteristic of the 6th and 7th centuries, which was designed to stamp the blessed bread distributed to the congregation at the end of the divine liturgy.
Identical stamps are to be found in the Byzantine Museum: one comes from Anavyssos (1st Ephorate of Byzantine Antiquities, inv. no. 2477), while the other is of unknown provenance (Galavaris 1970, p. 119, fig. 64).

Publication: Ghini-Tsofopoulou 1995, p. 73 and note 12, pl. 32 α-β

E.G.-T.



407

408Clay amphora

Second half of the 4th-first half of the 5th century

Preserved height 64 cm., rim diameter 11 cm.

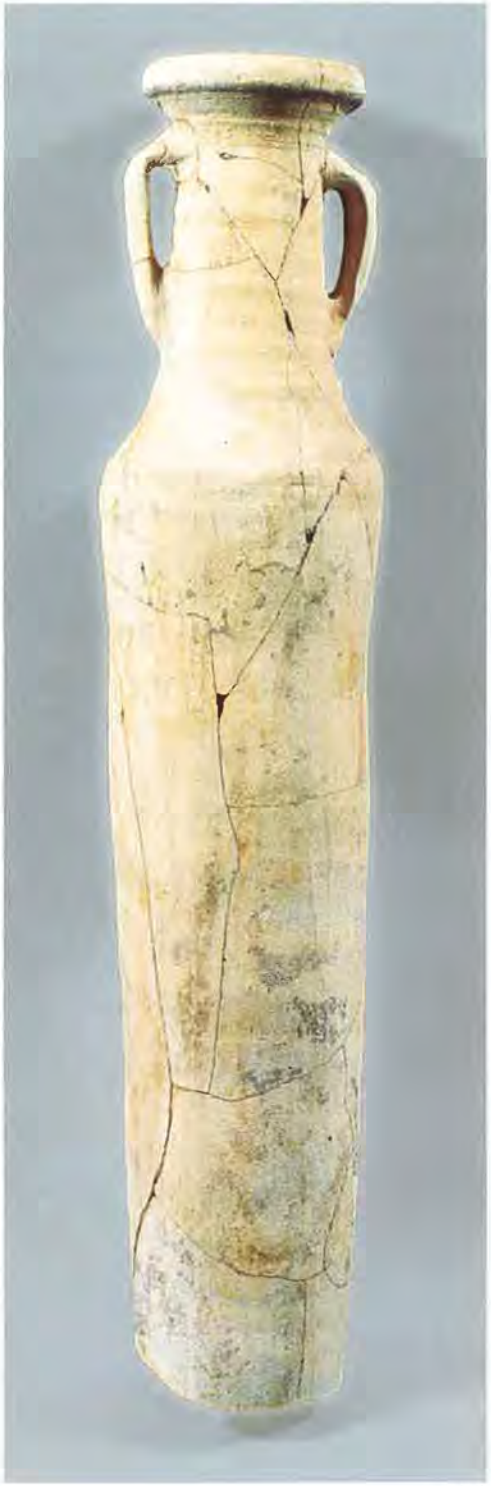
Provenance: Thessaloniki, excavation at 75 Ayias Sophias Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4538/19

Spathion amphora of red-orange fabric. Reassembled and restored. Base missing. Tubular body with an angle at the shoulder, ending in a tall cylindrical neck and ring-shaped rim. Two small strap handles. The entire exterior surface is covered with a thick layer of white slip, in which there are thin marks left by a trowel drawn along the vase. Vases of this type come from north African (?) workshops and were designed for transporting wine.

Publication: Karydas 1995, p. 265

N.K.



408

409 Clay amphora

5th-first half of the 6th century

Height 59 cm.

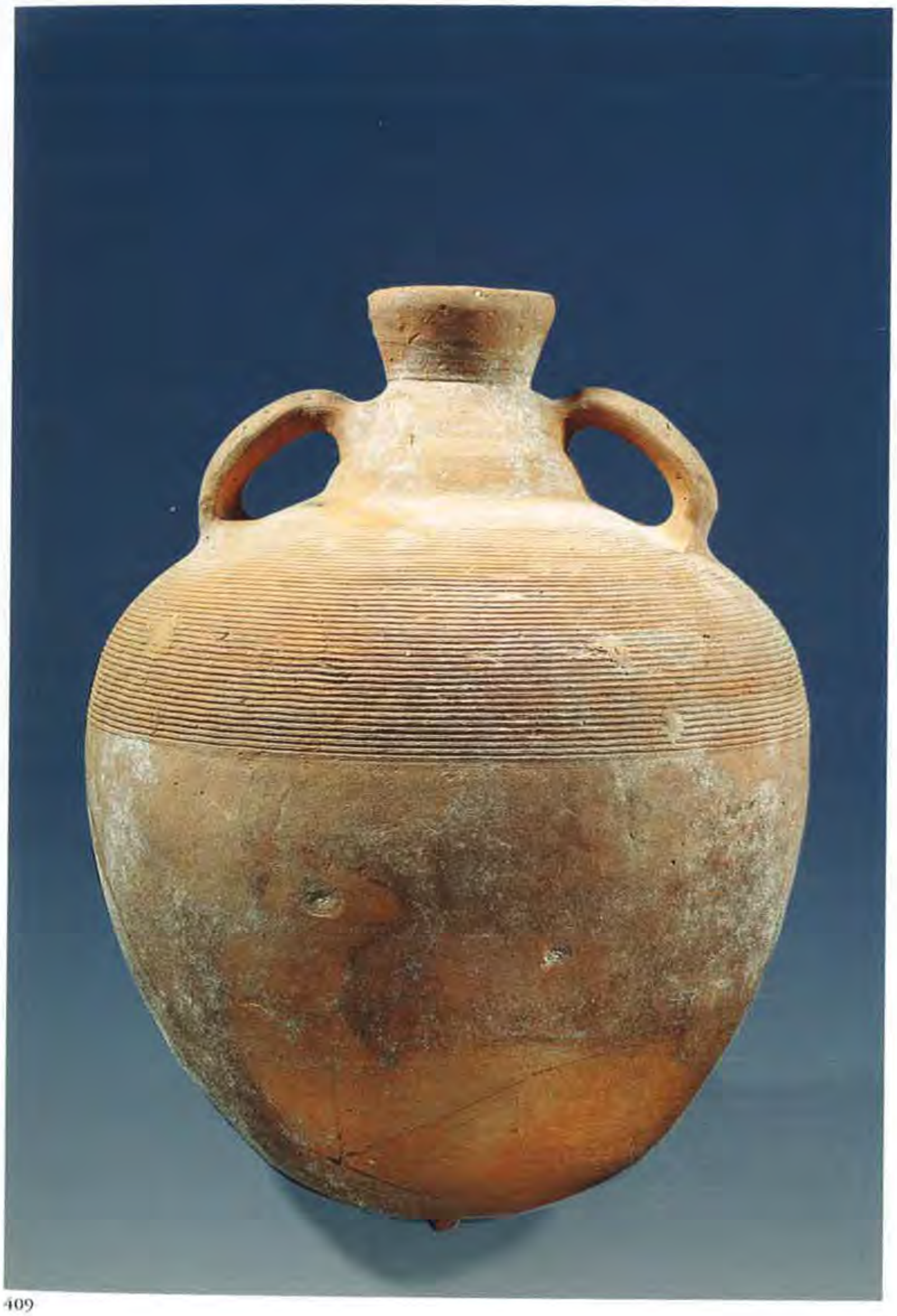
Provenance: Thessaloniki, church of Hosios David

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 2644

Amphora of light brown fabric, complete but reassembled. The spherical body has a distinct curvature at the shoulder, beneath which is the greatest diameter. The short neck, in the shape of a truncated cone, ends in a mouth the shape of a drinking glass with a rounded rim. The two bow handles of elliptical cross-section are set parallel with the shoulder of the vase. They begin from the upper part of the neck and end at the middle of the shoulder. The body is encircled by thin horizontal grooves at the level of the shoulder. Traces of white slip. For a similar amphora, see Abadie 1989, p. 51, fig. 7 (Carthage L.R.A. 2 type); also Bonifay 1989, p. 25 and Abadie-Reyual-Sodini 1992, p. 56, CC284.

Publications: unpublished

I.M.



409

410 Clay funnel

5th-6th century

Height 15 cm., rim diameter 16 cm.

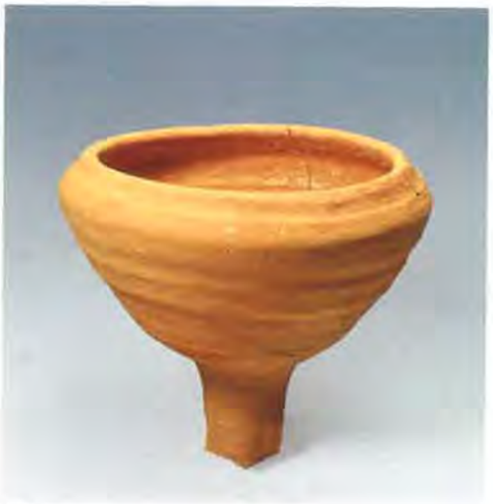
Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica

1st Ephorate of Byzantine Antiquities, inv. no. 1601

The funnel is unpainted, reassembled from fragments and restored in one place. A small part of the end of the spout is missing. There are shallow grooves on the interior and exterior, and the rim is slightly inverted. Clay funnels of Roman times have been found in the Athenian Agora (see Robinson 1959, F63-64) (1st century BC), M 9 (middle of the 1st century AD), M119 (early 3rd century), and in the basilica at Lechaion (see Pallas 1959, pp. 126-140, pl. 120, dating from the 6th century).

Publications: unpublished

E.G.-T.



410

411 Clay amphora with a prayer scratched on it

10th-11th century

Preserved length of inscription 5.5 cm., letter height 1.5 cm.

Provenance: excavation at Porto-Lagos, Byzantine settlement of Poros

Abdera, Archaeological Collection, inv. no. ΞΠ1/81/Β.11

Fragment of the neck of an amphora with high-flung handles, at the base of which is scratched the inscription: *[ΚΥΡ]ΙΟΣ ΙC ΧΡ* (Lord Jesus Christ). This is a fragment of an invocation, which will have been followed by the verb *βοηθεῖν*, in the imperative, and the name of the owner of the amphora. The use of the nominative case for the name of Christ is rare in this kind of inscription. The prayer was that the wine should be well preserved and not turn into vinegar.

Publication: Asdracha–Bakirtzis 1980, p. 251, pl. 62 a-b

N.Z.

412 Clay pithos

Second half of the 11th century

Preserved height 57 cm., rim diameter 14.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

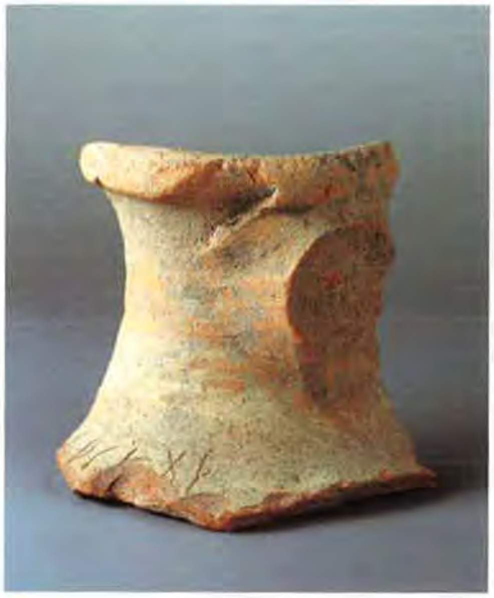
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/369

Pithos with sloping shoulders that form an angle with the body, and rounded base. Narrow mouth with a vertical band rim. Two thick horizontal handles attached to the shoulder. Incised monogram: ΘϾ.

Publication: Kissas 1993, pp. 232-234

P.K.

411



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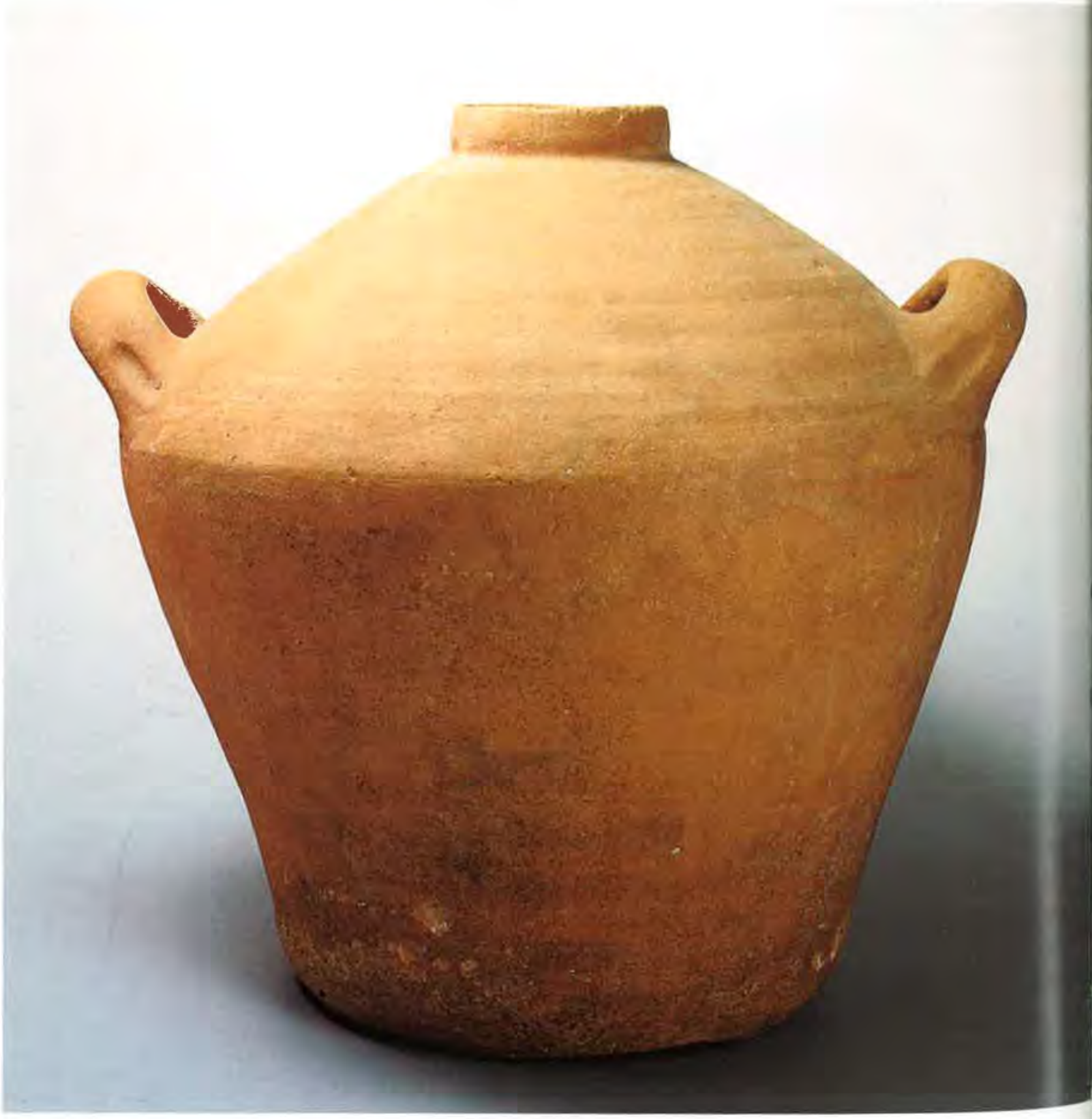


413 *Magariko* (amphora)

Second half of the 11th century

Preserved height 53 cm., rim diameter 32 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 3088/377

Magariko with ribbed body that widens at the shoulder, and narrow, rounded base. Very high neck, angular handles that do not rise above the level of the rim. Incised monogram on the shoulder: *NE*. Embossed stamp on one of the handles.

Publications: unpublished

P.K.

414 Clay vessel in the shape of a bird

12th-13th century

Height (with handle) 18.5 cm., rim diameter 3.5 cm., base diameter 7 cm., spout diameter 1.5 cm.

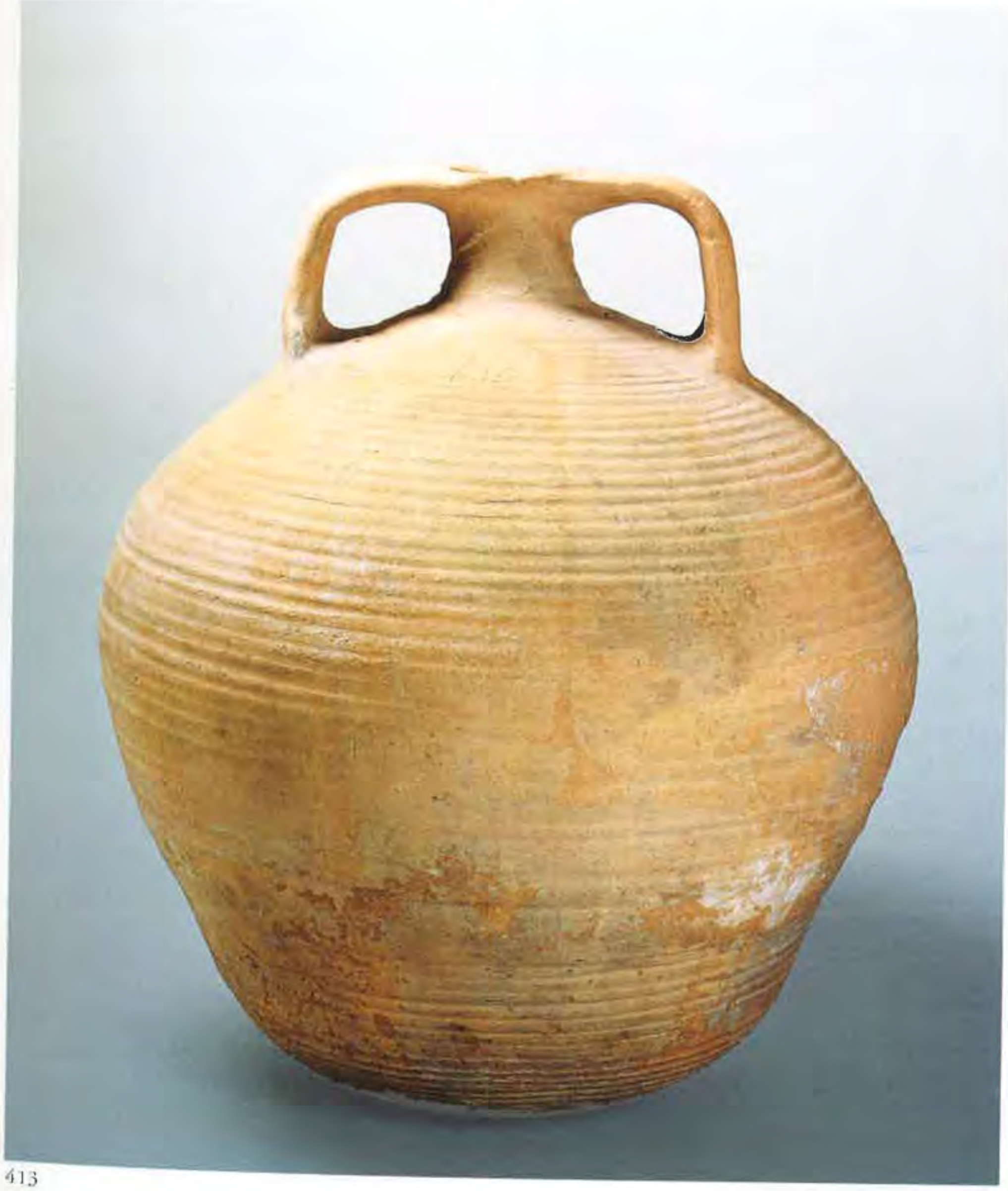
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4928

Reassembled from five pieces, large part of body restored. The vase takes the form of a pitcher with a flat base and ovoid body. The neck ends in a relief bird's head with a hooked beak. From the body spring a spout and a mouth placed diametrically opposite each other. The head of the bird is linked to the mouth of the vase by a strap handle (restored). The shoulder and neck of the vase are encircled by shallow grooves, separated by a undulating line. The surface is covered by a white slip, now flaked. Yellow-green glaze can be made out on the mouth and spout and the head of the bird. The shape of the vase indicates that it was used to carry a liquid, probably wine, from the storage jar to the table.

Publications: unpublished

CH.KOI.



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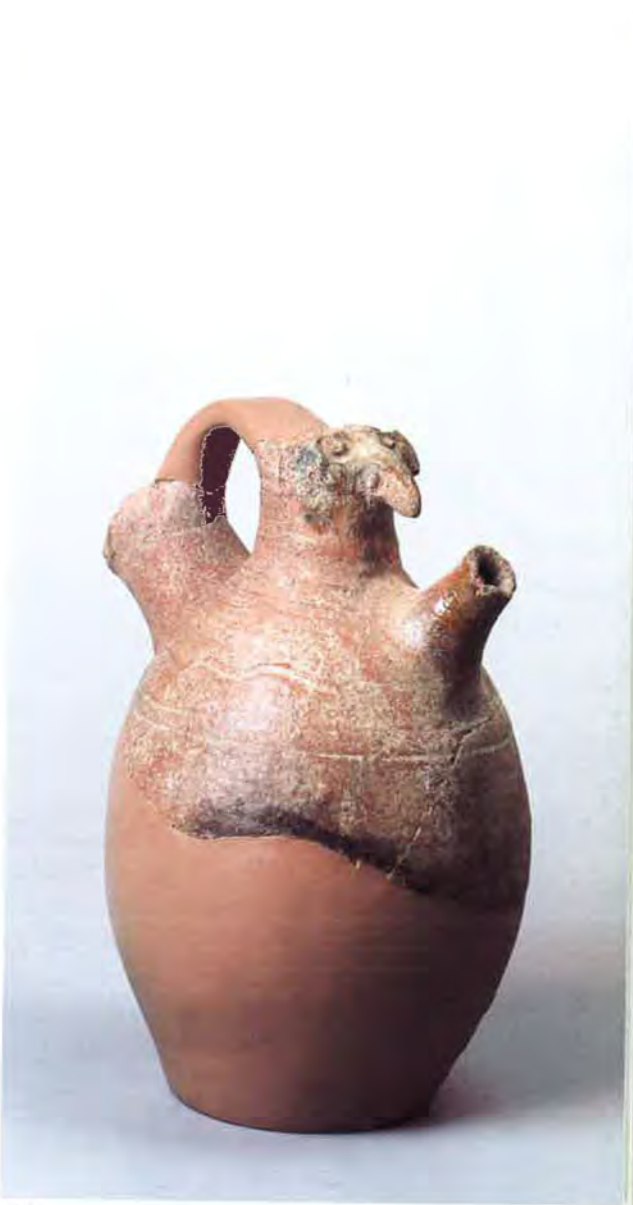


414

415 Clay cup-ladle

12th-13th century

Height 11 cm., rim diameter 8.5 cm., base diameter 5.5 cm., width of handle 2 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement

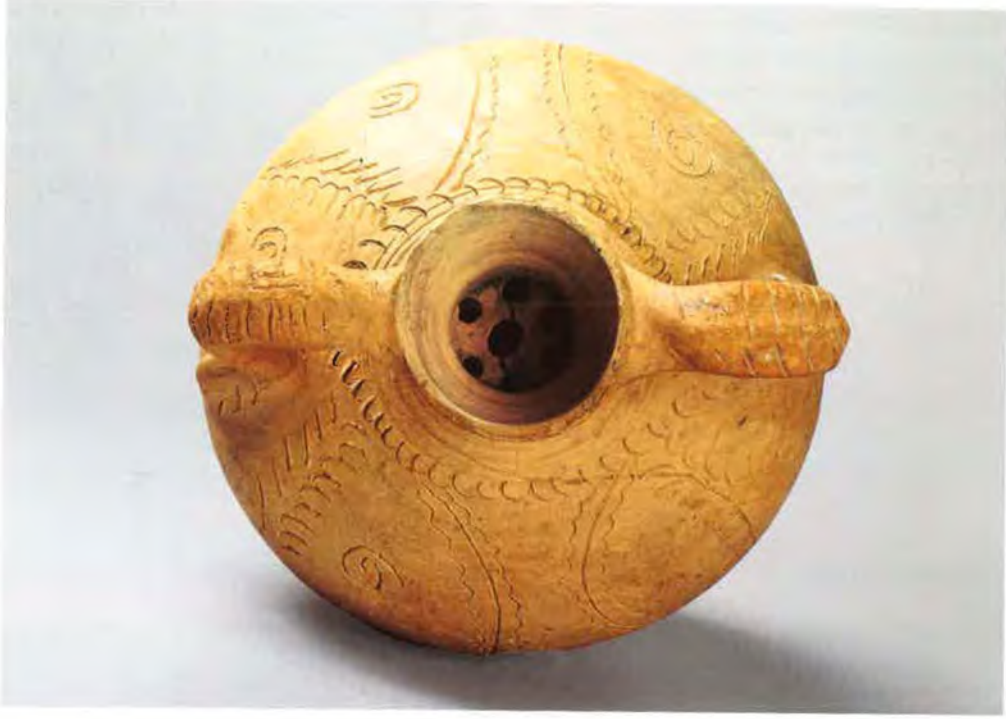
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠI/1991.165B

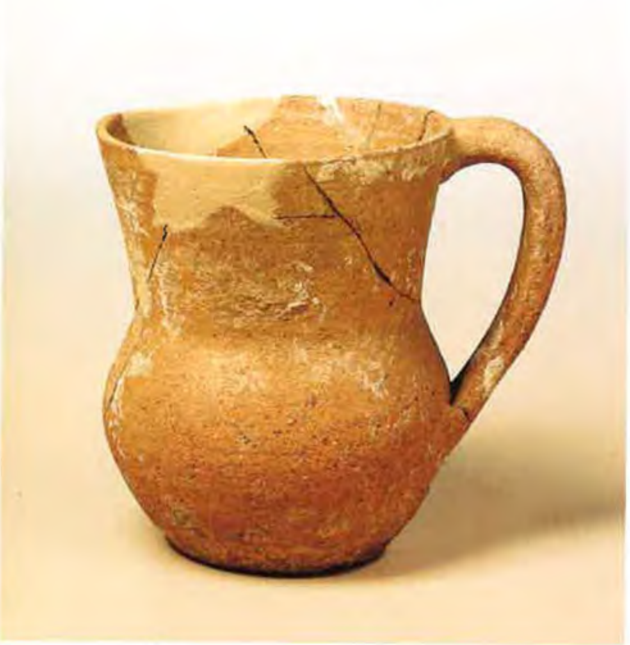
Cup of orange fabric with inclusions. Slightly spherical body, flat base and flattened handle. The straight mouth flares towards the top. Found in the rubbish pit of a large secular building [*AEMΘ* 8 (1994), p. 362].

Publication: Doukata-Demertzi 1998, p. 362

S.D.-D.

416





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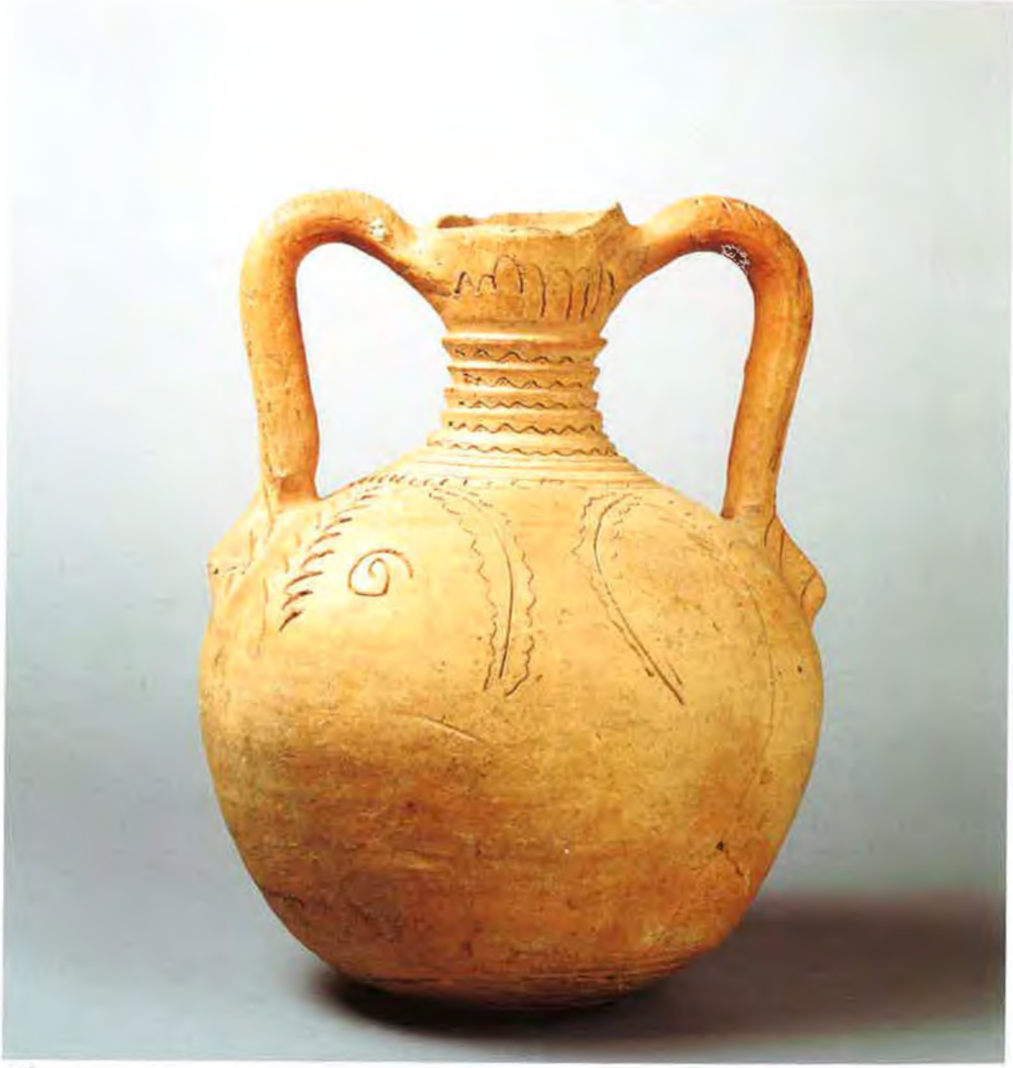

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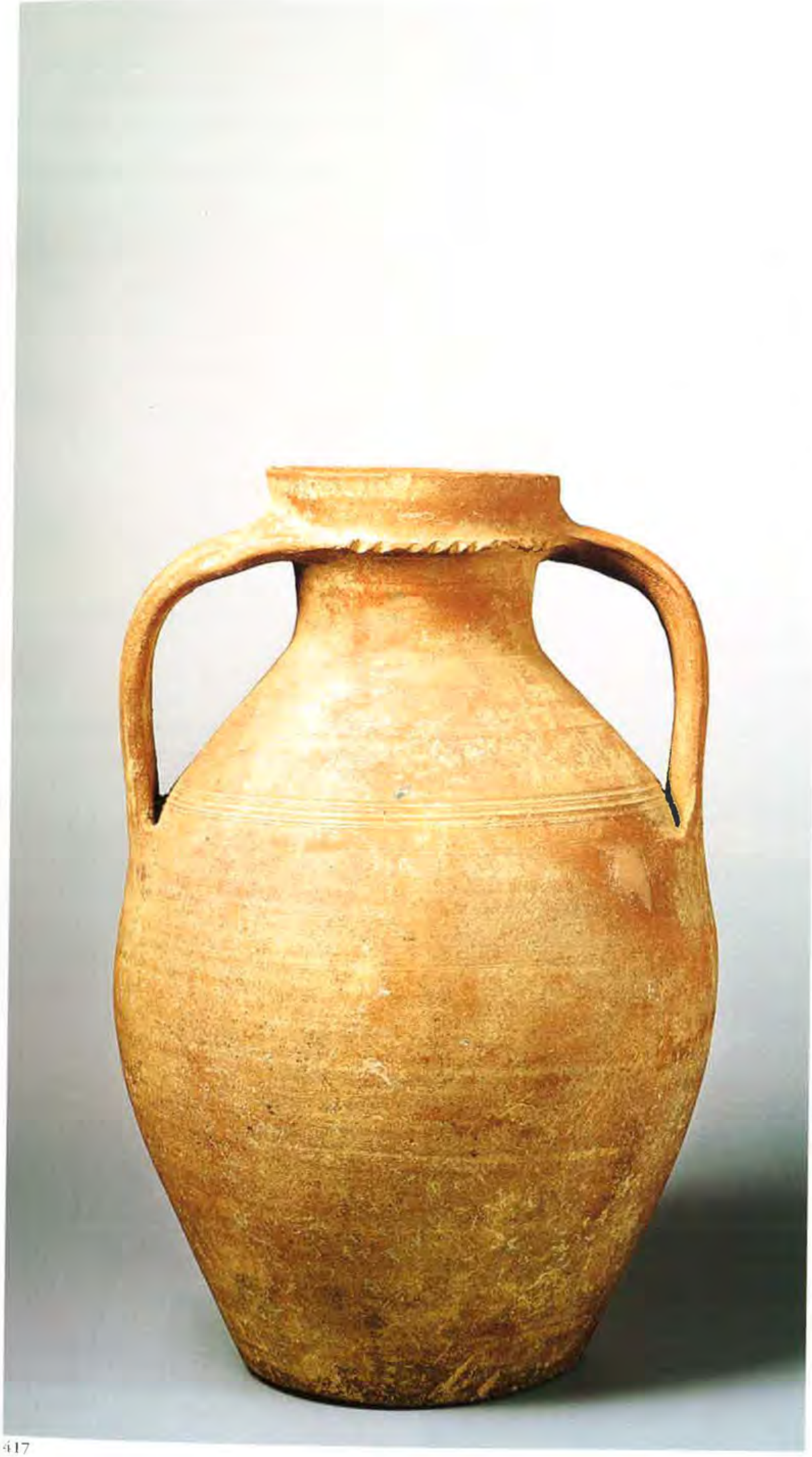


417

416 Clay lagynos for transporting and storing liquids

First half of the 11th century

Height 24.5 cm.

Provenance: Thessaloniki, west gallery of the church of Ayia Sophia

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4460

Lagynos with a spherical body, the walls of which become slightly thinner towards the bottom. Rounded concave base, at the centre of which is a projecting nipple. High cylindrical neck with a perforated diaphragm inside its base that controlled the outflow of liquid and kept the contents pure by preventing foreign bodies from entering the container. Two curvilinear handles from the shoulder to the upper part of the neck. The neck is decorated with ribbing in high relief alternating with incised undulating lines, and the body with incised floral motifs. Chevrons on the handles. Shallow fluting round the base.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 95, cat. no. 27,6

P.K.

417 Clay pitcher

12th-13th century

Height 32.5 cm., rim diameter 10.5 cm., base diameter 12.5 cm.

Provenance: Gratini, Rodopi, excavation of an aisleless Byzantine funeral chapel

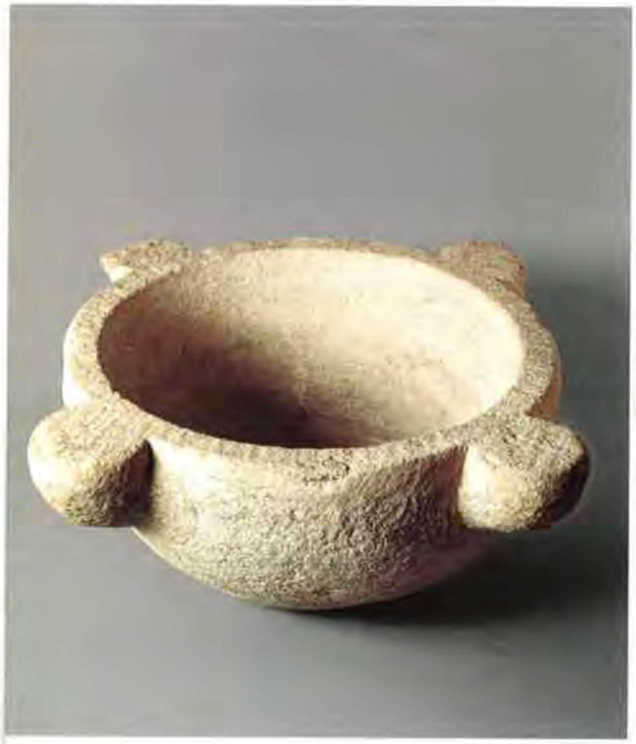
12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΑΓΚ 1441

Red fabric with a few inclusions. Abrupt flat base. Pitcher with an ovoid body, sloping shoulder, narrow neck and two wide strap handles from the edge of the shoulder to the mouth; beneath the rim, these form a characteristic jagged ring. Shallow parallel incisions at the level where the handles are attached to the body.

Publication: Bakirtzis 1989, p. 96, pl. 41α

N.Z.

419



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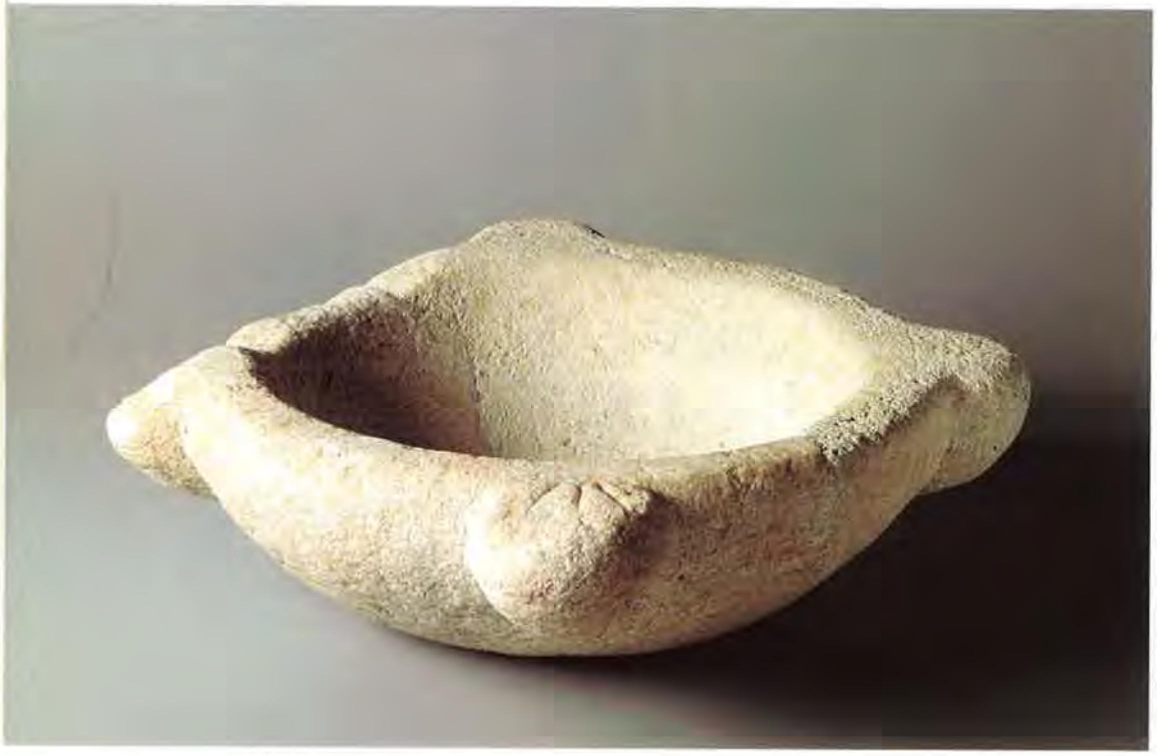


418 Marble bowl

5th-7th century

Height 6.5 cm., rim diameter 20.5 cm., base diameter 10.5 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3108

Small bowl, half of which is restored. It has a low, open body with a strong bottom, thin walls and a horizontal rim. Four handles, semicircular in plan, are set around the rim, of which they form projections. Engraved decoration consisting of three radiating lines can be made out on the horizontal surface of one of the handles.

Such vessels were usually used as pestles in which to grind the pulses, corn, fruit and spices required for the preparation of daily food, and were also employed in painting and pharmaceutics to mix paint and unguents respectively (Tzitzibassi 2000, pp. 18-19). They were vessels useful to every household and have been found in houses on Delos (Deonna 1938, p. 110, no. 316, pl. XLIV), at Corinth (Davidson 1952, p. 125, pl. 60, no. 828, pl. 61, no. 827) and Thessaloniki (Tzitzibassi 2000, pp. 20-23), and also as part of the equipment of a 7th-century ship (Bass-van Doorninck 1982, p. 289, no. MF 54).

Publications: unpublished

A.T.

419 Marble bowl

5th-7th century

Height 20 cm., rim diameter 41.5 cm., base diameter 19 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 1341

The bottom of the bowl has been restored. The body is hemispherical and has thick walls and a horizontal rim. Four handles, semicircular in plan, are placed symmetrically around the rim, projecting distinctly from the rest of the body of the vase. The horizontal surface of the handles has engraved decoration of three radiating lines. The vessel served the same household purpose as cat. no. 418.

Publications: unpublished

A.T.

420 Marble pestle

Late Byzantine-Post Byzantine period

Height 21,5 cm., rim diameter 29 cm., base diameter 18 cm.

Provenance: Thessaloniki, excavation at 2 Kamvounia Street

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3209/1

The vessel has a fairly high body with a relatively closed shape, a strong bottom and thick walls. The four handles, semicircular in plan, are placed symmetrically around the rim, and have a semiconical form in the outer walls of the vase. The exterior up to the level of the rim bears traces of a dense comb. The vase represents the further development of the previous type of open bowl cat. nos. 418 and 419. The high walls were designed to keep the ground material inside the vessel and the very thick bottom to withstand repeated blows from a wooden or stone mortar. Byzantine pestles are described by Eustathios: 'It is a round cylindrical stone, or a hollow vessel made of stone or wood, in which pulses and the like are ground' (Koukoules 1950, vol. I, pp. 92-93). They were handed down from generation to generation, as is evident from a 13th-century will (Lambros 1910, p. 41), and in the Post Byzantine period were included amongst the household equipment that ought to form part of every good housewife's dowry (Phouriki 1926, p. 555).

Publications: unpublished

A.T.

421 Marble pestle

Late Byzantine-Post Byzantine period

Height 20.5 cm., rim diameter 22 cm., base diameter 15 cm.

Provenance: Thessaloniki

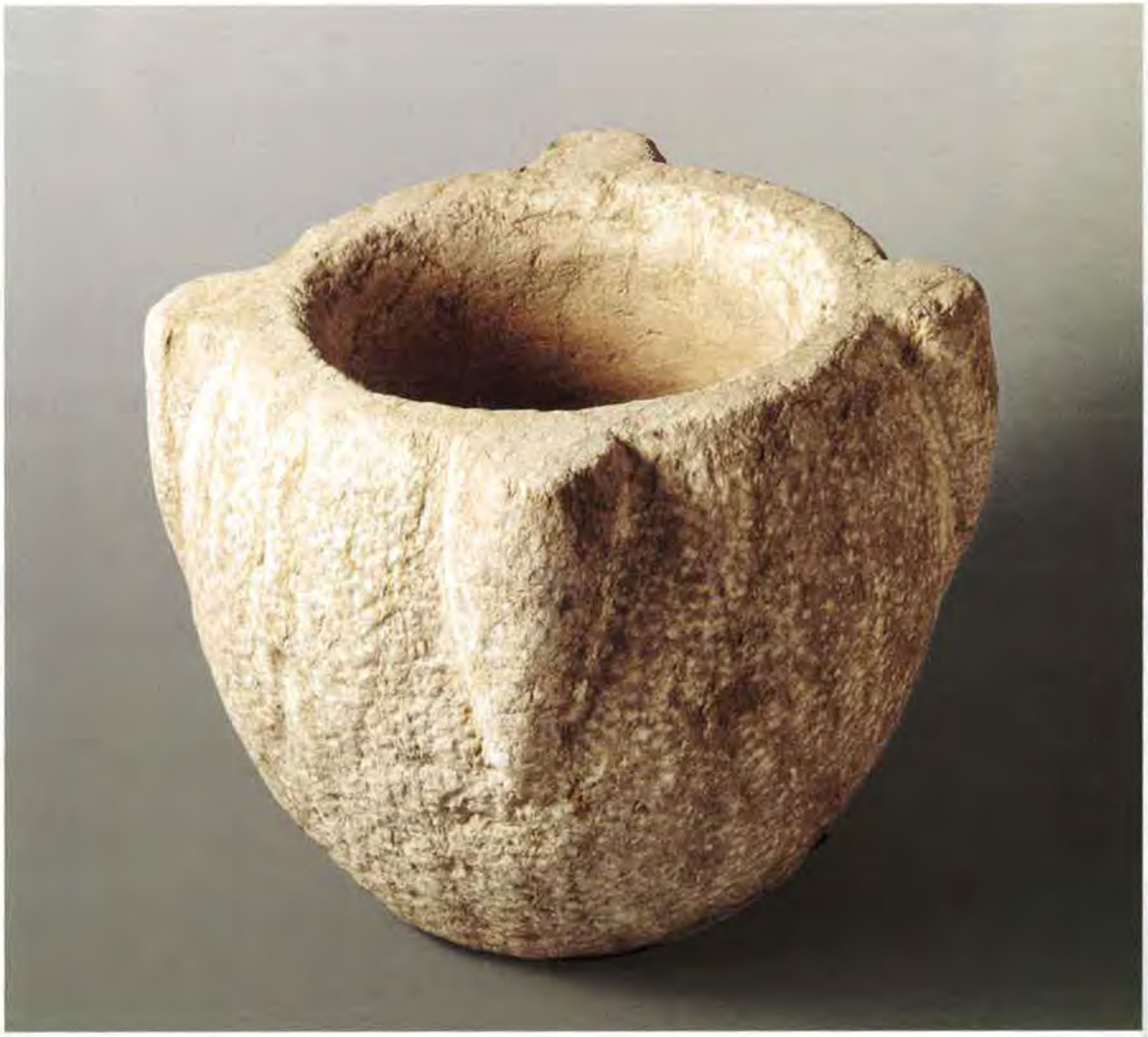
Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 159

Intact pestle with a slightly spherical body, very strong bottom and four semicircular handles, resembling those of the previous vessel. The vase fulfilled the same domestic purpose as cat. no. 420.

Publications: unpublished

A.T.

420



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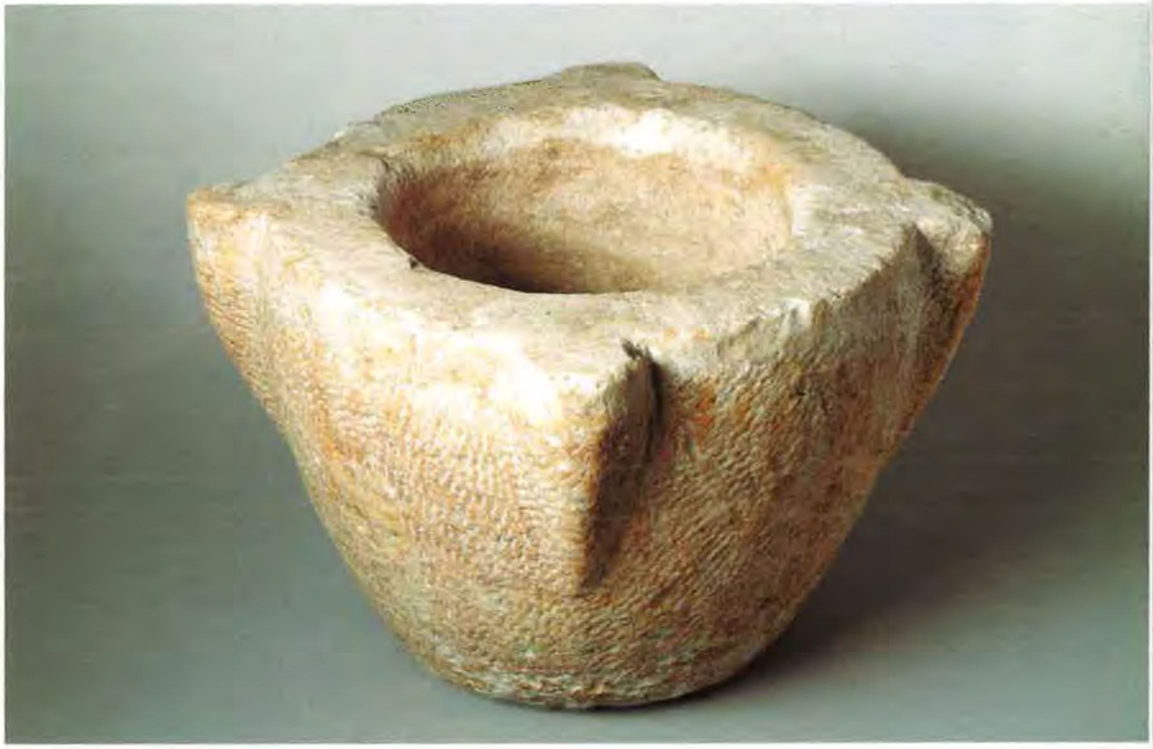

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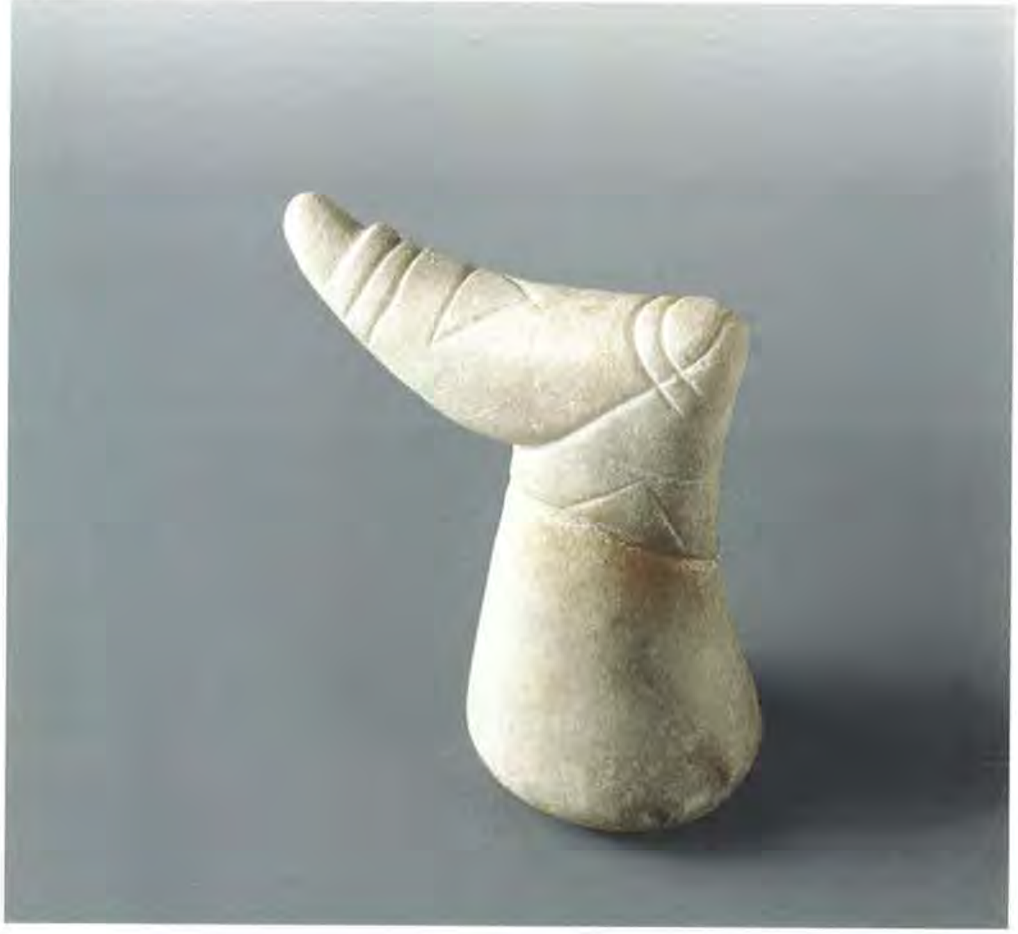


422 Marble mortar

4th-6th century

Height 12 cm., length of handle 10 cm., base diameter 6×5.6 cm.

Provenance: Thessaloniki, excavation at 6 Thiseos Street

9th Ephorate of Byzantine Antiquities, inv. no. 7.117

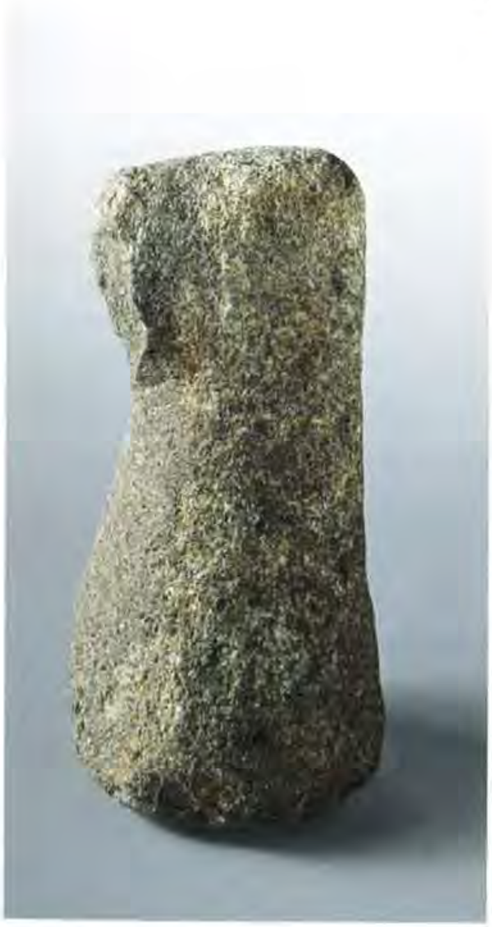
Mortars were tools that were indispensable for the daily needs of every household. They were used along with a wooden or marble bowl (pestle) with a low or high rim, in which materials were ground or pulped during the preparation of meals. They were usually made of stone, worked to a greater or lesser degree. This particular example is one of the finest of its kind. It is made of white marble, and has a conical base. The body is squashed towards the top, where the integral handle springs. The handle is in the shape of a thumb, and has engraved lines on the upper surface suggesting the thumb nail and the folds of the skin. The sides of the main body have engraved lines in the shape of a triangle. Handles in the shape of fingers were known in the ancient Greek world and were widespread in Roman times. The motif of the finger or the entire hand is found in handles of various functional objects, such as knives, spoons, fibulae, hooks, etc.

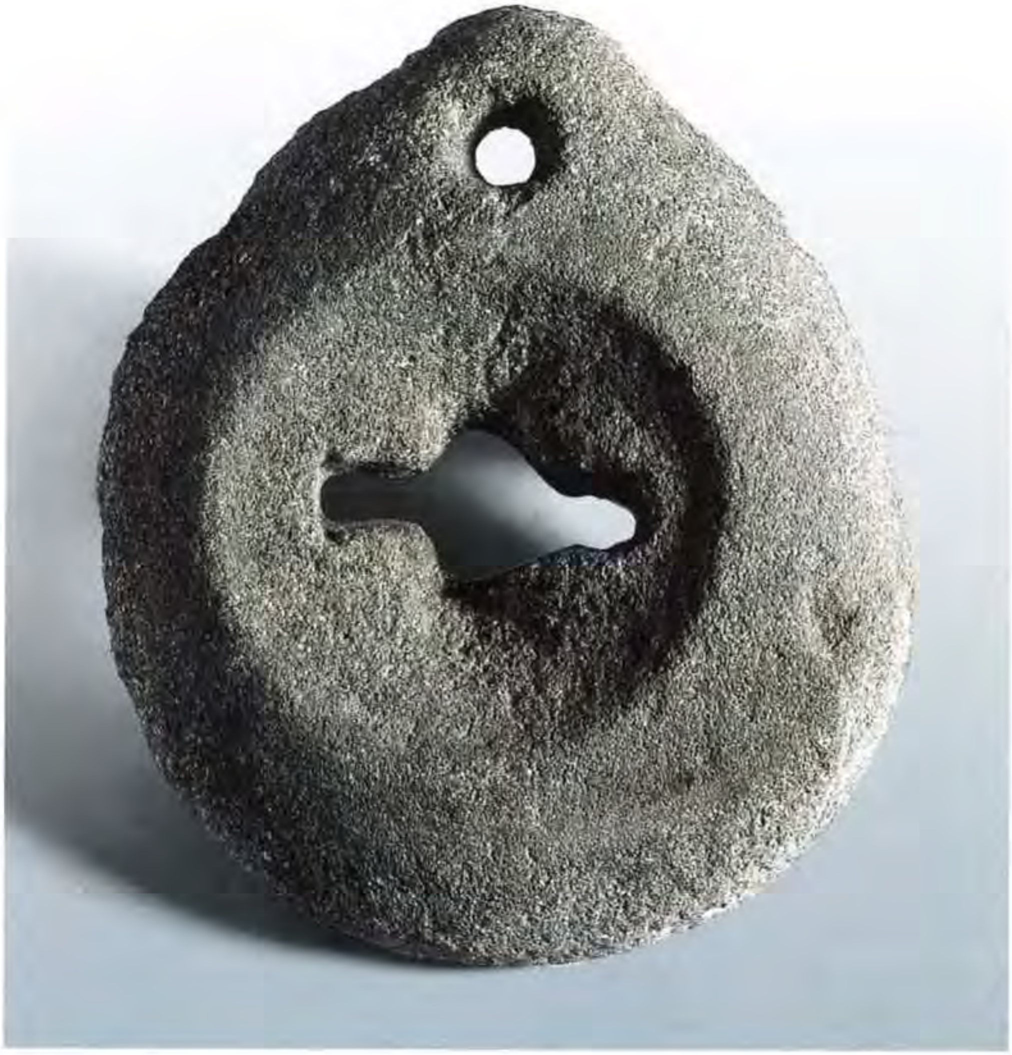
Publications: Karydas 1998 (in press)

N.K.

424

423





423 Stone mortar

5th-6th century

Height 13 cm., diameter 6 cm.

Provenance: Thessaloniki, excavation at 75 Ayias Sophias Street

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3093/52

Conical, chipped body, slightly convex base and flat handle, the top part of which is preserved.

Publications: unpublished

N.K.

424 Hand-mill

6th-7th century

Diameter 41 cm., thickness 7 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

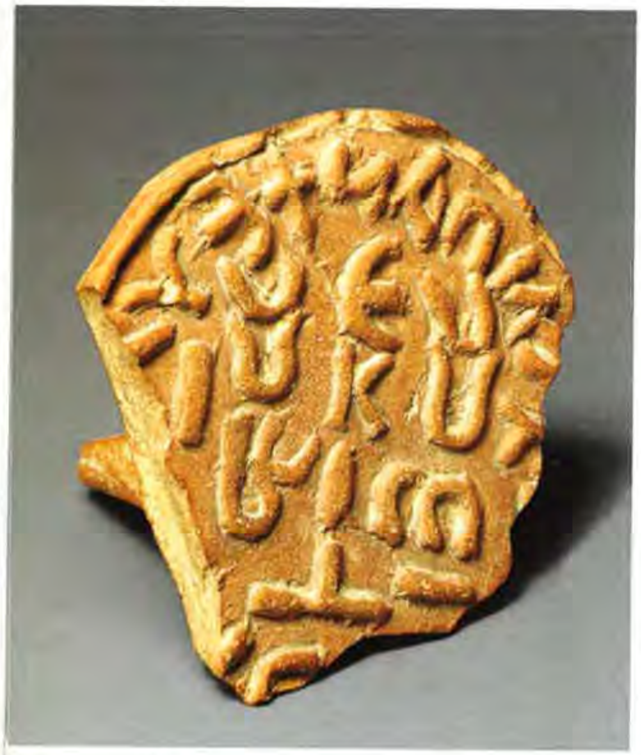
Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3086/6

Top millstone of a hand-mill made of volcanic rock, used mainly to grind corn for baking bread. Hand-mills of this type consist of two flat, circular, usually volcanic stones. The upper mill-stone had a round or cruciform socket to receive the shaft set in the middle of the lower stone. This socket was also used to introduce the grain. At the edge it has a lobe-shaped projection with a circular hole in which was fitted one end of the wooden shaft by which the mill-stone was turned. The upper stone was turned with one hand, using the wooden shaft, while the grain for grinding was poured in through the hole with the other.
The function and shape of the hand-mill remained unchanged over the centuries. Similar mills were used in the Greek countryside down to the 1950s.

Publications: unpublished

E.M.

425



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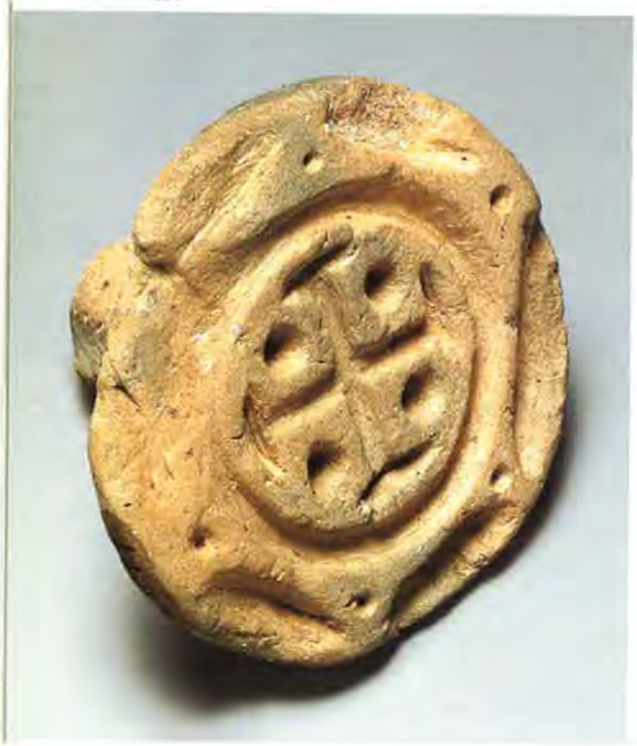


425 Clay bread stamp for eucharistic bread

5th-6th century

Greatest preserved height (with handle) 3.7 cm., preserved diameter 6.1 cm., greatest thickness of disk 0.9 cm.

Provenance: Yerani, Kassandra, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 1912

The object consists of the disk bearing the stamp, originally 6.5 cm. in diameter, and the integral handle, which springs from the middle of the back of the disk. At the top end of the handle is a hole of circular cross-section, 0.6 cm. in diameter, through which a cord to suspend the object was evidently threaded. The back and handle are partly painted red. Only one quarter of the circumference of the disk is preserved. On the stamping surface, which is bounded by a continuous thin line, is a reverse inscription cut in raised letters. The text encircles the perimeter of the disk, starting at the cross and filling the entire circle with letters, presumably abbreviations. The following is one possible, partial reading: *+ΕΥΧ(αριστοῦ)ΜΕ(ν....) ΕΝ ΠΑΝ/ΤΙ Κ(ύρι)Ε (....)* (Thank You... in everything, Lord). Presumably a stamp for eucharistic bread.

Publication: Papaggelos 1998, p. 83, fig. 7

I.A.P.

426 Clay bread stamp for eucharistic bread

6th century

Height 3.2 cm., diameter 4.4 cm.

Provenance: Mesogeia (Paiania, Stamatiou plot)

1st Ephorate of Byzantine Antiquities, inv. no. 3206

Almost completely preserved. The cylindrical handle is pierced towards the top so that it can be suspended, and is decorated with a series of short incised lines. The stamping surface has an incised motif: in a medallion at the centre is a Greek cross with small holes in the spaces between the arms, and the perimeter is adorned with straight, oblique incised lines alternating with holes. The exterior is adorned with clumsy incised circles. For similar examples dating from the 6th century, see Galavaris 1970, fig. 10, 15, 19.

Publication: Ghini-Tsofopoulou 1991, p. 85, pl. 50β

E.G.-T.

WEAVING AND SEWING

427 Bone crochet needle

Early Christian period

Length 14.5 cm., greatest diameter 0.65 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 21

Bone shaft of circular cross-section with a hooked end. The lower part of the stem is smooth and becomes thicker towards the middle. The upper part has twisted engraved decoration flanked on either side by a relief knob. It has a smooth, chamfered end pierced with three holes. The object bears a great resemblance to crochet needles still in use today. This object is probably one of the earliest examples of this kind of crochet needle, if, of course, it is not an instrument for correcting errors in weaving.

Publications: unpublished

I.M.

428 Clay loomweight

4th-5th century

Height 7.5 cm., width 3.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

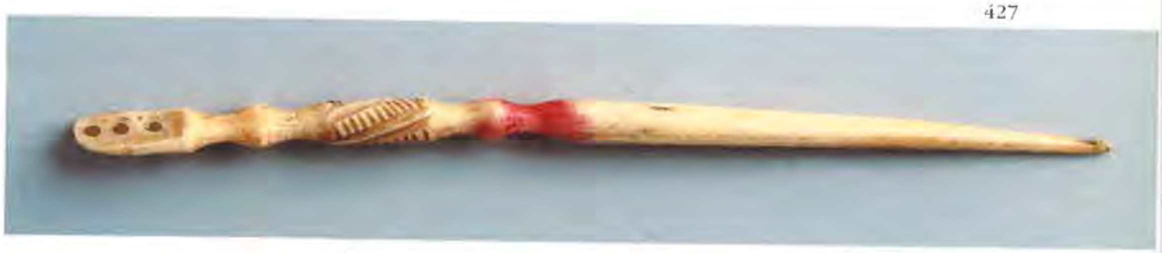
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 21/289

Loomweight in the shape of a four-sided pyramid with a suspension hole pierced at the top.

Publications: unpublished

E.M.

427



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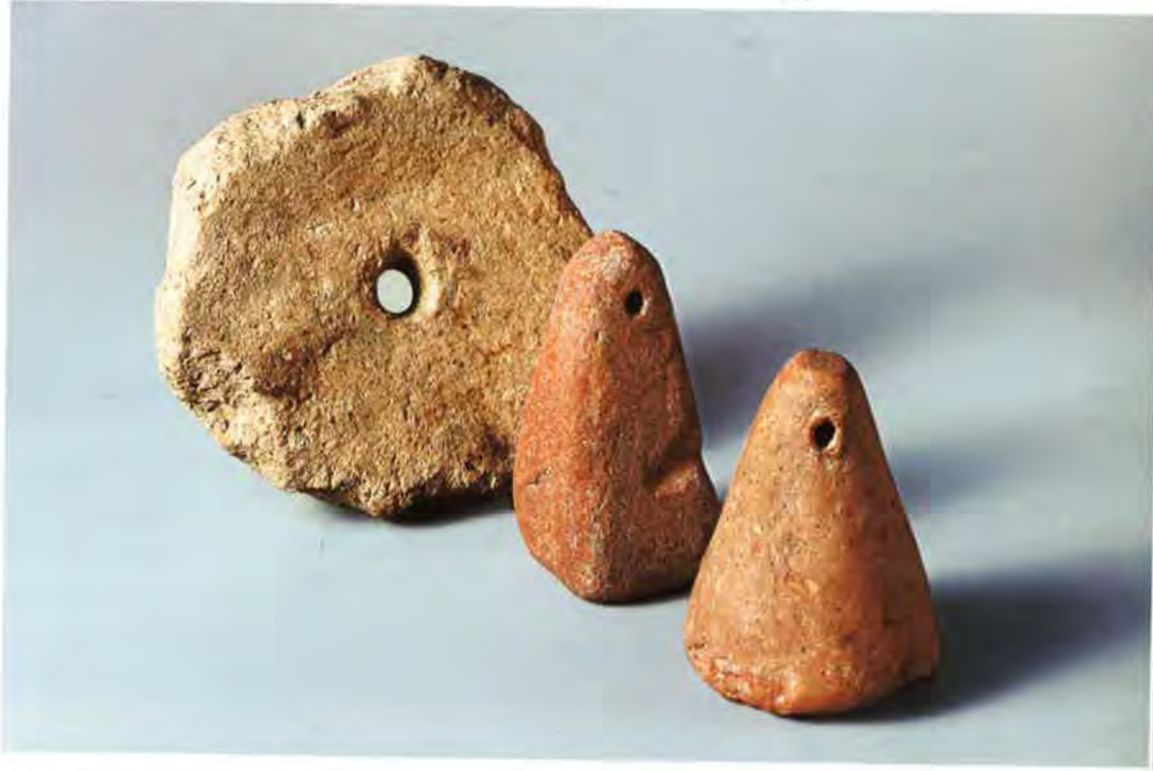


429 Clay loomweight

4th-5th century

Height 7 cm., base diameter 5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BKp 21/314

Conical loomweight with a suspension hole pierced in the top.

Publications: unpublished

E.M.

430 Clay loomweight

6th-7th century

Height 11 cm., thickness 2 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BKp 21/319

Rounded sherd with a hole in the middle, and a suspension hole pierced at the top.

Publications: unpublished

E.M.

431 Bone shuttle

Late Byzantine period

Length 9.9 cm., width 2.9 cm., thickness 1.5 cm.

Provenance: Thessaloniki, excavation at
20 Sophokleous Street

9th Ephorate of Byzantine Antiquities,
inv. no. BA 6.202

The shuttle has a cross-section the shape of a squashed hexagon with two wide surfaces. One edge is sharp. A rectangular hole is pierced a short distance from the head, to attach the thread.

Publication: Karydas 1998 (in press)

N.K.

432 Copper-alloy loom comb

11th-12th century (on the basis of the objects found with it)

Length 11.2 cm., thickness 0.8 cm.

Provenance: Attica-Mesogeia (Spata, excavation at Ayios Petros on the site of the New International Airport)

1st Ephorate of Byzantine Antiquities,
inv. no. 7679

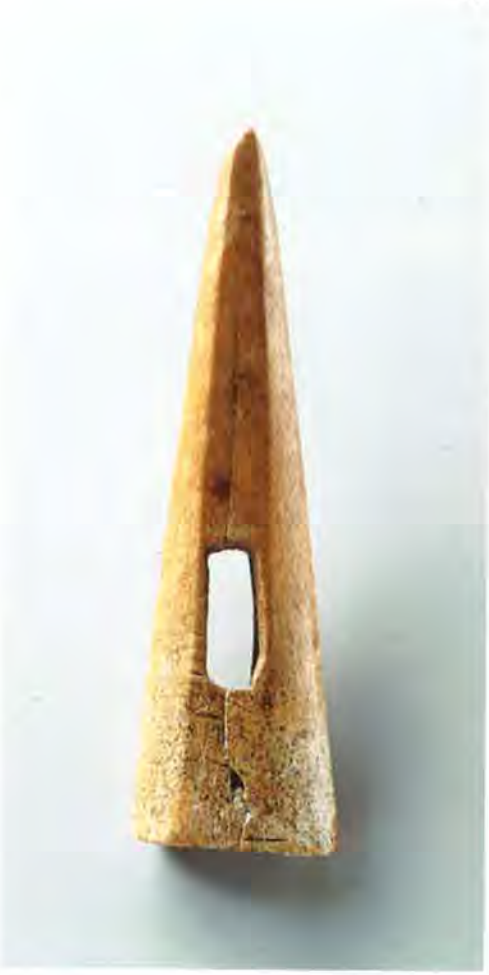
The bottom of this object is toothed and the top concave, to enable it to be fitted to a wooden handle. Three small holes in the long side were used to attach the handle by means of rivets.

Bronze loom combs are known from Byzantine times and have an invariable typology. Similar ones have been found at Corinth (Davidson 1952, p. 176, nos. 1229-1233, pl. 78), Thebes, and elsewhere.

Publications: unpublished

E.G.-T.

431



433 Copper-alloy loom combs

a) 11th-12th century, b, c, d, and e) Byzantine or Post-Byzantine period

Length a) 8.3 cm., b) 7.9 cm., c) 9 cm., d) 13.4 cm., e) 10 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. a) MF 5710, b) MF 6160, c) MF 4666, d) MF 6773, e) MF 6825

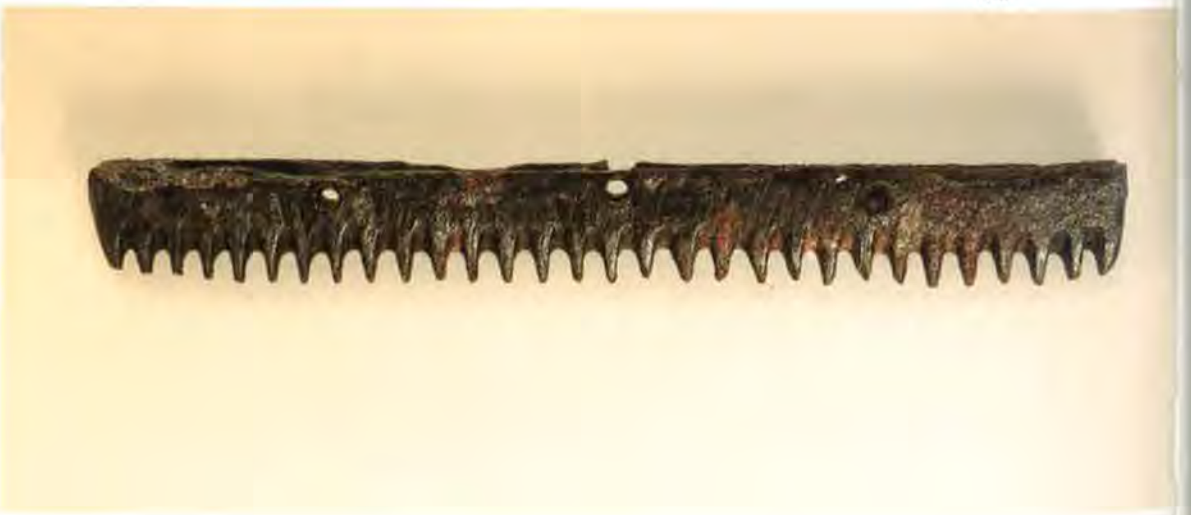
Straight loom combs with a row of teeth on one side. On the other side they are open, so they can be attached to a wooden handle. On each face is a row of rivet holes.

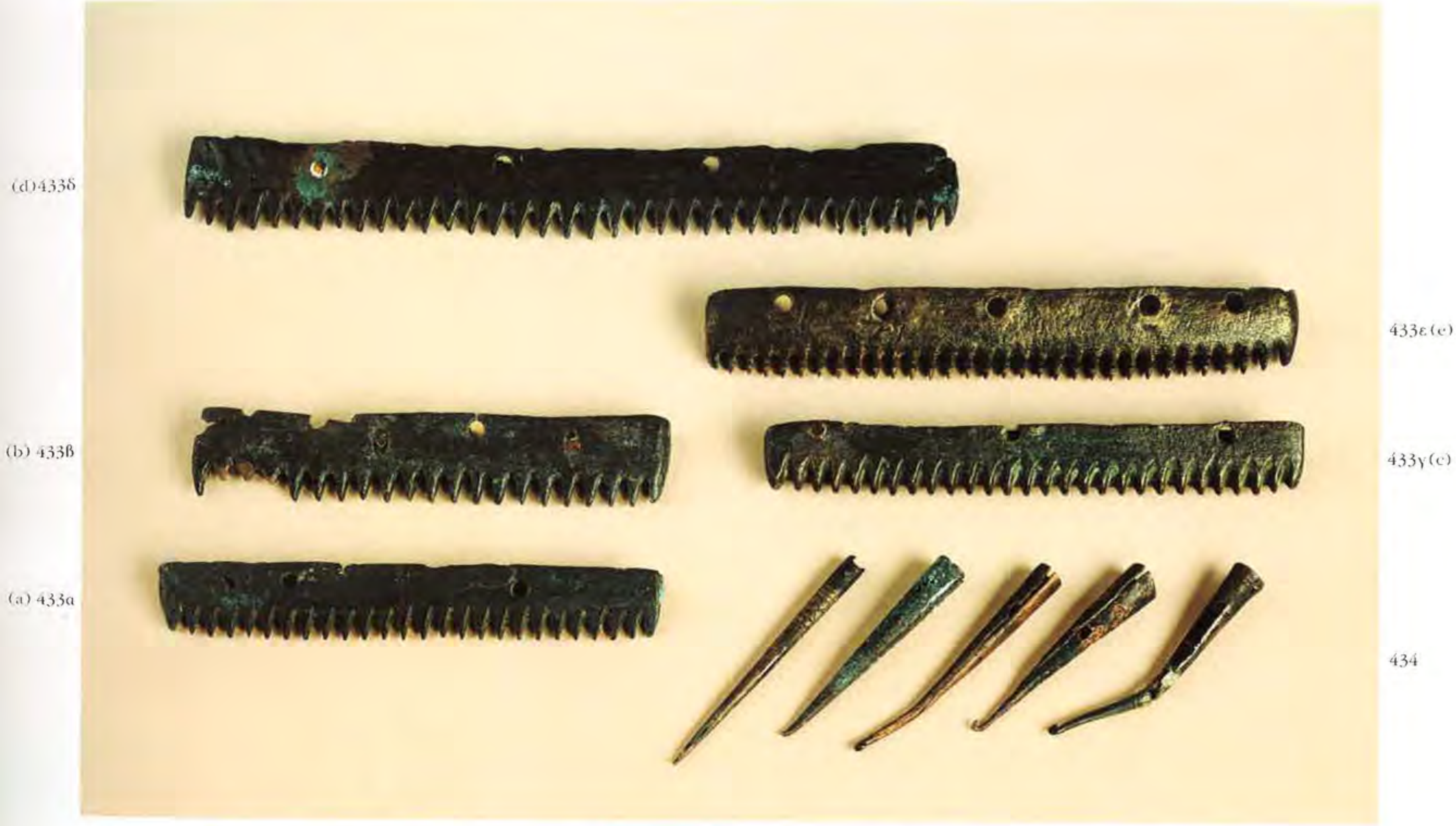
Loom combs were used in upright looms to comb the warp and separate the weft during weaving. The way they were used is known from folk parallels, in which the upright loom is employed only for weaving straw mats and thick goat-hair blankets.

Publications: a) Davidson 1952, p. 176, no. 1229, b) Davidson 1952, p. 176, no. 1230, c) Davidson 1952, p. 176, no. 1231, d) Davidson 1952, p. 176, no. 1232, e) Davidson 1952, p. 176, no. 1233

A.A. – K.S.

432





434 Copper-alloy spindle hooks

Byzantine or Post-Byzantine period

Length a) 4.7 cm., b) 4.5 cm., c1-2) 4 cm., d) 4.5 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. a) MF 7968, b) MF 6832, c) MF 6215, d) MF 7761

Each object consists of a sheet of bronze wrapped in the shape of a funnel to form a socket for the end of the wooden (?) spindle. It is folded back at the top to create a tiny hook. The surfaces are in some cases plain (b, c1), in some decorated with zigzags (c2, d) and in some adorned with parallel engraved lines enclosing zigzags (a). Spinning (*nesis* in ancient Greek) was one of the most important stages in weaving.
It is the process during which the fibres cohere and are converted into thread by being rotated. The spindle is an indispensable part of the process; it is rotated with the aid of a spindle-whorl to create the thread, and has the end product wound around it. Spindles were usually wooden and had a bronze hook attached to one end, through which the thread was passed and which also served to prevent the end product from unravelling when the spinster release the spindle in order to contirue winding the thread.

Publications: a) Davidson 1952, p. 176, no. 1223 b) Davidson 1952, p. 176, no. 1224, c) Davidson 1952, p. 176, no. 1226, d) Davidson 1952, p. 176, no. 1228

A.A. – K.S.

435 Bone spindle-whorl

Middle Byzantine period

Height 1 cm., diameter 2.9 cm.

Provenance: Rhodes, Medieval Town

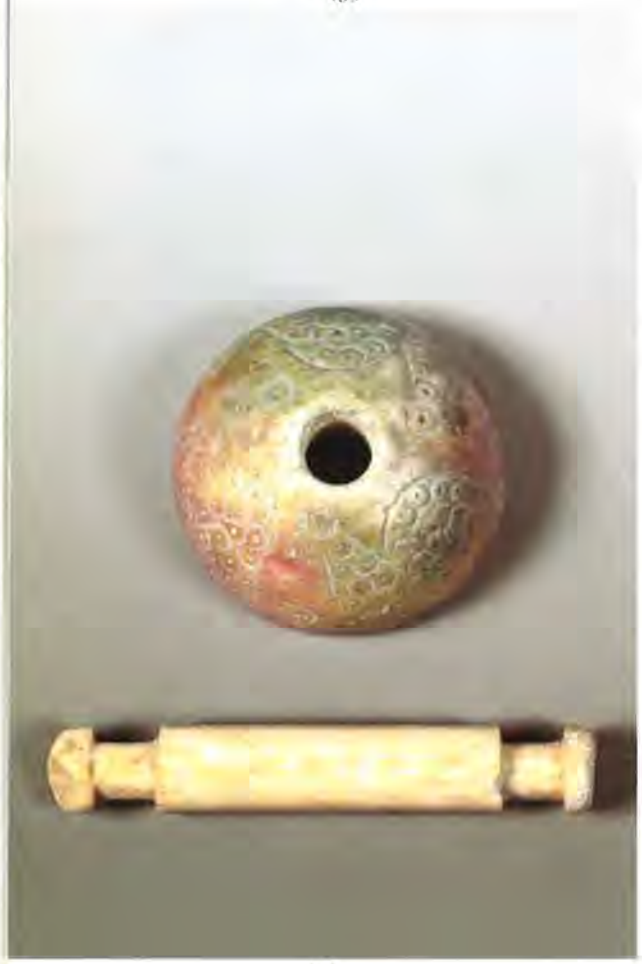
Rhodes, Palace of the Grand Master,
inv. no. OM 43

Intact, biconical, handmade spindle-whorl. The body is districtly convex, flattened around the smaller diameter of the hole pierced through it. The decoration consists of stylised depictions of birds disposed symmetrically on the convex surface and rendered by fine incised lines, with the characteristic details executed in similar fashion. Traces of red paint in places. The top is smoothed. Similar decoration is to be found on a bone knob from the excavations at Corinth [Davidson 1952, no. 2572 (4354), pl. 134].
The use of spindle-whorls is widespread from the prehistoric period onwards. Together with loomweights they form the two largest groups of excavation finds associated with weaving. They vary in both shape and material (clay, stone, bone and sometimes steatite). The position of the spindle-whorl on the spindle depends on the spinning method and the quality of the thread to be produced, which was regulated by changing their size and weight. In the case of hemispherical spindle-whorls, in which the height is slightly less than the diameter, the decorated side is invariably at the bottom. A weaving workshop is depicted in a miniature of a 14th-century manuscript (Vatican Library).

Publications: unpublished

A.N.

435



436

436 Bone weaving implement

Middle Byzantine period

Length 4.6 cm., diameter 0.7 cm.

Provenance: Rhodes, Medieval Town

Rhodes, Palace of the Grand Master,
inv. no. OM 46

Intact long rectangular shaft around which the finished thread was wound. The spindle-whorl was an indispensable accompaniment to it. Both were associated with the art of spinning. This semicylindrical shaft, which is flattened towards the middle, is decorated with incised rings. Each end terminates in finials ending with a knob in the shape of a pine-cone with a small hole at the centre. One end is slightly chipped. Its form remained unchanged for many centuries. Spinning and weaving are the most important and longest phases of the weaving process. Spinning involves a rotating movement through which the fibres are transformed into thread. In the 13th century it spread to Europe, but the apparatus creating the rotating movement was operated not by the spinster's hand but by a continuously turning wheel that kept the thread moving (Tzahili 1989, p. 74).

Publications: unpublished

A.N.

437 Two bone spindle-whorls

Middle Byzantine period

Height 1 and 0.9 cm., diameter 2.7 and 1.8 cm., diameter of hole 0.7 and 0.5 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠ1/92.72 and PMΠ1/92.40

Bone, discoid spindle-whorls (cf. Cangova 1992, p. 51, fig. 41).

Publications: unpublished

S.D.-D.

438 Bone spindle-whorl

Middle Byzantine period

Height 3 cm., diameter 2 cm., diameter of hole 0.8 cm.

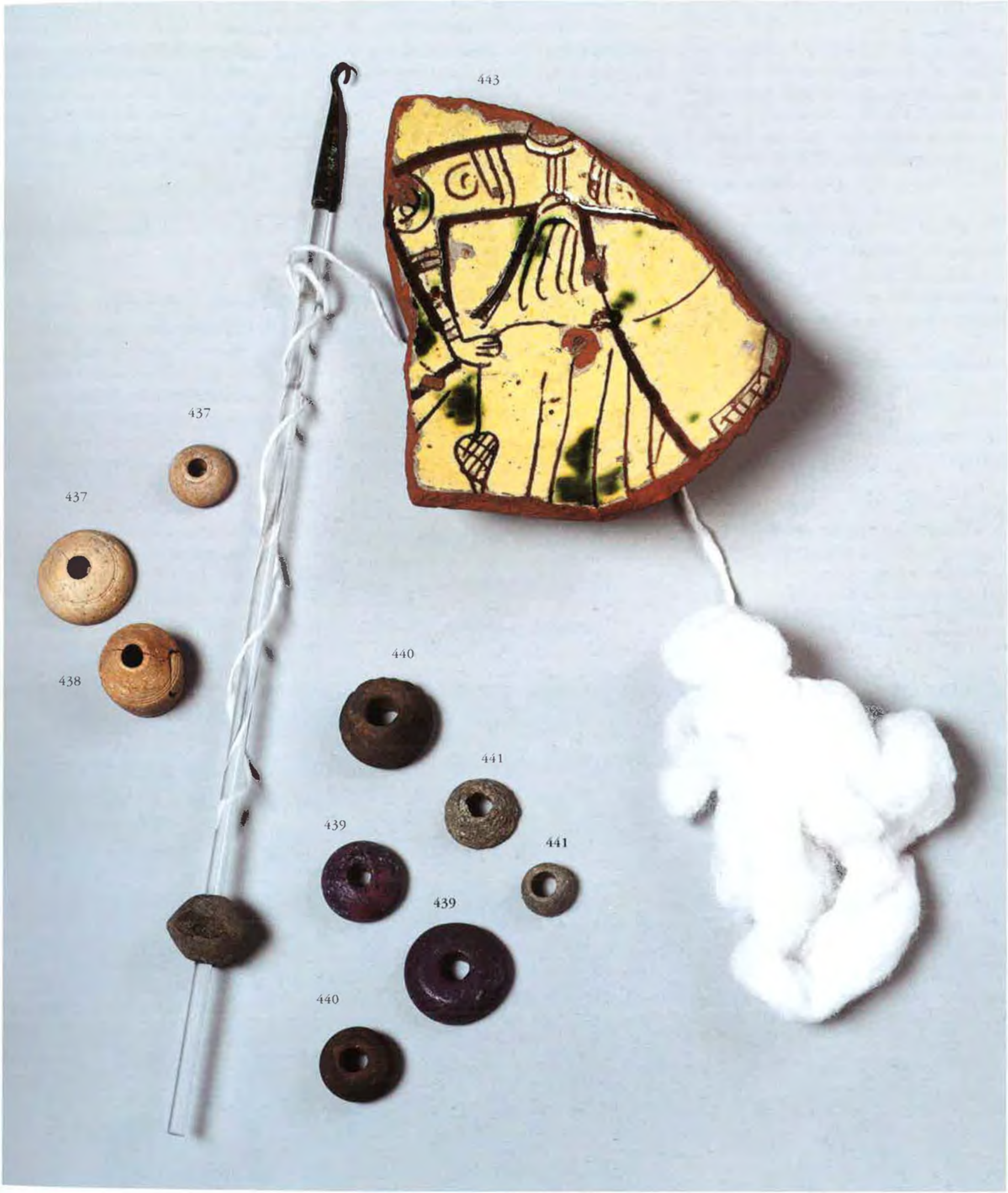
Provenance: Maroneia, Paliochora, excavation of the Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠ1/00.11

Bone spindle-whorl of roughly biconical shape. It has engraved decoration of concentric dotted circles in a zone bordered by two sets of three lines. There is a hole pierced through it horizontally, which was later blocked with the detached parts of the walls probably in order to give a tight grip on the thread passing through it (cf. Davidson 1952, p. 302, nos. 2584-2588, pl. 124. Harrison 1986, p. 263, nos. 541, 542, fig. 395, 396, though in these publications this specific type of spindle-whorl is described as a button).

Publications: unpublished

S.D.-D.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439 Two steatite spindle-whorls

Middle Byzantine period

Height 0.9 and 0.8 cm., diameter 2.2 and 2.8 cm., diameter of hole 0.7 and 0.8 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠ1/00.14 and PMΠ1/99.53

Discoid spindle-whorls of dark red steatite. Cf. Davidson 1952, p. 304, nos. 2622, 2623, pl. 125, though in this publication this specific type of spindle-whorl is described as a button.

Publications: unpublished

S.D.-D.

440 Two clay spindle-whorls

Middle Byzantine period

Height 1.4 and 1.3 cm., diameter 2.6 and 2 cm., diameter of hole 0.9 and 0.7 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠ1/00.30 and PMΠ1/00.52

Clay spindle-whorls of roughly spherical and conical shape (cf. Neseva 1985, p. 197-198, fig. 60α. Nikolova 1974, pp. 202-203, fig. 17, 18.Cangova 1992, p. 48, fig. 38).

Publications: unpublished

S.D.-D.

441 Two lead spindle-whorls

Middle Byzantine period

Height 1 and 0.8 cm., diameter 2 and 1.5 cm., diameter of hole 0.8 and 0.7 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PMΠ1/99.89 and PMΠ1/99.44

Lead spindle-whorls of conical shape.

Publications: unpublished

S.D.-D.

442 Six bone spindle-whorls

10th century

a) Diameter 3.5 cm.

b) Diameter 3 cm.

c) Diameter 2.7 cm.

d) Diameter 2.8 cm.

e) Diameter 3.3 cm.

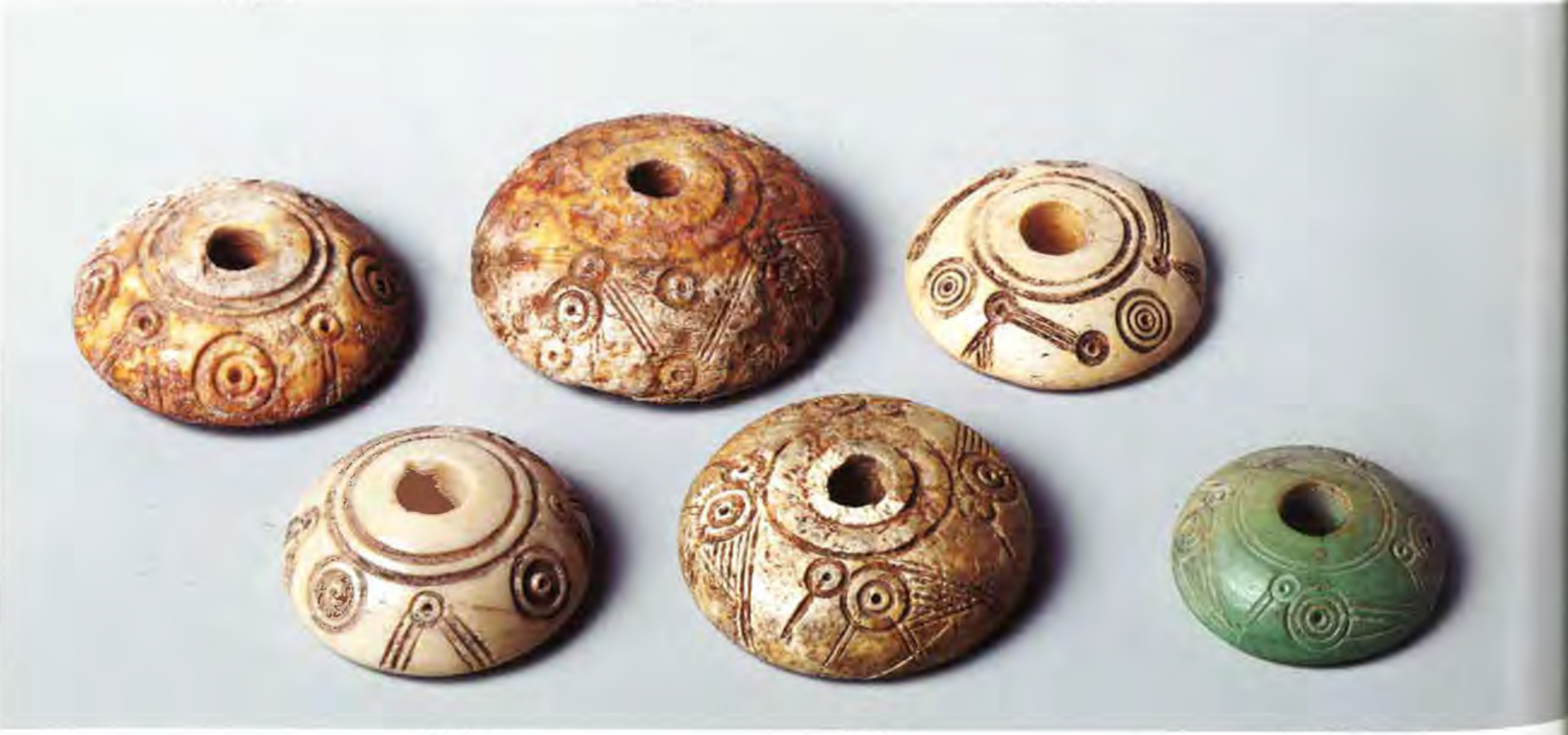
f) Diameter 2.3 cm.

Provenance: Kastella, Heraklion

Heraklion, Historical Museum Collection, inv. no. AΠ 721, AΠ 722, AΠ 723, AΠ 724, AΠ 725, AΠ 726

Spindle-whorls a, d, e and f are similar. They have a hole with two engraved rings around it pierced through the centre. The bodies have engraved decoration of concentric circles alternating with triangular motifs formed of dense, thin, parallel lines. Spindle-whorl b has a hole with two engraved rings round it pierced through the centre. Its body has engraved decoration of alternating large and small concentric circles and dense parallel lines.
Spindle-whorl c has a hole with two engraved rings around it pierced at the centre. Its body has three engraved

442β (b) 442α(a) 442δ(d)



442γ(c) 442ε(e) 442στ(f)

concentric rings amongst which is a stylised decorative motif of smaller circles and dense parallel lines. The spindle-whorls were found together with undecorated pointed shafts of cylindrical cross-section, which were probably the spindles to which they were attached. These were essential to the spinning of the thread.

Publications: unpublished

L.ST.

443 Spinning scene on a clay glazed dish

Late 13th-14th century

Preserved height 5 cm., base diameter 7 cm., preserved width 14 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 1217

The dish, of red clay, has a low ring base. The remains of incised decoration enlivened by brushstrokes of green paint are preserved on a layer of white slip. Part of the body is preserved of a female figure wearing a garment with a long, wide skirt and long sleeves. She bends her right arm and raises the thread, from which the spindle seems to be hanging. The material, probably wool, that she is spinning seems to be hanging from the other end of the thread. Though not completely preserved, this depiction captures a scene from the daily chores of Byzantine women – a scene that has no connection with religious art. Through depictions of the Annunciation, in which the Virgin is spinning when she hears the message that she is to be the vehicle for the incarnation of the Word of God, spinning was established as something more than simply a useful occupation for a virtuous daughter and goodly wife and mother, blessed by God Himself.

Publications: unpublished

D.P.-B.

444 Iron scissors

Middle Byzantine period

Length 23 cm., greatest width of blade 2.7 cm.

Provenance: Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine collection, inv. no. Φ35/M26

The scissors consist of two identical blades joined in their middles by an iron clamp. The sharp triangular blades have a flattened cross-section. Only one of the elliptical handles is preserved. Since they were found in earth fill in the narthex of Ayios Achilleios, the scissors cannot be assigned a more precise date.

Publication: Moutsopoulos 1989, p. 495, pl. 19.1

M.P.

445 Iron scissors

12th-13th century

Total length 23 cm., length of blade 12 cm.

Provenance: Abdera-Polystylo, excavation of the settlement

12th Ephorate of Byzantine Antiquities, inv. no. ΞΑ4/94/M18

Household scissors of the type still known at the present day. They consist of two crossed blades with handles at the ends, fastened by a pin at the point where they cross. Similar scissors, dating from the 9th century, have been found in excavations at Preslav in Bulgaria, and in Romania and Yugoslavia (see Ostuni 1986).

Publications: unpublished

S.D.

446 Iron scissors

13th century

Length 16 cm.

Provenance: Mount Papikion, Monastic Byzantine Bathhouse

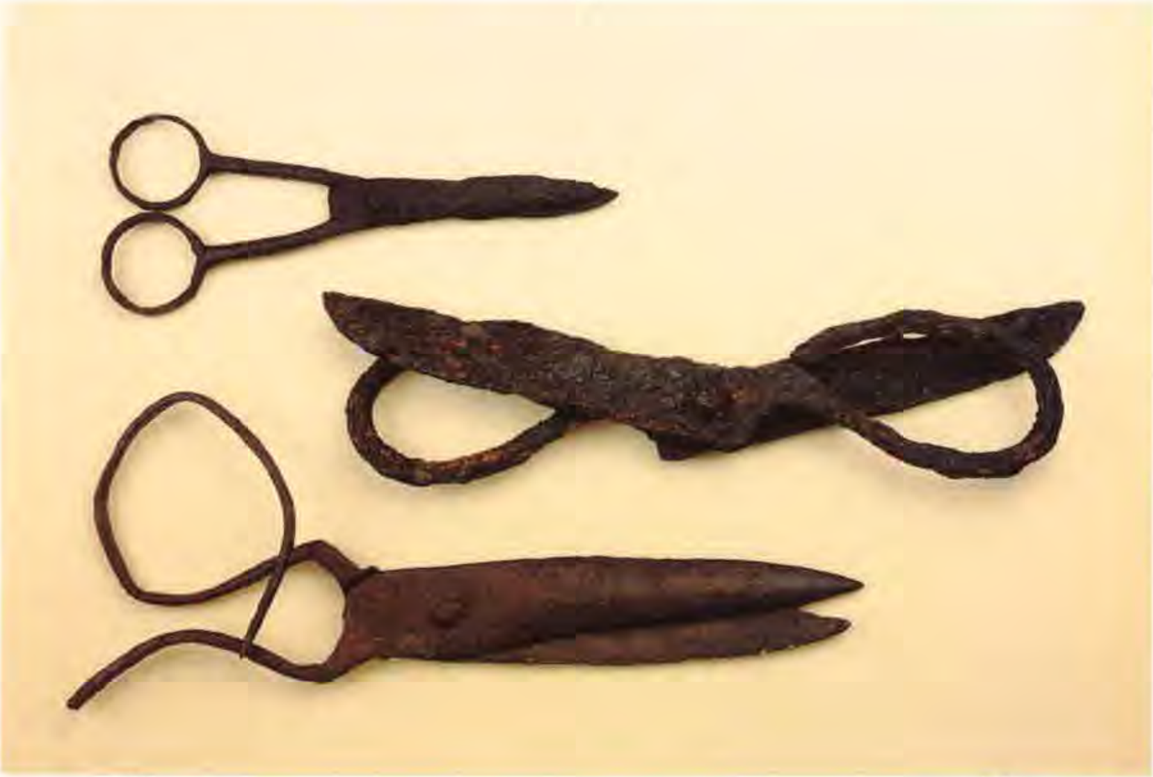
Komotini, Byzantine Archaeological Collection, inv. no. ΡΜΣ1/90/M1

Intact iron scissors of average size with circular handles. Used for cutting and sewing, and probably also for general purposes.

Publications: unpublished

N.Z.

446



444

445

447 Two bone needles

3rd-4th century
Length a) 12.7 cm., b) 11.5 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. a) MF 3699, b) MF 932

Shaft of flat cross-section at the blunt end and circular towards the sharp end. They have two eyes, one circular and one oval. Needles found in excavations are mainly large and made of bone. Finer, bronze needles were more fragile and are preserved in only very small numbers. The surviving examples are bodkins, suitable for loose-weave cloth or for passing thread through material in which a hole has already been pierced.

Publications: a) Davidson 1952, p. 177, no. 1260, b) Davidson 1952, p. 177, no. 1261

A.A. - K.S.

447β (b) 447α (a)

448 Three bone needles

Middle Byzantine period
a) length 9.7 cm.
b) length 6.9 cm.
c) length 5.1 cm.
Provenance: Rhodes, Medieval Town
Rhodes, Palace of the Grand Master, inv. no. OM 21, OM 53, OM 62

One is intact and has a sharp point. Slight damage to the shaft. Long semi-cylindrical shaft, flattened and flaring distinctly towards the top. Perceptible angles along the sides. The eye of the needle is pierced with an oval hole. The other two are morphologically similar to the first, and are oval at the bottom end. OM 53 has traces of red paint in places.
The shape is commonly found from ancient times onwards. This type of needle was probably used in knitting rather than sewing cloth. Handicraft items were presumably made in the home in the Byzantine period and constituted a preeminently female occupation. Byzantine manuscripts refer to *yphantriai* or *gerdiai*, who were the *anyphantriai* of later times (Koukoules, vol. BI, p. 233).

Publications: unpublished

A.N.

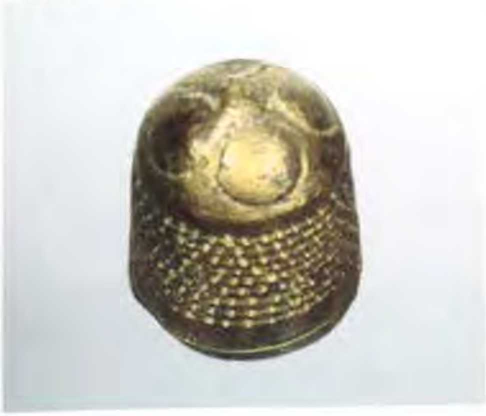
449 Three copper-alloy thimbles

Middle Byzantine period
a) Height 2 cm., diameter 2 cm.
b) Height 1.7 cm., diameter 1.3 cm.
c) Height 2.1 cm., diameter 1.8 cm.
Provenance: Rhodes, Medieval Town
Rhodes, Palace of the Grand Master, inv. no. MB 446, MB 487, MB 488

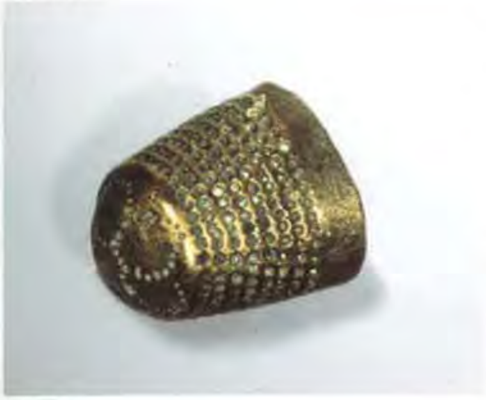
Two bronze thimbles in the shape of a truncated cone and one of trapezoidal longitudinal section. The two former (MB 446, MB 487) are almost identical in typological terms. The surface is decorated with a continuous motif of dots arranged in a circle and bordered by a plain band at the top and bottom. The dotted decoration is impressed. Their conical heads have different decoration. The first (MB 446) has contiguous circles rendered by free lines, while in the case of the second (MB 487), the spaces between the circles are filled with punched dots and the general motif is rendered by lines producing the form of a stylised flower. MB 488 has a very different shape and decoration. It is of almost trapezoidal cross-section, the result in part of the surface being squashed by use. The bell-shaped body has sparse dotted decoration and the edge of the rim is encircled by an engraved double ring with vertical dotted grooves.
At the top edge of the head, the dots are placed radially and are separated from the stem by an engraved double ring.
To this day, thimbles do not exhibit a wide variety of forms. There are some small variations in the decoration, though the motifs are standardised.
The evolution of the impressed decoration can be seen in late examples of the art, including those associated with

448α (a) 448γ (c) 448β (b)

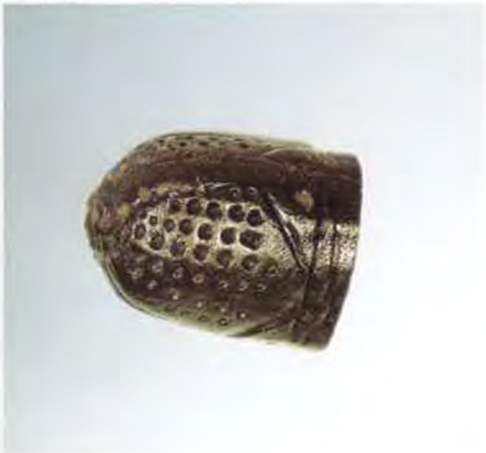
449α (a)



449β (b)



449γ (c)



domestic activities. Simple engraving and punched details give the decorative motif a three-dimensional effect, imitating the technique predominantly used in jewellery in the 6th and 7th centuries AD. Nevertheless, the dotted decoration is basically practical in character, preventing the needle from sliding and improving control.

Publications: unpublished

A.N.

450 Bone bodkin

13th century

Length 11.5 cm.

Provenance: Mount Papikion, Monastery complex at Sostis, Rodopi

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Mansion, inv. no. PΣΙ/84/1

Bone bodkin with a quadrilateral head and thick cylindrical shaft, tapering characteristically towards the pointed end. At the centre of the head is pierced a circular hole, the diameter of which, generally speaking, determined the thickness of the thread used. Similar wooden and bone bodkins are still used in rural and mountain communities to stitch together pieces of woollen fabrics (*flokati*), and also to hem them.

Publications: unpublished

N.Z.

451 Bone needle

12th-13th century

Length 8.4 cm., thickness 0.1/0.5 cm., diameter of hole 0.2 cm.

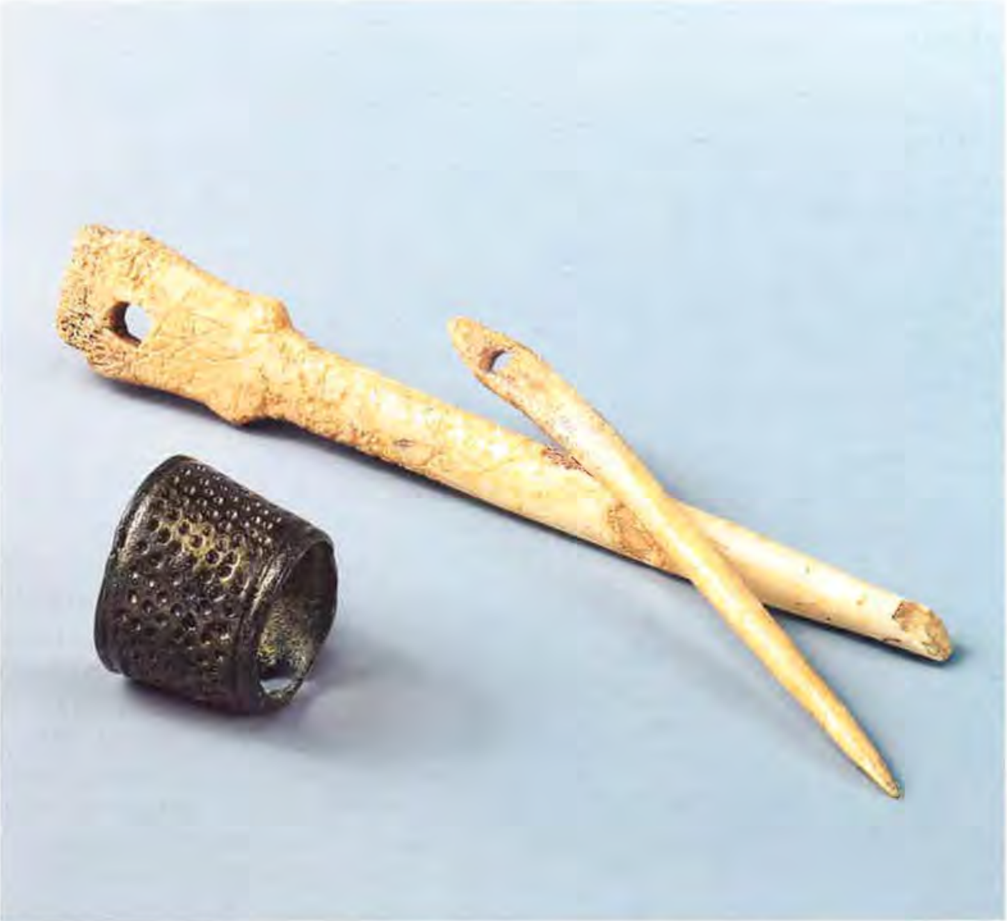
Provenance: Makriyalos, Pieria (Byzantine Kitros)

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 54/1

Needle with an irregular cross-section, pointed at one end and of flattened at the other, which has a triangular hole. Used for loose knits and thick fabrics.

Publications: unpublished

E.M.



452

452 Copper-alloy thimble

12th-13th century

Height 1.8 cm., bottom diameter 1.6 cm., top diameter 1.2 cm.

Provenance: Mount Papikion, Monastery complex Linou, Rodopi

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. PAI/92/M57

Typical Byzantine thimble which, like those used by modern tailors, leaves the end of the finger uncovered, so that it is sensitive to the sewing. The top is narrower than the base. The outer surface has punched decoration bordered above and below by thin bands. Numerous similar examples have been found in excavations at Corinth, the church of Ayios Polyeuktos in Constantinople (Saraçhane), and in the wider Balkan area (Veliko Tirnovo, Červen, Pernik).

Publications: unpublished

N.Z.

453 Copper-alloy needles

Middle Byzantine period

Lenght 4.3-8.8 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 1241-1245 (5222, 7215, 7955, 6459, 3986)

Inv. no. 1245 was found in a Byzantine grave of undetermined date, and the others in Byzantine grave groups. Shaft of circular cross-section ending in a sharp point. Long, narrow eye in the head. The shafts of nos. 1242-1244 are circular in cross-section near the head and diamond-shaped in the lower part.

Publication: Davidson 1952, p. 176, nos. 1241-1245, pl. 78

I.M. – K.S.

454 Copper-alloy needles

Early Christian or Middle Byzantine period

Length 4.3-8.8 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 1237-1240 (5842, 1831, 4636, 7214)

Inv. no. 1238 was found together with 'barbarian' coins dating from the 4th century, and the rest in undetermined Byzantine levels. Each has a circular eye in the flattened head. The shafts are of circular cross-section.

Publication: Davidson 1952, p. 176, nos. 1235-1240, pl. 78

I.M. – K.S.

455 Copper-alloy thimbles

Byzantine or Post Byzantine period

a) height 1.9 cm., base diameter 2 cm.,
b) height 1.6 cm., base diameter 2 cm.,
c) height 1.8 cm., base diameter 2 cm.,
d) height 1.8 cm., base diameter 2 cm.,
e) height 1.8 cm., base diameter 2 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. a) MF 7658, b) MF 7724, c) MF 7681, d) MF 5840, e) MF 6886

Three of the thimbles (a, c, e) are the shape of a truncated cone and one (d) barrel-shaped, open at the top. The walls are covered by punched dots forming oblique lines, except at their ends, which are bordered by a smooth, plain band. The fifth (b) is cylindrical and again open at the top. Its walls are covered by punched dots set in three panels formed by two engraved rings. Both ends are encircled by a plain band. Thimbles, like most tools designed to fit the human body, took shape at a very early date and have remained virtually unchanged to the present day. The present thimbles are typical examples of their kind. At the period in question, there appear to have been more thimbles with open tops than closed ones. The punched decoration covering the body of all them was designed to prevent them slipping and give a better grip on the needle, thus making it easier to pierce the cloth.

Publications: a) Davidson 1952, p. 178, no. 1286, b) Davidson 1952, p. 178, no. 1287, c) Davidson 1952, p. 178, no. 1289, d) Davidson 1952, p. 178, no. 1290, e) Davidson 1952, p. 178, no. 1291

A.A. – K.S.

456 Copper-alloy needle

Byzantine or Post-Byzantine period

Length 10.1 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 1247 (6485)

Shaft of circular cross-section ending in a sharp point. The flattened head has an oval eye.

Publication: Davidson 1952, p. 176, no. 1247, pl. 78

I.M. – K.S.

457 Clay bobbin-reel

Byzantine or Post-Byzantine period

Height 1.8 cm., base diameter 2 cm.

Provenance: Ancient Corinth

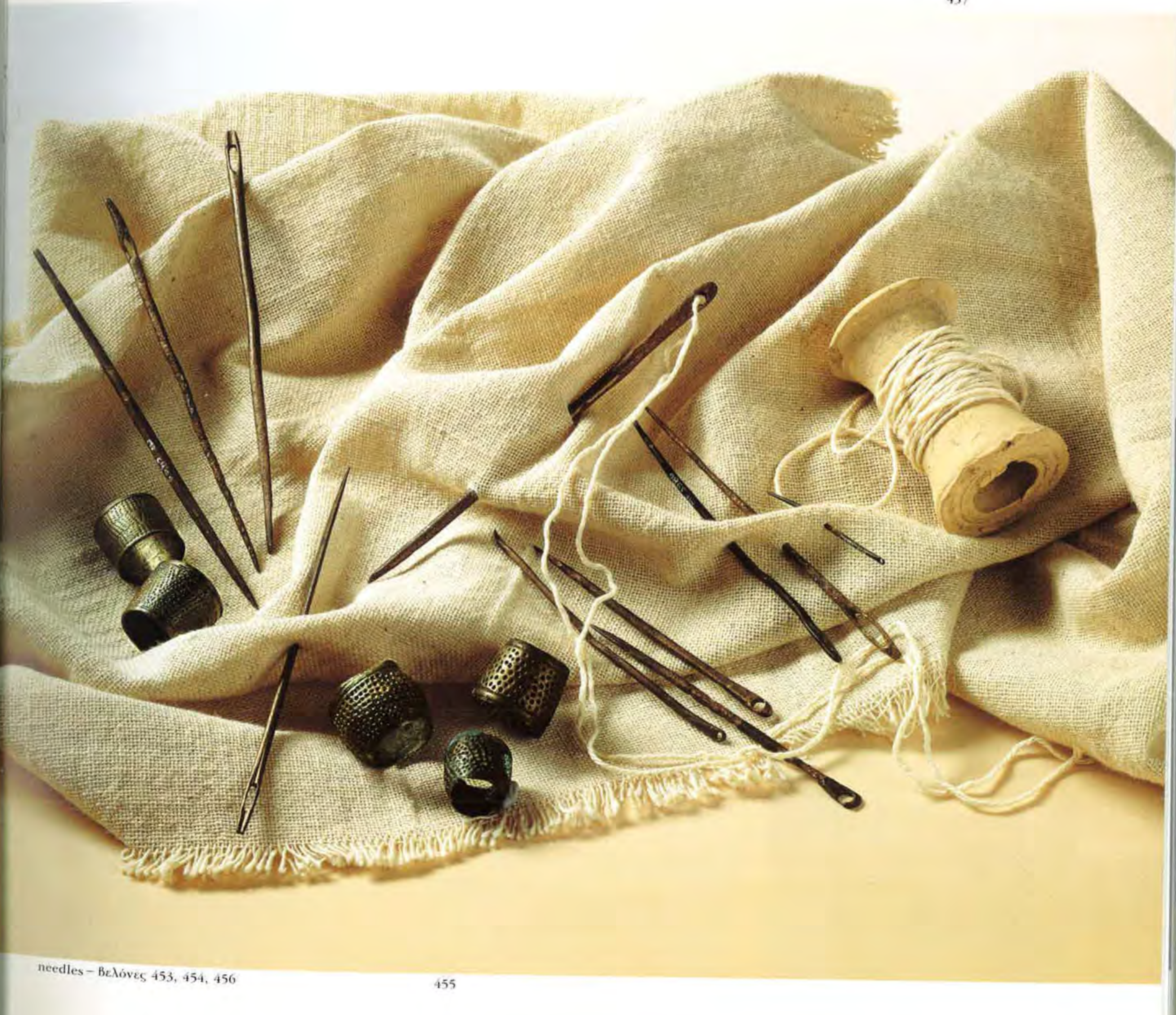
Corinth, Archaeological Museum, inv. no. 3277

Hollow biconical bobbin. One end only is smooth and carefully worked, the other being rougher and less carefully treated. This particular example is hollow, suggesting that it was placed on some vertical axis and rotated, allowing the thread to be unwound smoothly. It was probably used for weaving on a loom, and was part of the shuttle. Bobbins were used instead of the shuttle (*kerkis*), to wind the thread used for the weft; at some date, probably after the 10th c. AD, the two were combined to create the familiar folk-type of shuttle, which incorporated the bobbin and allowed the thread to unwind quickly and easily during weaving.

Publication: Davidson 1952, p. 178, no. 1282

A.A. – K.S.

457



needles – Βελόνες 453, 454, 456

455

458 Three iron pins

14th-15th century

Length a) 4.3 cm., b) 5.2 cm., c) 4.4 cm.

Provenance: Rhodes, Medieval Town

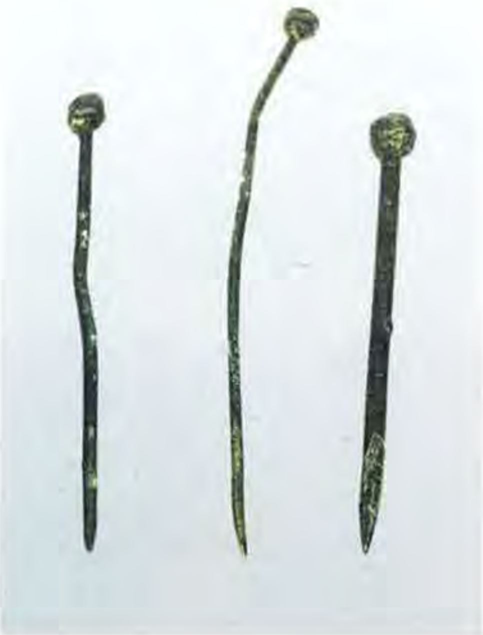
Rhodes, Palace of the Grand Master,
inv. no. MB 465, MB 400, MB 511

Three intact, slightly bent pins. Long semi-cylindrical shaft with a pointed end. The head (a lentoid stud) is connected to the body by a single or double relief ring.
Their form derives from their use in fastening clothes.

Publications: unpublished

A.N.

458



HOARD POTS AND MONEY-BOXES

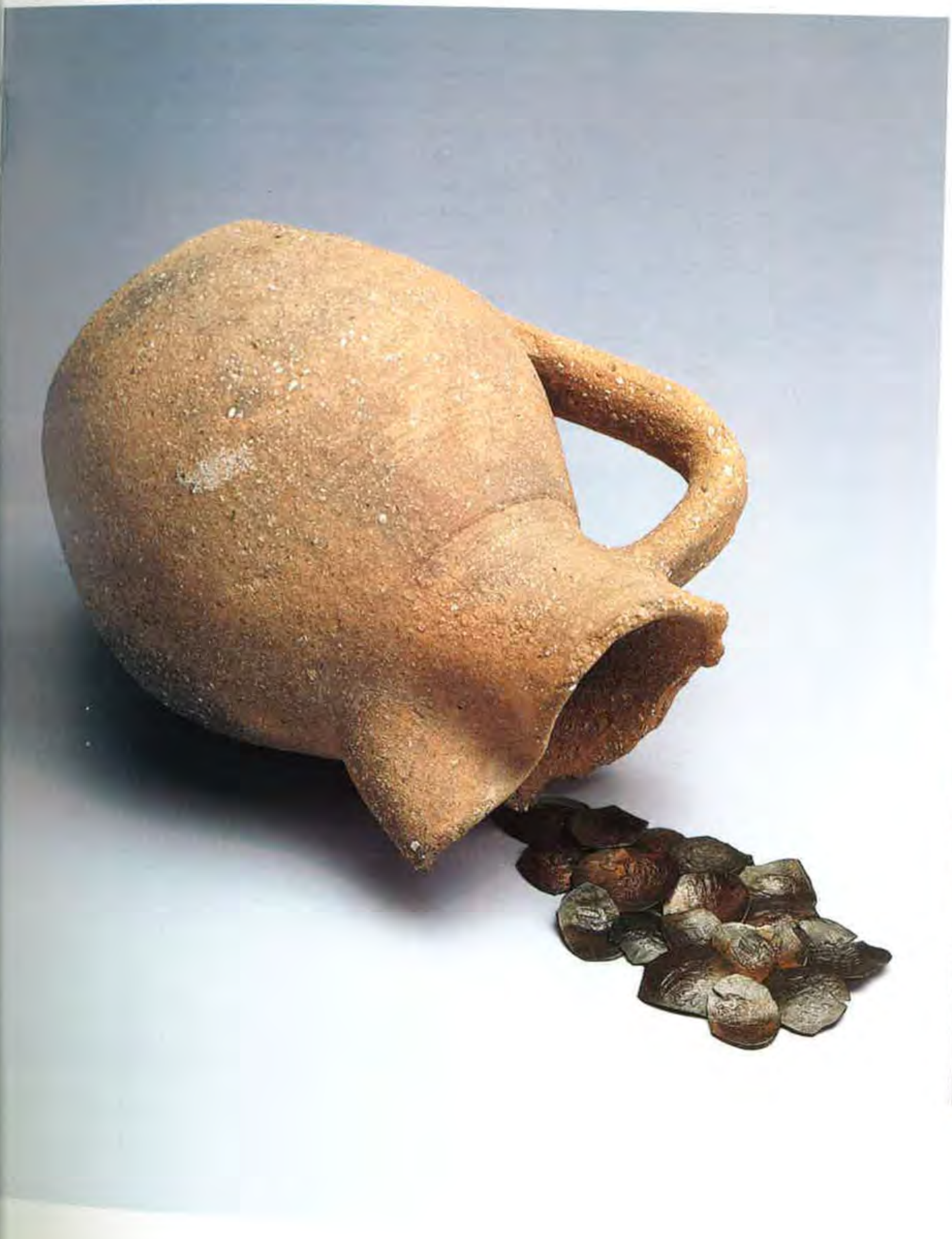
'The forgotten concealment of money constitutes a hoard' (Basil. L. I. 30)

Our ancestors used the soil as a safe. In the Byzantine period, as in the ancient world – that is, in the period before banks – the concealment in the ground of coins, precious vessels and jewellery was the most common method of protecting savings and wealth. Hoards, whether concealed in emergencies in time of war, enemy raids or natural disasters, or representing an individual's savings, were placed in purses or vases before they were buried. The leather or cloth purses in which coins were placed have not survived in Greece, because the organic materials of which they were made have decomposed. However, some hoards that were concealed in boxes and pots have been preserved along with their containers.
The hoards cat. nos. 459 and 460, reflect the disturbed political and social situation in Greece, especially Thessaly, under Frankish rule. Their concealment is testimony to general upheaval and population movements resulting from the generalised conflicts in the dismembered area of Thessaly in the 13th century. Like other coin groups concealed in the Thessalian soil at the same period, they have the typical composition of the abnormaly circulating coinages, found in finds in the north Greek provinces during the troubled period 1204-1261, when hoarding ceased to be eclectic. It may be noted that they were concealed in areas near the castle of Losson (modern Elasson), the main stronghold in the sorely tried region of northern Thessaly. Study of them has produced invaluable evidence for the investigation of numismatic circulation in the fragmented Byzantine empire of the 13th century.

Bibliography: Morrison 1981, pp. 321-343

Y. NIKOLAOU

459



459 Hoard pot with *trachea* coins

Concealment date: before 1208

Provenance: Livadi, Elasson

Athens, Numismatic Museum, inv. no. 518-644/1974

Total number of coins: 128

Container: Height 16 cm., base diameter 8 cm., weight 736 gr.

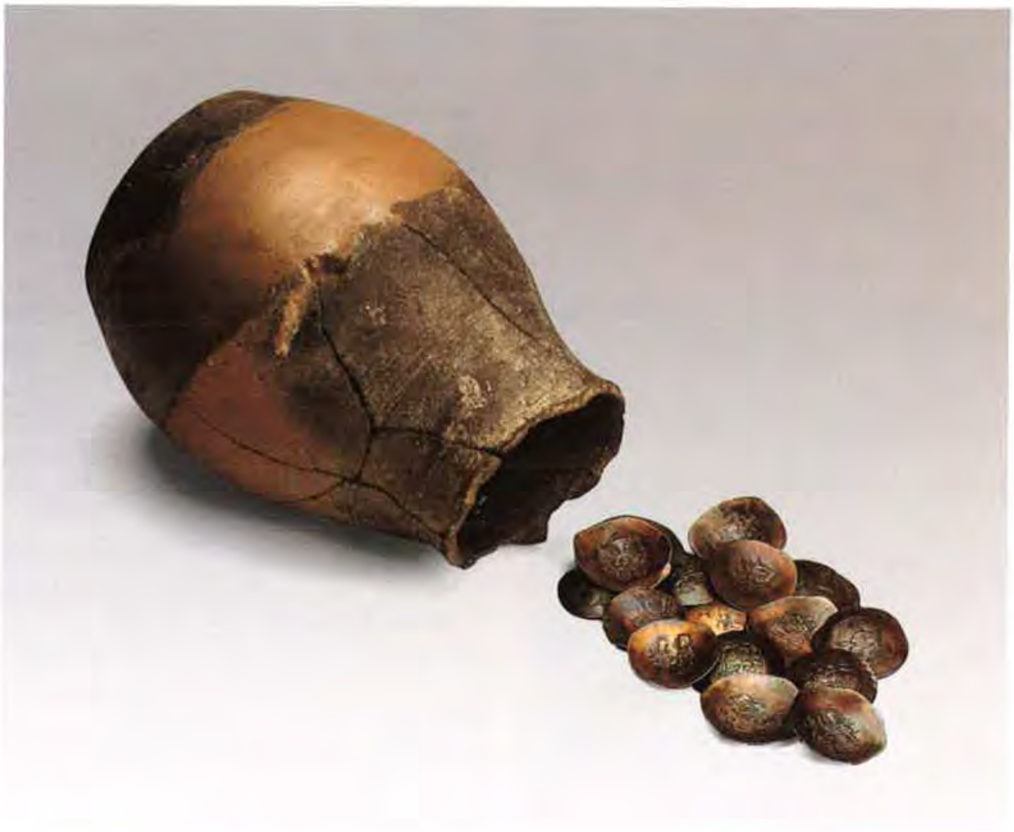
The hoard was concealed in a clay wheelmade jug that is preserved intact. It has no decoration or glaze and was probably used to carry water or wine. The composition of the hoard is as follows: billon trachy of Isaac Angelos (1185-1195) (1 piece), 'faithful' imitative trachea of type A (4 pieces) and type C (1 piece) and small module latin imitative trachea of type A (122 pieces).

Publications: Bakirtzis 1982, pp. 70-75. Oeconomidou-Caramessini 1985, pp. 983-1002.

Bibliography: *ΑΔ* 29 (1973-1974), pp. 13-14. *CH*, V (1979), p. 221. *ΑΔ* 36 (1981), A, p. 222

Y.N.

460



461

460 Hoard pot with *trachea* coins

Concealment date: before 1219

Provenance: Mikro Eleftherochori, Elasson

Athens, Numismatic Museum, inv. no. 199-609/1973

Total number of coins: 411

Container: height: 14.5 cm., base diameter 8 cm., weight: 499.8 gr.

The 411 coins were concealed in a clay, wheelmade jug used either to carry water or wine or as a cooking pot. It is not preserved intact (the rim and part of the neck are missing) and, like cat. no. 459, has no decoration or glaze. The composition of the hoard is as follows: billon trachea of Mannuel I Komninos (1143-1180) (10 pieces), billon trachea of Andronikos I Komninos (1183-1185) (3 pieces), billon trachea of Isaac II Angelos (1185-1195) (56 pieces) and Alexios III Angelos Komninos (1195-1203) (61 pieces), 'faithful' imitative trachea of types A (148 pieces), B (44 pieces) and C (32 pieces), large module latin imitative trachea of type A (45 pieces) and small module of type A (10 pieces), billon trachea of Theodoros I Laskaris (1204-1222) (2 pieces).

Publications: Bakirtzis 1982, pp. 70-75. Oeconomidou-Caramessini 1985, pp. 983-1002

Bibliography: *ΑΔ* 29 (1973-1974), p. 11. *CH*, V (1979), p. 222. *ΑΔ* 36 (1981). A. p. 222

Y.N.

461 Clay money-box

Second half of the 4th-5th century

Height 15 cm., base diameter 4.7 cm., belly diameter 12.9 cm., diameter of hole 2.1×1.3 cm.

Provenance: Thessaloniki, excavation at 27 Konstantinou Palaiologou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4602/6

Intact money-box made of orange-brown clay. Abrupt base, spherical body with a pointed end. Its originally long, narrow hole was given a triangular shape when it was widened at some later date in order to remove the contents without breaking the vase. Inside it was found a worn bronze coin of the period.

Publications: Karydas 1997 (in press), Karydas 1997 2, pp. 440 and 452, fig. 5

N.K.

462 Clay money-box

12th-13th century

Height 11.8 cm., base diameter 4.5 cm., length of slit 3 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 7971

Spherical body ending in a flat base. On the top surface is a coin-slit surrounded by combed decoration of concentric circles. Found broken into a large number of pieces, without the hoard of coins it contained. A similar vase was found at Corinth (Mackay 1967, p. 277, no. 52, pl. 65). For money-boxes in general, see Bakirtizis 1982.

Publication: Galani-Krikou 1997, p. 116, n. 16, fig. 3 II

CH.KOL.

463 Clay money-box

12th-13th century

Height 8 cm., length of slit 3.5 cm.

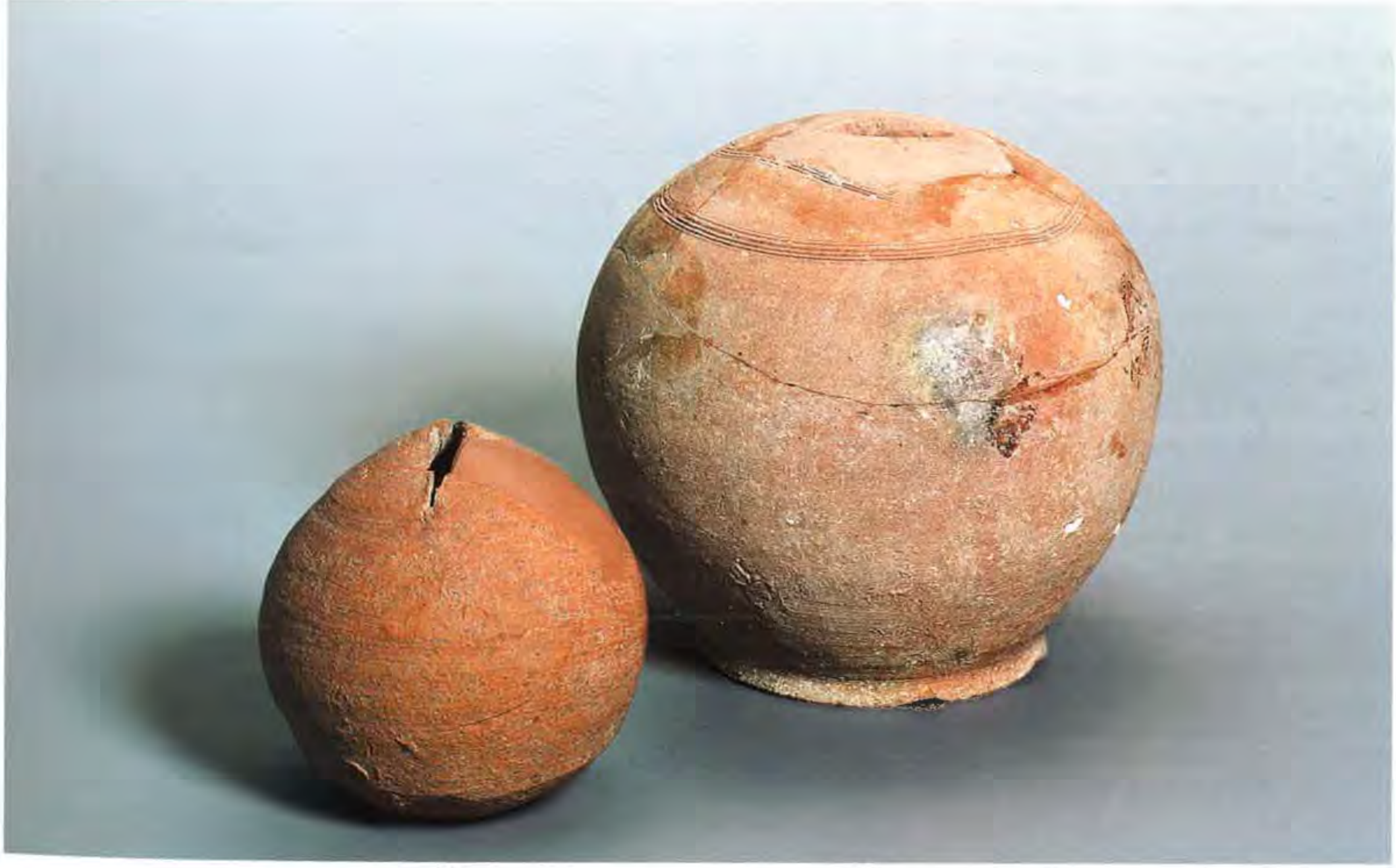
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4926

Similar to cat. no. 462. Closed spherical body with a slightly flattened base and a slit at the top. It has an old break, which explains why the coins it contained were not found.

Publication: Galani-Krikou 1997, p. 116, fig. 3,I

CH.KOL.



463 462

Dress and Toilette

The tunic (chiton), with differences of material, length and decoration, depending on the social and economic status of the wearer, continued in the Early Christian period to be the main garment worn by both men and women. Usually made of linen or wool, and much more rarely of silk, they were often decorated with bands and emblems. Belts with metal buckles, even of gold, held the garment close to the body. Above the tunic was worn a cloak, clasped on the shoulder with fibulae and pins, often of impressive appearance and valuable material. Later, clothes became narrower and closer-fitting, fastened with buttons, usually of metal though sometimes of bone. In Late Byzantine times, clothing came under Western influence, mainly in the part of the Byzantine empire ruled by the Latins.

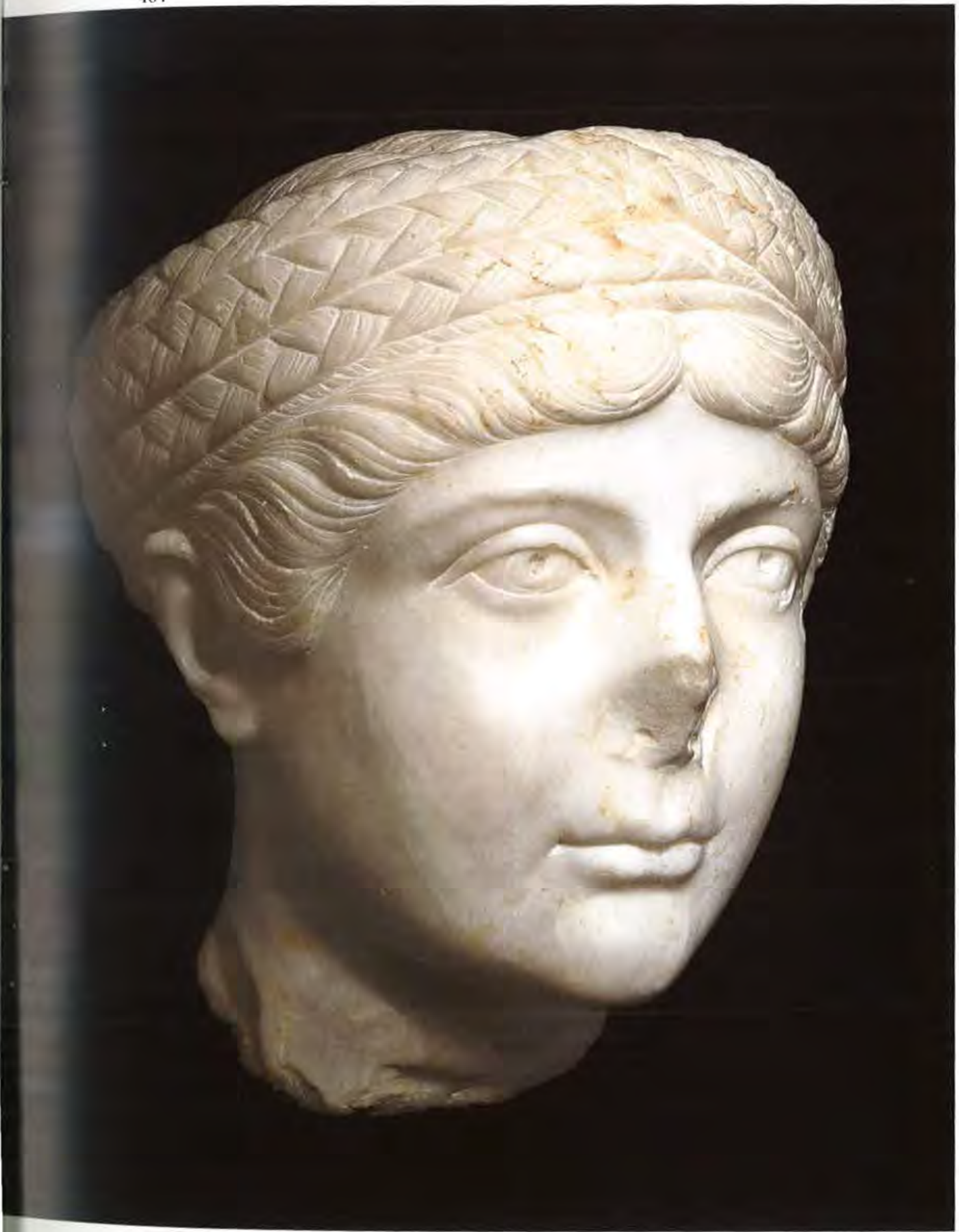
A continuation of the Roman art of jewellery-making, Byzantine jewellery gradually moved on and developed its own techniques, creating its own 'Christian' repertoire and aesthetic. In the Middle Byzantine period, the cloisonné enamel technique gave Byzantine jewellery a sophisticated character, while cheaper jewellery was characterised by engraved decoration on the bezels of rings and the flat surfaces of bracelets. Twisted rings and bracelets are also characteristic of this period, as are glass bracelets with painted decoration.

In the Late Byzantine period, cheap jewellery became even shoddier, with the copper-alloy leaf becoming thinner and the decoration more linear. However, the decorative motifs acquired a new freedom, charm and naivety.

Pyxides, both plain and elaborately decorated precious materials, pestles and spoons were used to contain and to prepare cosmetics, which, together with perfumes kept in colourful unguentaria, continued in the Byzantine period to serve people's timeless need to make themselves attractive by concealing their imperfections.

DEMETRA PAPANIKOLA-BAKIRTZI

464



464Marble portrait head of a young woman

Middle of the 2nd - late 4th century

Height 22.5 cm.

Provenance: unknown

Chicago, Art Institute. Edward E. Ayer, gift in memory of Charles L. Hutchinson, inv. no. 1960.64

This elegant portrait is the intentional likeness of a young woman in her early twenties who had a delicate brow, high cheekbones, wide-set eyes, a bow-shaped mouth, and a prominent chin. Her long tresses are arranged in an elaborate hairstyle, fashionable at different times during the imperial period, in which the hair was parted in the centre, combed in waves over the forehead, and plaited into braids that were artfully wrapped, like a turban, around the head (Fittschen in Kleiner and Matheson 1996, 42-49). The break at the neck would suggest that the portrait was once attached to a now lost bust or full-figure statue of a scale somewhat under life-size.

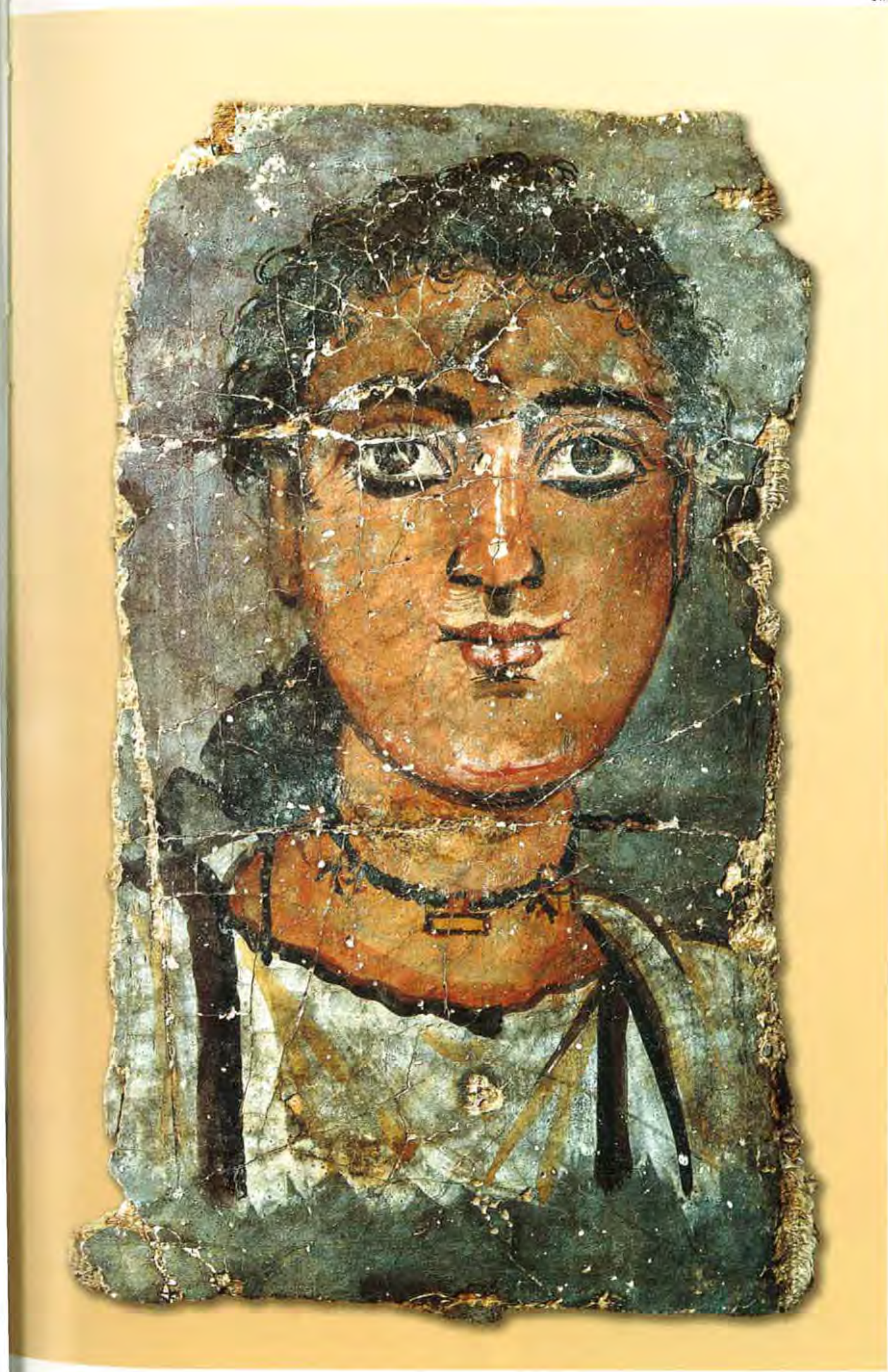
Portrait statues were not only intended to preserve for posterity the image of the person they represent, but also furnished contemporary viewers with information about the subject's rank in society. Here, for example, the woman's coiffure itself bespeaks her inclusion in a privileged class, since she must have enjoyed sufficient leisure time to have her hair fashionably arranged in such a complex style, and the resources to pay -or own- a hairdresser to do it. This impression of the subject's elevated social station is underscored by the quality of the sculpture itself, which was carved from a block of fine-grained, creamy white marble of the highest grade by a sculptor of superior skill, who was undoubtedly able to demand a handsome fee for his work. The physical remains of Roman culture demonstrate conclusively that family portraiture was popular among all classes of society, in large part because of its role in documenting genealogical ties (Kleiner and Matheson 1996, 12-13). Although women of imperial families often wielded considerable political power behind the scenes, their official standing was determined by their own marriages and those of their parents, siblings, and children. The identity of the woman portrayed here may never be known, yet it seems likely that she was the wife, sister, or daughter of a wealthy Roman, perhaps a ruler or an aristocrat. In fact, certain physiognomic features shared by this portrait and images on 4th-century coins have led scholars to identify the subject as Constantia, half-sister of Constantine the Great and wife of Licinius (Vermeule 1960, 9-1 0). Through the bonds of blood and matrimony, Constantia was related to both rulers of the empire, which ranked her at the apex of the Roman imperial court. Although the original location of this statue is unknown, it was likely placed either in a public area, where it could have been viewed by all who passed by, or in the private setting of a home, where it would have served a more limited audience. When portrait statues representing adults and children of the imperial family were erected in such public settings as baths, theatres, and tombs, the intent was to advertise and reinforce the dynastic bonds of the reigning elite in the minds of the populace. Within their homes, aristocratic Romans set up individual and group portraits of the living and the dead to document and promote personal genealogies, and also for purposes of private devotion (Kleiner and Matheson 1996, 11-13). In both ways, whether installed out-of-doors or in a domestic context, Roman portrait sculpture functioned as a powerful propagandistic tool for maintaining the status quo.

The predilection of Roman artists for reviving styles of the past –from both their own era and that of the Greeks– sometimes makes it difficult for art historians to determine when a particular sculpture was carved. Such is the case with this head, the date of which has long been a subject of controversy among specialists in the field of imperial portraiture. Because the sculpture exhibits features that are characteristic of different stylistic periods, dates ranging from the mid-2nd century to the end of the 4th century have been suggested (Vermeule 1960, pp. 8-10, Breckenridge in Weitzmann 1979, pp. 289-290, Harrison 1967, pp. 87-89, Davies in Kleiner and Matheson 1996, p. 173, no.128).

Publications: Vermeule 1960, pp. 6, 8-10, Milkovich 1961, p. 76, no. 34, Harrison 1967, Breckenridge 1968, pp. 247-248, fig. 131, Vermeule 1968, pp. 364-365, fig. 179, Von Sydow 1969, p. 152, Von Heintze 1971, pp. 78-83, Calza 1972, no. 181, pl. XCIV, pp. 331-332, Hanfmann 1975, p. 103, 187, no. 98, Comstock, Vermeule, Morgan et al. 1976, p. 110, no. 118, Breckenridge, in Weitzmann 1979, pp. 289-290, no. 268, Vermeule 1981, pp. 372-373, Vermeule 1994, pp. 73-74, no. 51, Davies, in Kleiner and Matheson 1996, p. 173, no. 128

K.M. – M.G.

465



465Portrait of a boy

Third quarter of the 4th century

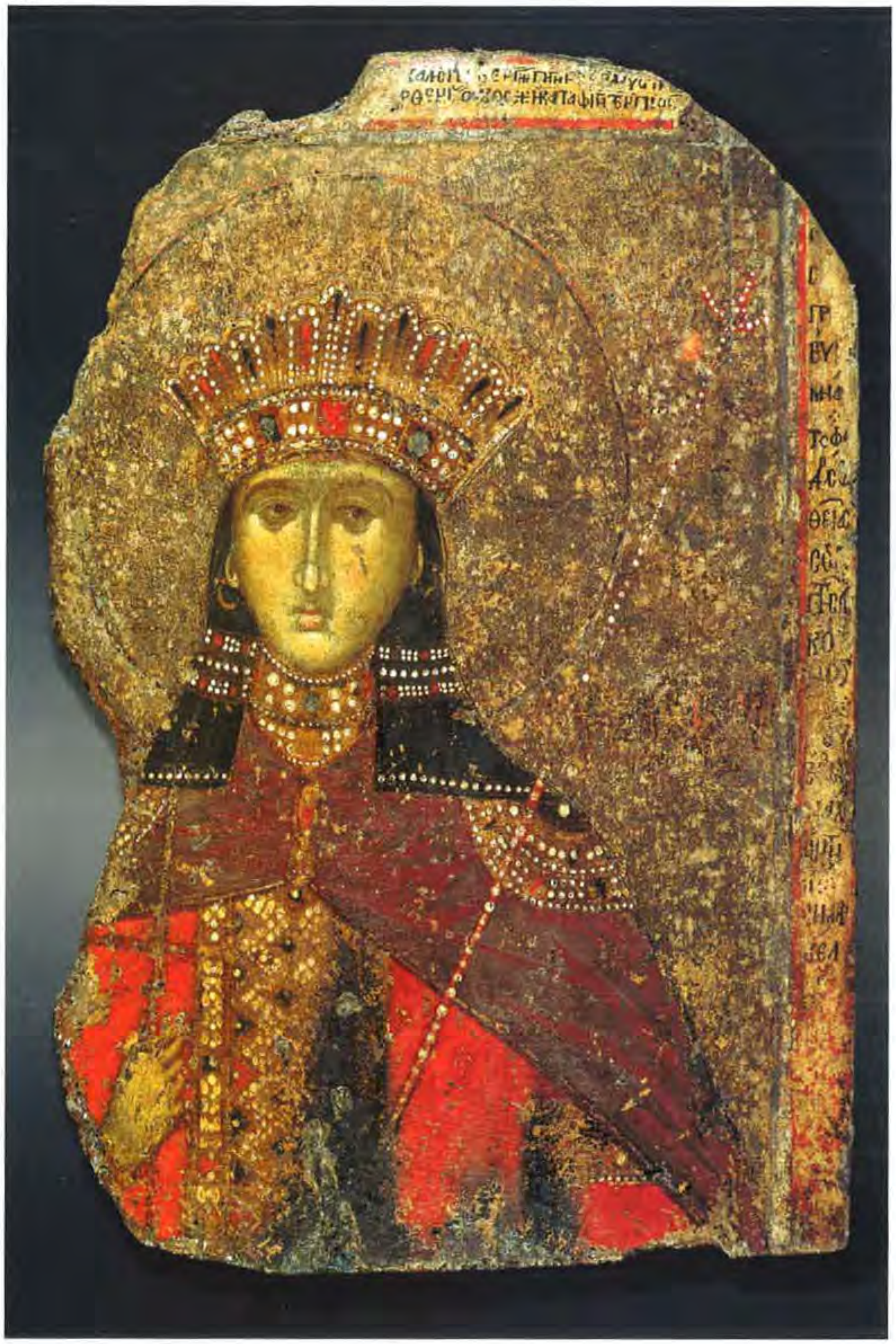
Height 26 cm., width 15 cm.

Provenance: Egypt, donation of the expatriate Greek living in Egypt Ioannis Dimitriou, 1880-1886

Athens, National Archaeological Museum, inv. no. AIΓ 1631

Tempera on linen with a thin coating of plaster, mended re-assembled at various points, surface slightly damaged. Frontal portrait of a prepubescent boy, the head bending slightly to his right, on a blue-grey ground. Band of the same colour along the lower part of the portrait. The facial features are well delineated. Large, almond-shaped eyes with pupil and iris in brown and black respectively. Long, narrow nose widening to a fleshy tip. Mouth typical of the portraits from Er-Rubayat: reddened, with a thin upper lip curving up at the ends in a slight smile, and the small fleshy lower lip pursed. The curly brownish-black hair frames the brow and is gathered behind in the characteristic 'lock of Horus' (ponytail) tied with a narrow ribbon. This coiffure, which is rooted in the Egyptian tradition and connected with the god Horus (Harpokrates to the Greeks) and with childhood, was common in Egypt in the Greco-Roman period, for both boys and girls. The lock (single or double, straight or ringleted, at the back or at the side) was cut off in the child's 13th or 14th year in a special ceremony known as the *mallokouria*. The boy wears a creamy-white *chiton* with blue-grey highlights and brownish-black *clavi*, while the folds are indicated with a few oblique brownish-yellow lines. Over his left shoulder is a creamy-white *himation*. At the base of his neck he wears amulets suspended from what is probably a leather thong: in the middle is the *phylakterion* (similar to cat. no. 733) a tubular gold amulet case, with a pendant on either side. The few such decorative items surviving around the necks of boys indicate that the pendants are gold busts of Isis and Sarapis. The

466



earlier identification of the pendants as lunulae should probably be rejected, for, being fertility symbols, these were meant for women. An especially popular ornament in Egypt in the Greco-Roman period, the *phylakterion* appeared during the Middle Kingdom (2134-1650 BC) and was worn mainly by boys, both in their everyday life and after their death. They were frequently engraved with a Greek apotropaic inscription for good health, and to relieve the wearer's pain and bring down his temperature. Alternatively, the inscription was a magical text, relating to posthumous beliefs and the purification of the wearer's soul, and was engraved on a thin gold sheet *lamella* which was folded and inserted in the case.

Publications: Parlasca 1980, p. 66, no. 671, pl. 158,3. Papastamos 1972, p. 526, fig. 10 (no text)

E.T.

466 Icon of a princess-saint

14th century
Height 75 cm., width 50 cm.
Provenance: Veria
Athens, Byzantine and Christian Museum
Front: St Irene (?)
Back: St Zosimas and St Mary of Egypt

Front: The saint is depicted on a gold ground frontally to the waist. She wears elaborate imperial attire, a red *chiton* with a long gemmed *loros* and a purple cloak decorated with *clavi* on the shoulders. She holds a gold cross in her right hand and a pearl-studded sceptre in her left. The heavy crown on top of her pearl-adorned head-covering is studded with precious stones. The saint may be identifiable as one of the princess-saints, such as Irene or Catherine, who are depicted in 14th century frescoes in Macedonia (Acheimastou-Potamianou 1998, p. 72. Baltoyianni 1998, p. 110). Much of the icon is ruined, resulting in loss of paint film and of parts of the inscriptions on the surviving sections of the frame. Back: St Mary of Egypt receiving Holy Communion from St Zosimas.

Publications: Papazotos 1995, p. 48. Acheimastou-Potamianou 1998, pp. 72-74. Baltoyianni 1998, pp. 110-111

K.-PH.K.

467 Glazed bowl with a representation of a lady

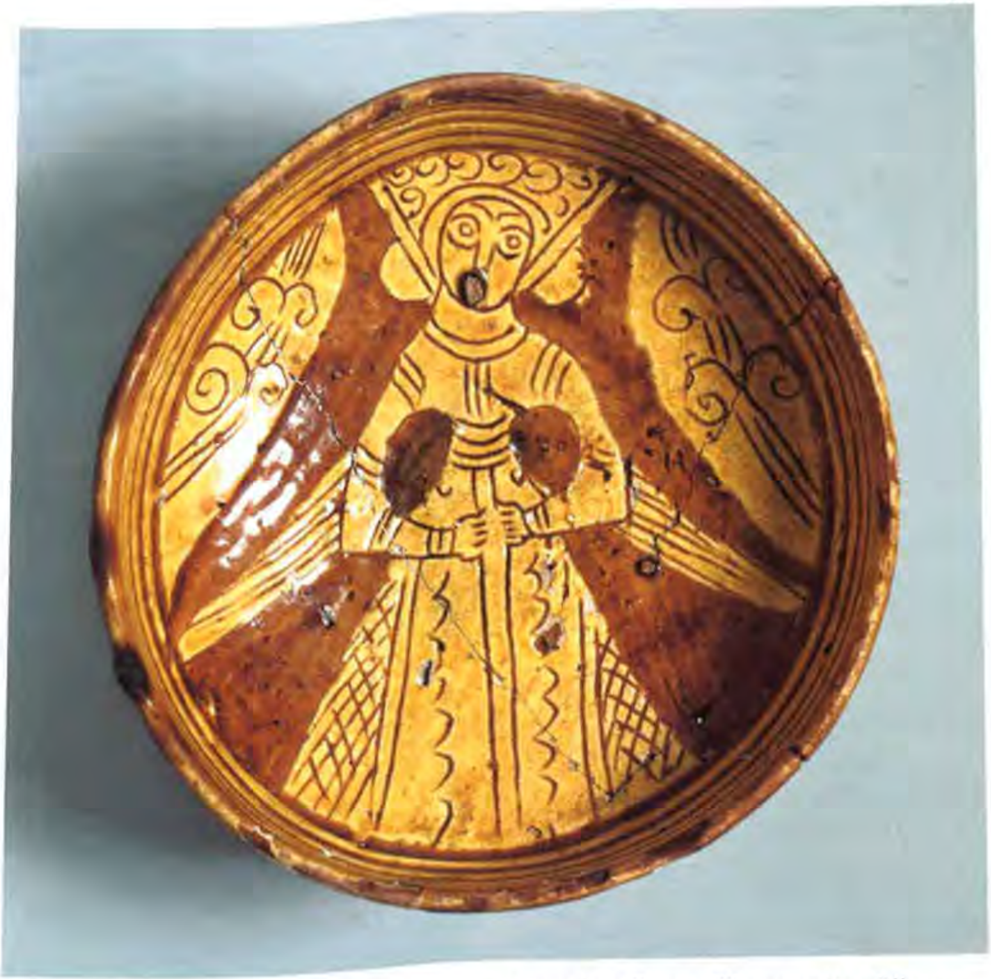
13th century

Height 7.2 cm., diameter of rim 11.6 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. Δ. 2272

467



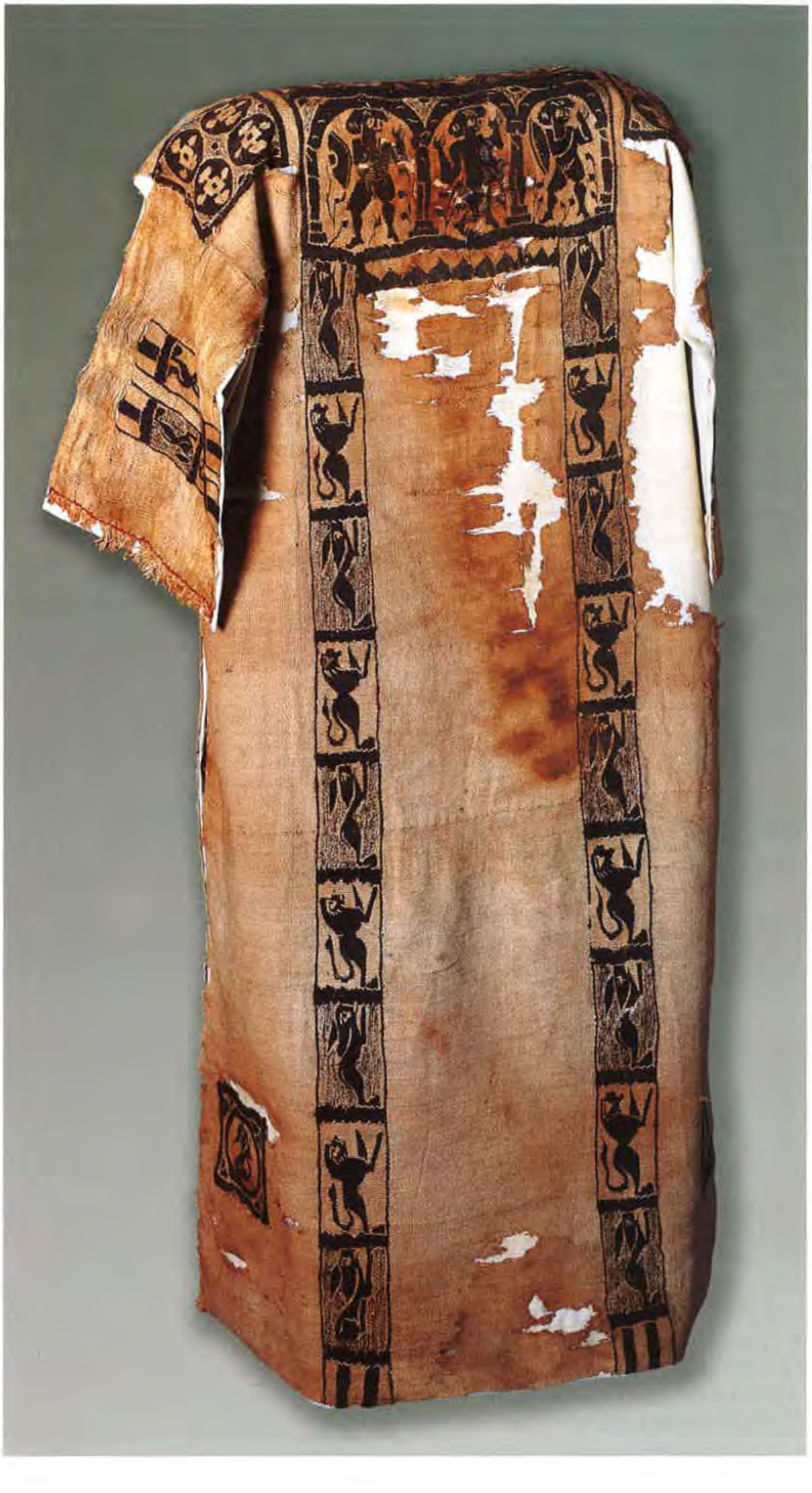
Dark reddish fabric. Virtually intact bowl re-assembled from 5 pieces and restored at the base. High bell-shaped base with a flat projecting resting surface. Upright rim. White slip and yellow glaze cover the outer surface of the body and part of the foot. Remnants of brown glaze on the foot. Sgraffiti lines, two parallel to the rim, others vertical, supplement the decoration on the outer surface of the vessel. Inside, in the well, a frontal female figure executed in *champlevé* on the white layer of the slip against the brown ground of the clay. Yellowish glaze cover the surface. The outline of the body and the details of the face and clothing are rendered with the same fine point. The figure is surrounded by five incised concentric circles inside the rim. This is a particularly interesting representation in that it provides valuable information about secular dress in Byzantium, and more specifically about the sartorial habits of Byzantine women. The figure in question has her hands clasped in front of her abdomen and wears a long garment with a full skirt girt tightly at the waist with a wide belt. Long narrow sleeves decorated with groups of lines cover the arms to the wrist. They are covered by topsleeves which hang down from the elbows. Three pairs of lines form two vertical bands on the front of the skirt, which is covered with a lattice of lozenges. The bands are decorated with undulating vertical lines. The layers of clothing which characterise aristocratic attire are rather cursorily rendered. The Byzantine lady wears the customary long overgarment, with the wide trailing sleeves that were especially popular in the West. The overgarment fits closely at the waist and opens vertically down the front. From the waist downwards, the opening is edged with broad appliqué work. The close-fitting sleeves and the bib visible beneath the upper garments may belong to the *kamisio* or tunic, which was worn by men and women alike underneath the overgarment (Koukoules 1951, pp. 5-59, and Bitha 2000, pp. 429-448). In accordance with the custom of the time, our Byzantine lady has her hair covered as a sign of propriety and decorum. She wears a bonnet or kerchief decorated with bands, one parallel with her forehead and two oblique. Two bunches of hair appear beneath the bonnet, framing the face with its finely delineated features and large eyes. To the right and left of the figure are two elliptical decorative features, resembling curtains, with incised scrolls.

The marks left by the tripod stilt which supported the vessel in the kiln when it was fired are discernible at the bottom of the well. Similarities in details of the clothing and also in the clay, slip, and glaze make it possible to connect this bowl with a fragment of an open vessel in the Benaki Museum, which preserves part of a woman's body and dates to the Palaiologan period (Papanikola-Bakirtzi, Mavrikiou, Bakirtzis 1999, p. 127, no. 258).

Publication: Brouskari 1988, p. 512, no. 12, fig. 11.19

N.S.

468



GARMENTS, BELTS, FIBULAE, BUCKLES, BUTTONS AND PINS

468Sleeved linen *chiton*

3rd-4th century

Length 193 cm., width 111 cm.

Provenance: Egypt

Thessaloniki, Museum of Byzantine Culture (on long-term loan from the Benaki Museum), inv. no. ΣΔ 1/21

The garment consists of a single piece of fabric folded over and sewn at the sides. Fabric of this type was woven widthways as regards the final garment, starting with one of the sleeves (in this case, the arrangement of the decoration suggests that it was probably the right sleeve), continuing with the much wider body, which sometimes required additional warp threads, and finishing with the end of the other sleeve.
This technique produced a cruciform piece of fabric with a slit where the arms intersected, which served as a neck opening.
This short *chiton* is undyed, like most linen, and simple and asymmetrical in shape. It is decorated with a variety of tapestry motifs done in brown weft threads (which may originally have been red). The arrangement of the decoration of *chitons* of this type may initially have been dictated by practical considerations, because it is concentrated at points which suffered the greatest strain and friction. The neck opening is bordered both front and back by a rectangular panel, in which are depicted three standing male figures, each one under a little arch. The middle figure does not survive in its entirety, while the two outer ones are identical to it except that they hold a shield in their right hand. From the chest to the knee, continuing from the panel, are two vertical strips (*clavi*), which consist of rectangular panels with alternate representations of a lion and a hare. The creatures are represented in full stride, giving the impression of a hunt. The *clavi* terminate at the edge of the *chiton* in three bands.
At knee-level there are two square panels each containing a hare in a medallion. Two square panels on the shoulders consist of four circles, each with a cruciform ornament in the centre. Midway along the sleeves is a strip flanked by three-band panels between which are two panels with confronted lion and hare, hare and lion respectively.

Publication: unpublished

A.A.

469Gilded copper-alloy fibula

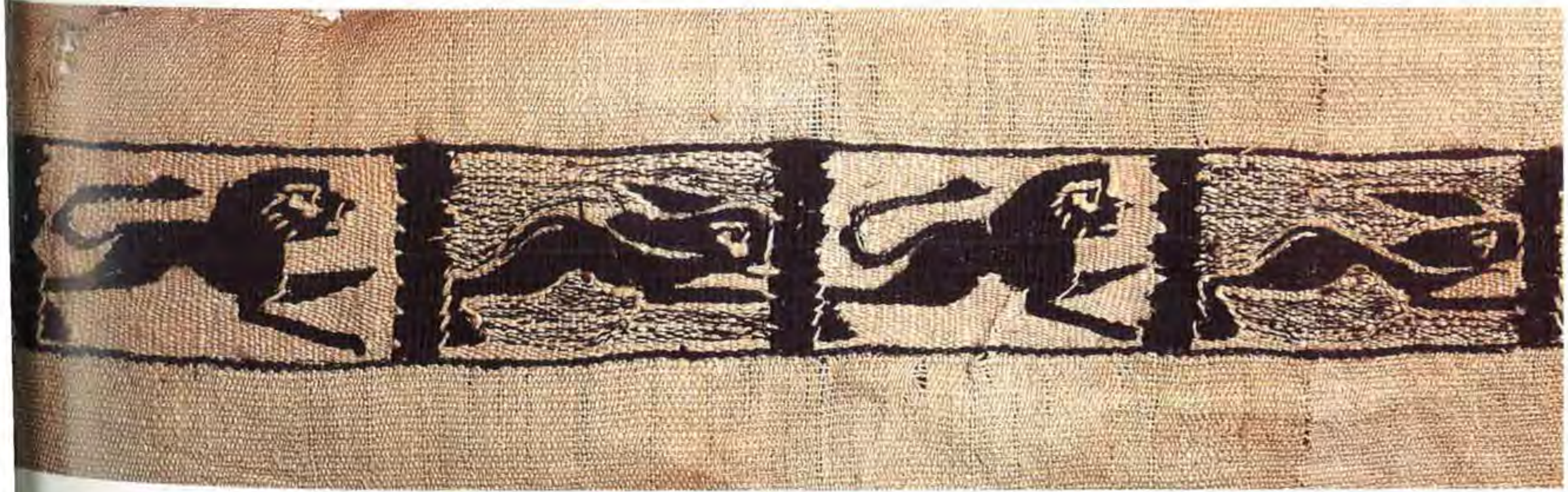
4th century

Length 8.9 cm., width 5.3 cm., weight 35.95 gr.

Provenance: Thessaloniki, excavation on the site of the old Lyssiatreion

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 214/63a

Shaped like a Latin cross, the crossbar almost square in section and with onion-shaped terminals. The top of the vertical bar, which scarcely projects above the horizontal one, has an identical terminal. The vertical member bows outward from the middle of the crossbar, forming an arch and then a



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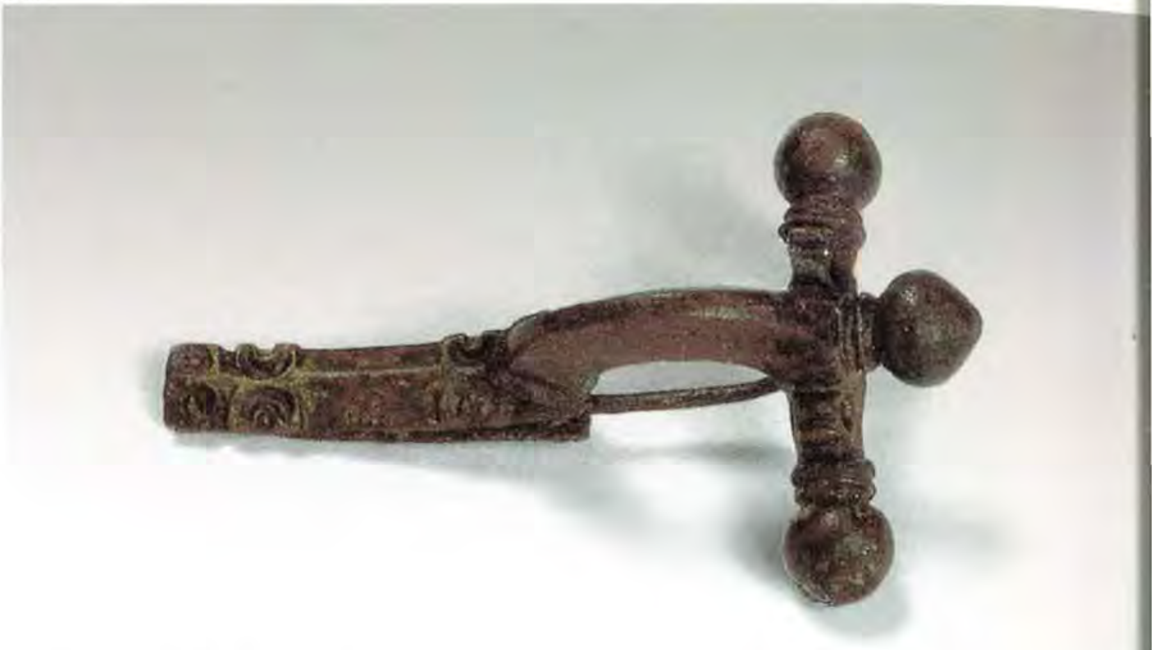
straight, flat, hollow catchplate, into which the pin slots, the other end of the pin being attached to the middle of the crossbar. The arched section of the fibula is decorated with dense relief hatching in a chevron pattern, and the catchplate section with six double relief circles in pairs at either end. The fibula bears traces of gilding.

Publications: unpublished

E.PE.

470



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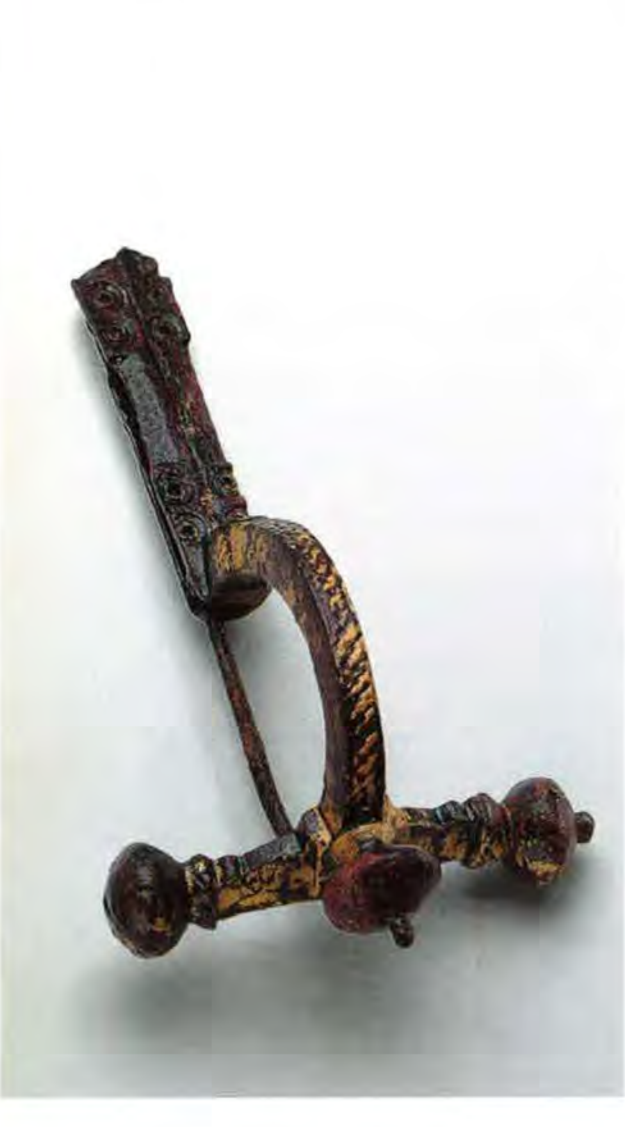


470 Copper-alloy fibula

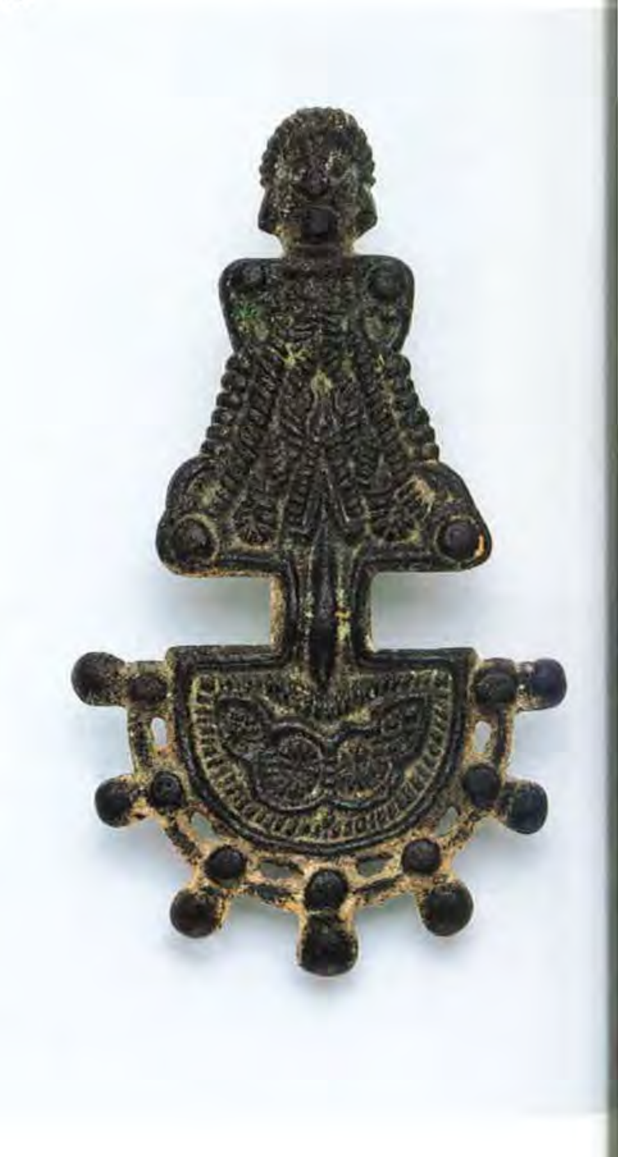
Second quarter of the 4th century
Height 2.42 cm., length 7.04 cm., width 4.43 cm.
Provenance: Thessaloniki, west cemetery
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 228/7

Shaped like a Latin cross, the crossbar straight and the vertical member falciform. The pin is attached to the crossbar and slots into the straight part of the vertical member. Small spherical finial knobs adorn the extremities of the crossbar and the junction of the bow and the crossbar. The ends of the vertical member are decorated with impressed circles and crescent motifs. An exclusively male clothing accessory, this type of fibula was very common in the 4th and 5th centuries, originally used by soldiers and later by high-ranking officials to secure their cloak at the shoulder.

Publication: Nalpandis 1997, p. 26

D.N.

471



471 Copper-alloy fibula

7th century

Height 9 cm., width 5 cm.

Provenance: from a tomb in cemetery basilica W at N. Anchialos

Athens, Byzantine and Christian Museum, inv. no. T 1591 - BM 2538

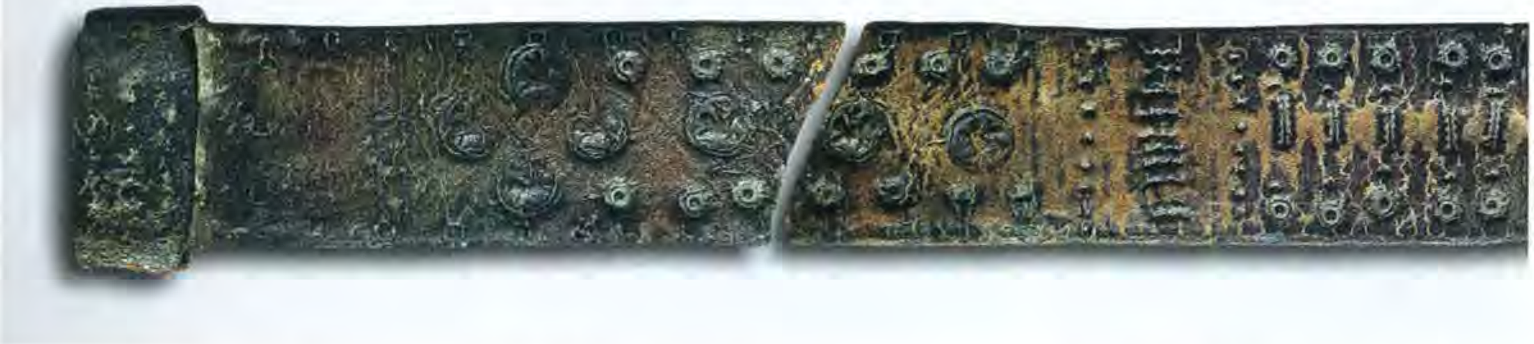
Anthropomorphic fibula with a relief rope ornament. The ovoid head has slanting brows, a triangular forehead, and hair down to the nake. The semicircular disc of the base has floral ornaments in medallions surrounded by a rope ornament.

The openwork circumference of the disc is decorated with spherical protrusions positioned radially. There are similar anthropomorphic fibulae in the Sparta Archaeological Museum (Werner 1950, p. 151, pl. 27.4) and the National Museum in Belgrade (*Serbia* 1983, pp. 114, 159-160, no. 94). Pins with the same shape but with an animal head have been found on the shores of the Black Sea in southern Russia (*Mar Nero* 1995, pp. 190, 198, nos. 68, 93, 94), in Serbia (*Serbia* 1983, pp. 109, 159, no. 91), in Italy (Baldini-Lipolis 1999, pp. 156, 163, nos. IV.2.1-2), and in northern France (Caillet 1985, pp. 175, 176, nos. 96, 97). The pin has been regarded as a barbarian ('Slavonic') product of a northern Balkan workshop (Pallas 1955, pp. 97ff.); but the quality of the workmanship and the features of the figure point to a workshop in Thessaloniki or Constantinople, which exported metal artefacts and jewellery to the Danubian countries and to regions ranging from the Ukraine to the Baltic from the 6th century onwards (Pallas 1955, pp. 101-102).

Publications: Sotiriou 1935, pp. 62-64, fig. 13. Werner 1950, pp. 150ff., fig. 1. Pallas 1955, pp. 97-102, pl. 4, fig. 1. *6000 χρόνια* 1997, p. 205, no. 235

G.KA.

472



472 Leather girdle

6th-7th century

Total length 98.9 cm., max. width 5 cm., width of belt 4.3 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 13933

The girdle is in four pieces. At some point when it was still in use, it split and was repaired with an extra piece of leather, which was sewn on to the back. The embossed decoration includes spirals, concentric circles, and simple geometrical motifs interspersed with medallions enclosing a frontal archangel and a holy rider.

These latter motifs in medallions adorn a variety of objects of this period, giving them apotropaic powers. They are consistently seen on amulets (Vikan 1984, pp. 79-81. *Art and Holy Powers* 1989, pp. 25-28, nos. 84, 88. Vikan 1991-1992, pp. 33-51), but also on the metal strips from the casing of a small box, probably for liturgical use, which are in the Aman Archaeological Museum (Piccirillo 2000, pp. 191-199, figs. 1-4). This type of simple embossed leather girdle was in use for many centuries, as is attested by a similar Middle Byzantine example with the same decorative technique but a different repertory of themes, which was found in a monastic environment of the late 12th-early 13th century (*Glory of Byzantium* 1997, pp. 305-306, no. 208).

Publications: unpublished

A.DR.

473 Copper-alloy belt buckle

3rd-4th century
Length 4.3 cm., width 2.9 cm.
Provenance: Thessaloniki, west cemetery
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 228/46

A semicircular tubular rim with a tongue, passed through a folded sheet of metal, which was tacked to one end of the belt.

Publications: unpublished

D.N.

474 Pair of copper-alloy belt buckles

7th century
Length 4.6 cm., width 3.2 cm.
Provenance: Egypt (?)
Athens, Benaki Museum, inv. no. 11489

A pair of horseshoe-shaped copper-alloy buckles. On the plate of each (length 3 cm., width 2.3 cm.) two tendrils terminating in confronted half-palmettes frame a vineshoot, which curves lancet-like in the centre and terminates in stylised leaves at the base of the buckle (length 2.3 cm.) on either side of the hole for the tongue (length up to 3 cm.). On the back of each plate, two perforated lugs originally helped to secure the belt.

Belt buckles of similar size and with the same stylised foliate decoration are kept in a number of collections and museums in Europe and America; but there are no available results of technical analyses for the type of the alloy and the provenance of the bronze from which they were made, to assist identification of the alloy or the workshops which manufactured the buckles. However, the majority of those which have been found in excavations offer a context for a dating in the late 6th or the first half of the 7th century. The buckles in question belong to the group known as the 'palmette' (Csallány 1954, pp. 326-330, 343-344) or 'Syracuse' type (Werner 1955, pp. 36-37, fig. 2, 1, and pp. 45-47, cat. 2. Riemer 1995, pp. 778-781, 793-794, nos. 1-5, and pp. 798-801, fig. 30. Gürçay Damm 2000, p. 114, fig. 10.14). Their manufacture has been ascribed to a Constantinople workshop (Pani Ermini, Marinone 1981, p. 99) or, more plausibly, to different workshops scattered throughout the empire which were influenced by the repertory of jewellery made of precious metals (Baldini-Lipolis 1999, pp. 220,

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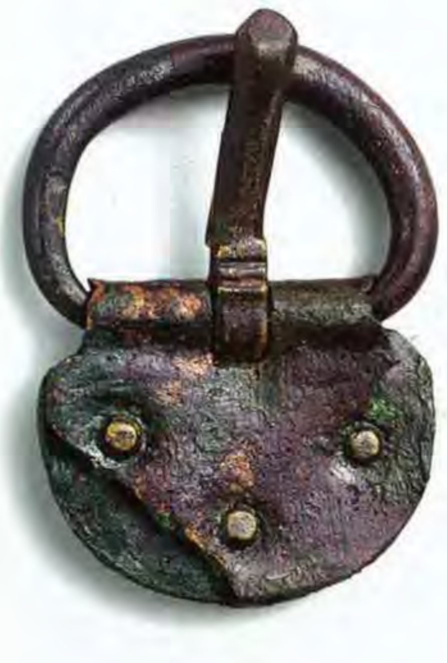

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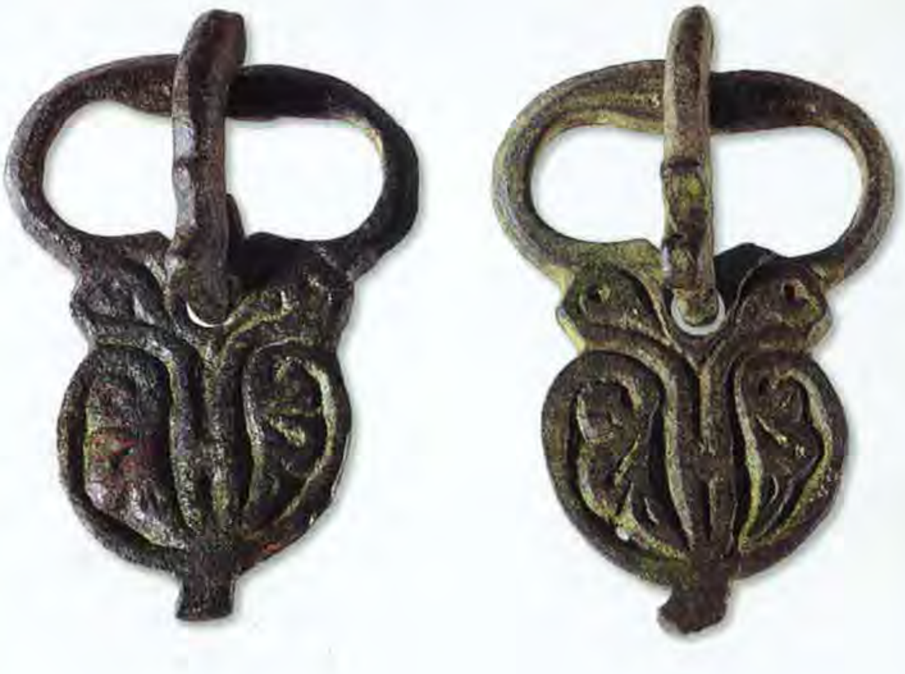
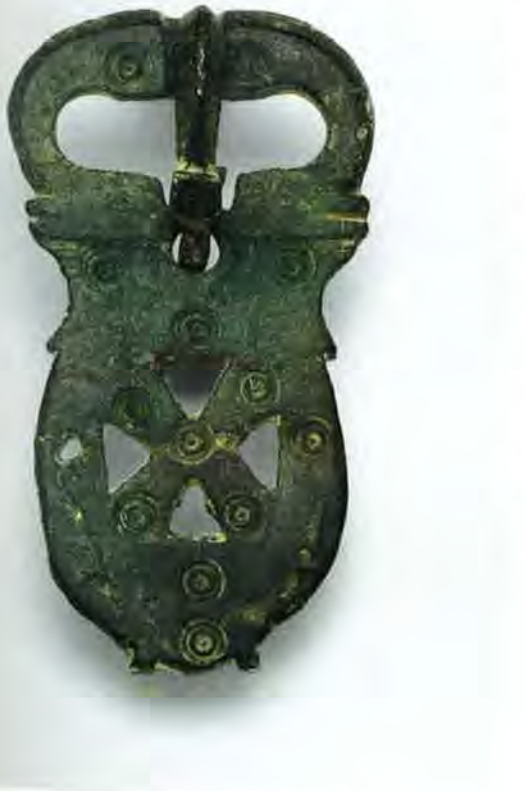


226, nos. 4-10). To the list of buckles of this type (a type, let it be noted, which shows several variations) may be added recently published examples from the Crimea (*Herson* 1991, p. 71, no. 67), Oslo (*Byzantium* 1996, pp. 100-101, no. 79), Paris (Bénazeth 1992, p. 209, no. AF 1136), and Munich (*Rom und Byzanz* 1998, p. 187, no. 257); other unpublished examples can be seen in the Byzantine Museum in Athens (nos. 2309, 2310) and in the Menil Collection in Houston (nos. 448, 450).

Publications: Csallány 1943, p. 16, no. 11, pl. 11, and 11a. Csallány 1954, p. 348, no. 7, pl. III. Werner 1955, p. 45, cat. 2, no. 3. Delivorrias-Fotopoulos 1997, p. 208, fig. 355

I.D.V.

475



475Copper-alloy belt buckle

6th century

Height 6.2 cm., width 3.3 cm.

Provenance: unknown, donation by N. Karageorgos

Athens, Byzantine and Christian Museum, inv. no. T 2313 - BM 4108

Horseshoe-shaped belt buckle, with a tongue and an integral oval rim. The plate is decorated with an openwork design in the form of a Greek cross. The surface is enlivened with impressed circles with dots in the centre, and there are two small projections at one end of the plate. This buckle has an uncommon shape, though the decorative motifs are frequently seen in works of the Early Byzantine period (*Art and Holy Powers* 1989, pp. 5-7). Werner has classified buckles with a similar shape in a group which he has conventionally named the *tipo 'Siracusa'*. Examples of this type have been found not only on Sicily, but also on Sardinia and in Cyprus, Syria, Greece, and Italy (Baldini-Lipolis 1999, p. 220). A buckle of the same shape and dimensions with cruciform openwork decoration has been found in an excavation at Palmyra in modern Syria and dated to the 6th or 7th century (Baldini-Lipolis 1999, p. 226, no. VIII.3.3). All the features, apart from the shape, occur in a buckle in the Princeton Art Museum (Ćurčić 1986, p. 95, no. 97) and a buckle in the Dumbarton Oaks Collection, which comes from Syria and dates to the 6th century (Ross 1965, pp. 40-41, no. 40, pl. XXXIII). The little projections and the decorative designs are seen on a buckle from Antinoe in Egypt, now in the Louvre, also dating to the 6th century (Bénazeth 1992, p. 208).

Publication: *6000 χρόνια* 1997, p. 186, no. 206

G.KA.

476Copper-alloy belt buckle

6th century

Length 6.5 cm.

Provenance: unknown

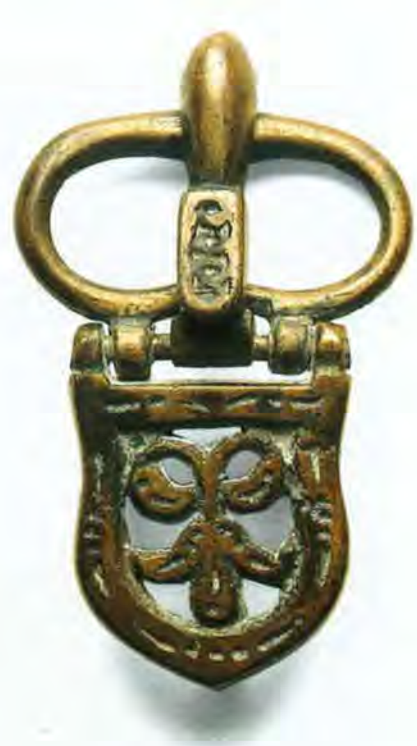
P. Kalligas Collection, inv. no. 46

Intact. Elliptical rim round in section with the coupling affixed to the base, inscribed tongue, and horseshoe-shaped openwork pointed plate. Decorated with an inverted three-leaved palmette and two stems twining in opposite directions.

Publication: Pallas 1955, pp. 350-358, fig. 1, p. 348, pl. 65.3

CH.KOU.

476



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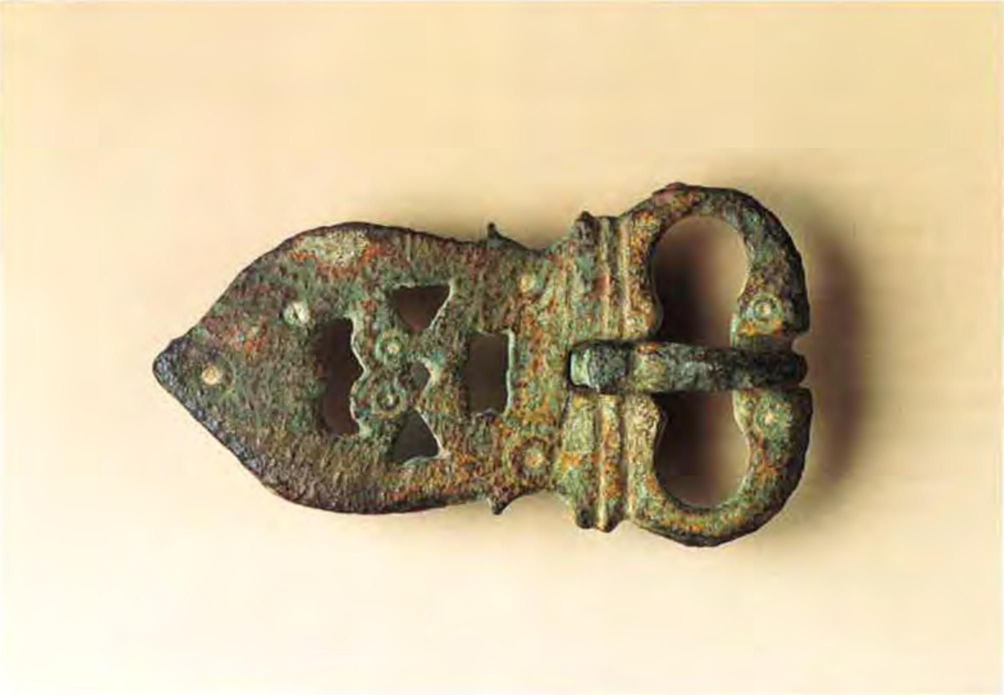


477 Copper-alloy belt buckle

6th century

Length 6 cm., width 3.5 cm.

Provenance: unknown

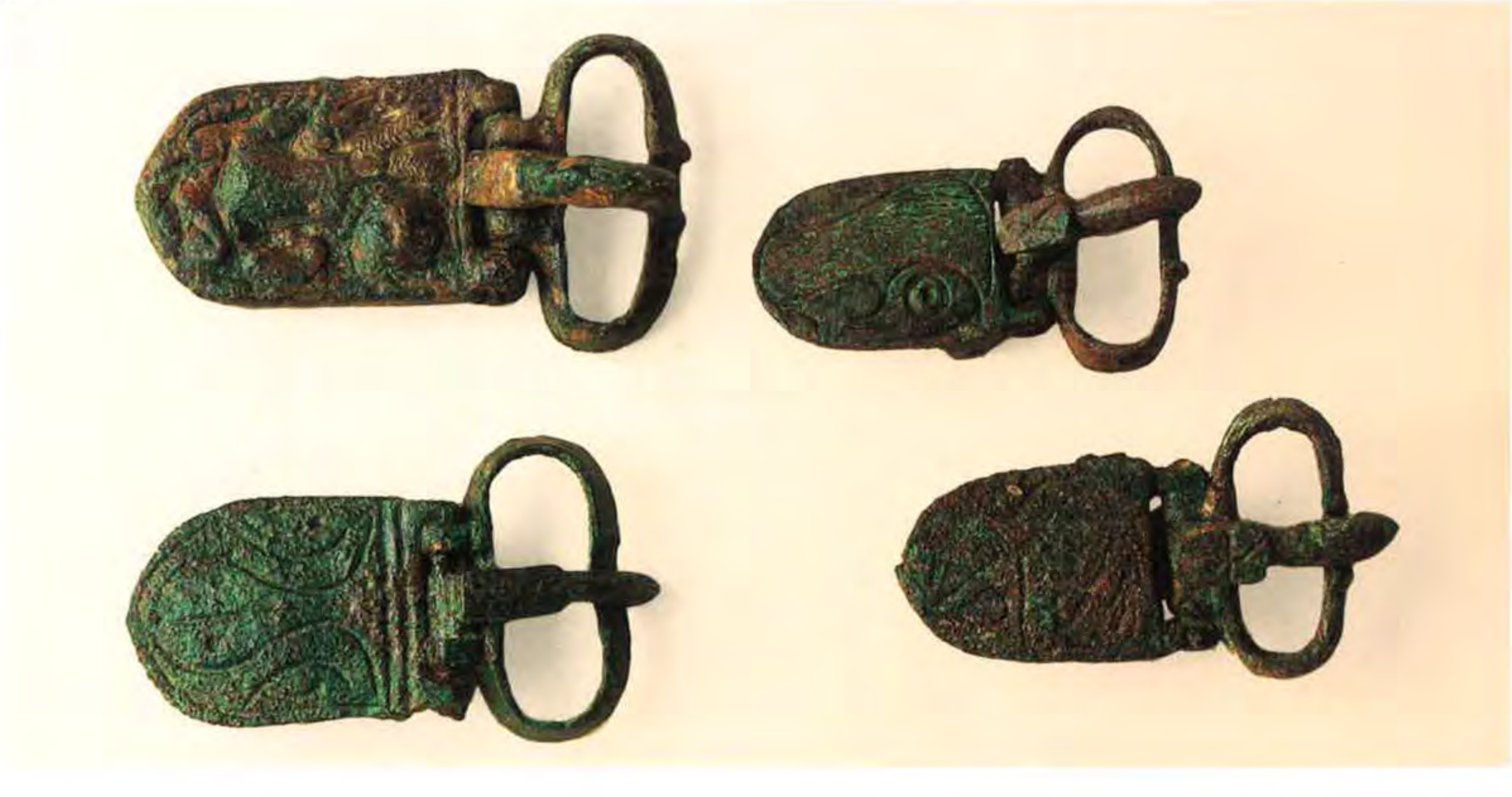
D. Doukas Collection, inv. no. 84

Intact belt buckle with horseshoe-shaped openwork plate decorated with impressed circles. Two parallel longitudinal engraved lines at the junction of the plate and the integral elliptical rim. This is an unusual type of buckle; there is a similar one in the Byzantine Museum (*6000 χρόνια* 1997, p. 186, no. 206).

Publications: unpublished

CH.KOU.

478



478 Four copper-alloy belt buckles

6th-7th century

Length 5.6-6.7 cm., width 3.3-3.9 cm.

Provenance: from a tomb in the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

The oval rim and the tongue of each buckle are attached to the linguiform plate by means of a cylindrical component. Two buckles have a bird engraved on the plate and a cruciform design on the tongue; a third has a lyre-shaped design; while the fourth is decorated with a lion executed in relief. At the back each has three holes by which they were attached to the belt. According to the excavator, N. Drandakis, the buckles date to the 5th to 6th century; but a large number of identical buckles, found in Italia, Sardinia, Sicily, Apulia, and Greece, as also variants of the type from Syria, have been dated to the 6th to 7th century (Baldini-Lippolis 1999, pp. 221-222). They are usually made of bronze, though some are of gold (*Age of Spirituality* 1979, pp. 325-326, nos. 302, 303). These buckles have mainly geometrical and zoomorphic or vegetal decoration, and more rarely they are ornamented with divine figures (Baldini-Lippolis 1999, p. 228, nos. 16, 17). They frequently have cruciform monograms engraved on the tongue (Ross 1965, p. 8, no. 5).

Publications: Drandakis 1980, p. 256, no. 13α. Drandakis 1981, p. 251, no. 11β. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, p. 55, nos. 63, 64. *6000 χρόνια* 1997, p. 184, nos. 201, 202

S.G.

479 Gold belt buckle

7th century

Length 7.4 cm.

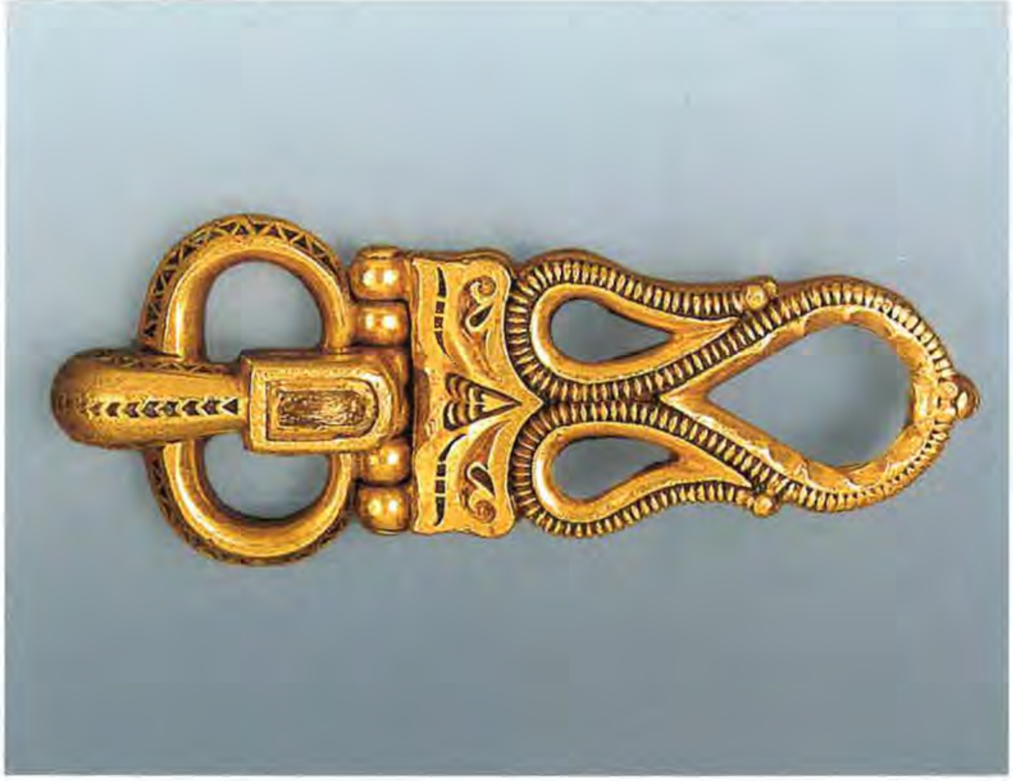
Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

The buckle consists of an elliptical rim and a lyre-shaped plate, connected by a narrow metal collar with hammered decoration and a row of six little spheres. At the base of the thick, arched tongue is an ouch for an inlaid stone, now lost. The buckle is decorated with openwork geometrical designs on the rim and the collar, while the band which forms the lyre-shaped plate has a rope ornament. It is interesting to note that the openwork designs were executed with a special puncheon, using the same technique as today (Yeroulanou 1999, p. 58, fig. 76). There are buckles of the same type, which seems to have been widespread throughout the Byzantine empire in the late 6th and the 7th century, in the Metropolitan Museum of New York (Reynolds Brown 1979, p. 326, no. 304) and in the Virgina Museum of Fine Arts (*Art and Holy Powers* 1989, p. 171, no. 96). It is believed to be the product of a Constantinople workshop (*6000 χρόνια* 1997, p. 204, no. 232).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 324, no. 392. *6000 χρόνια* 1997, p. 204, no. 232. Yeroulanou 1999, p. 58, fig. 76. Baldini-Lipolis 1999, pp. 222, 229, 4d, 1

E.ME.



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480 Six copper-alloy belt buckles

7th century

Length 6.5 cm., width 3.4 cm.

Provenance: from a tomb in the Early Christian basilica at Tigani in Mani

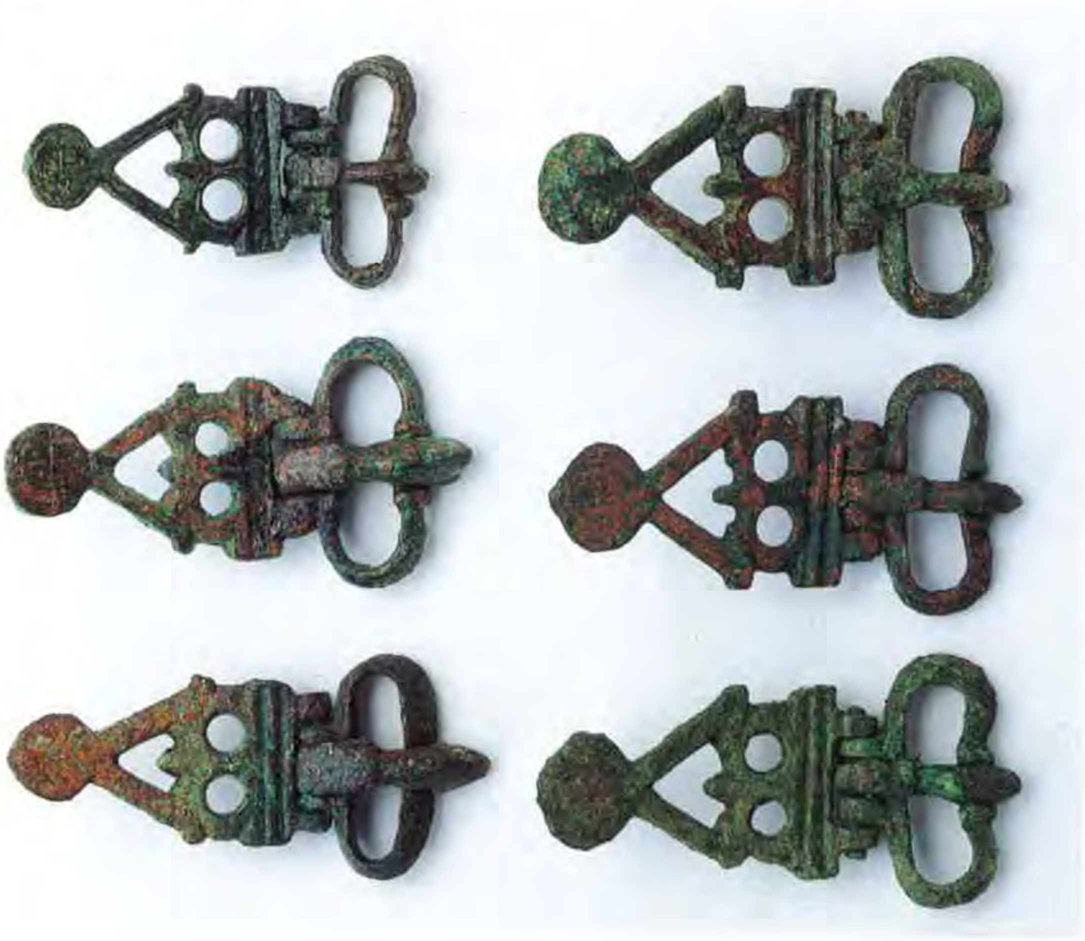
Athens, Byzantine and Christian Museum

Triangular buckles with openwork geometrical decoration. The discoid terminals are decorated with various engraved motifs: a chevron pattern in two cases, a cross in two cases, and an unidentifiable pattern in the other two. One of the buckles has an unidentifiable engraved ornament on the tongue. The excavator, N. Drandakis, has dated them to the 5th to 6th century; but this type of buckle, known as the 'Corinthian' type (Werner 1955, p. 38), was very common in the 7th century and is found in Greece, Cyprus, Syria, south-eastern Italy, and on Sicily and Sardinia (Baldini-Lippolis 1999, pp. 231-232, no. 4e, with bibliography).

Publications: Drandakis 1981, pp. 250-251, no. 11a. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, p. 55, no. 62. *6000 χρόνια* 1997, p. 186, no. 205

S.G.

480



481 Copper-alloy belt buckles

8th-9th century

a) Length 4.6 cm., width 3.5 cm.
b) Length 4.4 cm., width 2.5 cm.

Provenance: unknown

P. Kalligas Collection, inv. nos. 47, 48

Buckles with a triangular openwork plate terminating at one end in a disc engraved with the monogram *ΓΕΩΡΓΙΟΥ* and *ΠΕΤΡΟΥ* respectively. They belong to the widespread group of triangular buckles known as the 'Corinthian' type. Examples have been found on the Greek mainland and the Aegean islands, and also in areas around the Black Sea, and they date to the 8th and 9th centuries (Avramea 1997, pp. 86-100, pl. I-IV. Poulou-Papadimitriou 1995, p. 1125, pl. 10. Bortoli-Kazanski 1987, pp. 460-464, pl. 8,9 (with earlier bibliography).

Publication: Pallas 1954, pp. 347-358, pl. 65,2

CH.KOU.

482 Copper-alloy belt buckle

6th-9th century

Total length 6.3 cm., plate length 4.2 cm., width 3.2 cm., thickness 0.1 cm.

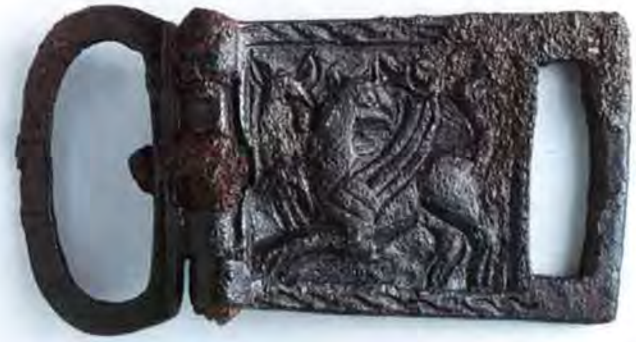
Provenance: Servia, Kosani, Basilica of the Catechumens

11th Ephorate of Byzantine Antiquities, inv. no. ΒΣ/Μ 118/97

Buckle of the rectangular type (Pallas 1955, p. 357, n. 1). Preserves the oval rim without the tongue, which would have been triangular in section. On the plate there is relief decoration with engraved details: a griffin, a mythical beast, passant reguardant, its tail raised, within a band-like border undé. The griffin, which belongs to the thematic repertory of Greco-Roman antiquity, is connected with oriental traditions, in which it serves an apotropaic purpose and is found mainly in the decoration of fabrics and works of minor art in the Byzantine period (*6000 χρόνια* 1997, p. 232, no. 284). Animals, usually lions, are a favourite motif on rectangular Christian buckles (Davidson 1952, pp. 268, 273, nos. 2213-2215, 2220, pl. 115). Similar motifs have been found in the basilica at Paliokklisi in the Vonitsa forest (Mastrokostas 1971, pp. 185-188, figs. 4, 5), in an Early Byzantine cemetery on Sicily (Orsi 1912, p. 202, fig. 22), and in the Early Christian east cemetery (Τ5Γ) at Philippi (Pennas 1973-1974, p. 844, pl. 634δ).

Publications: unpublished

A.TSI.



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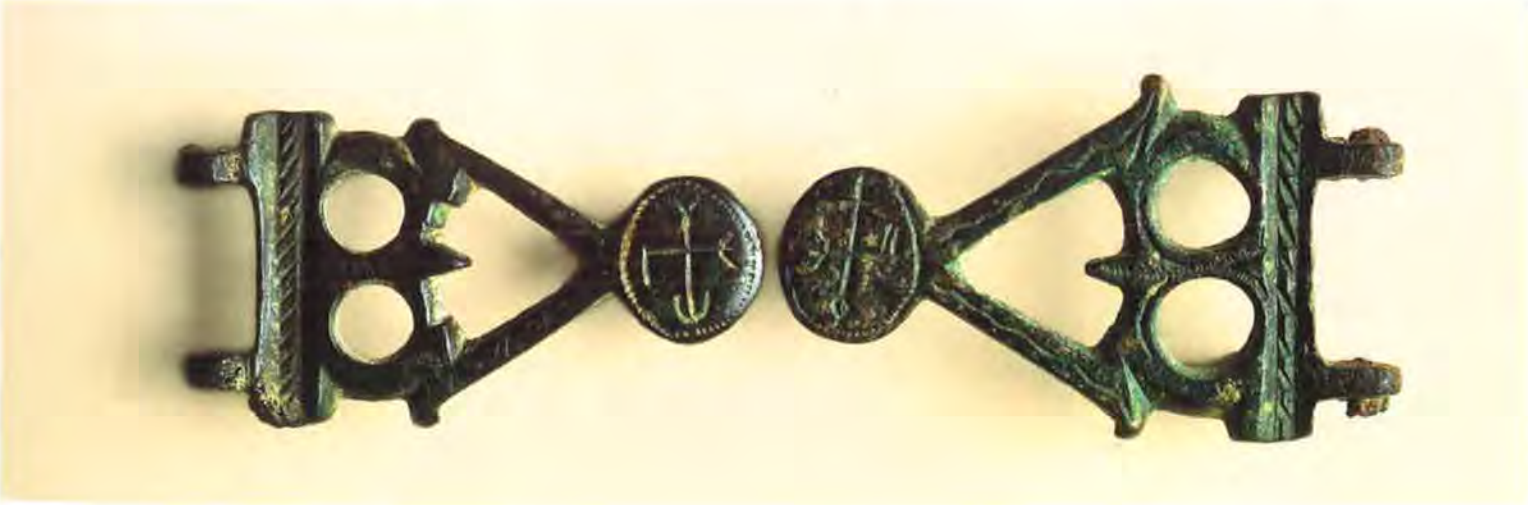

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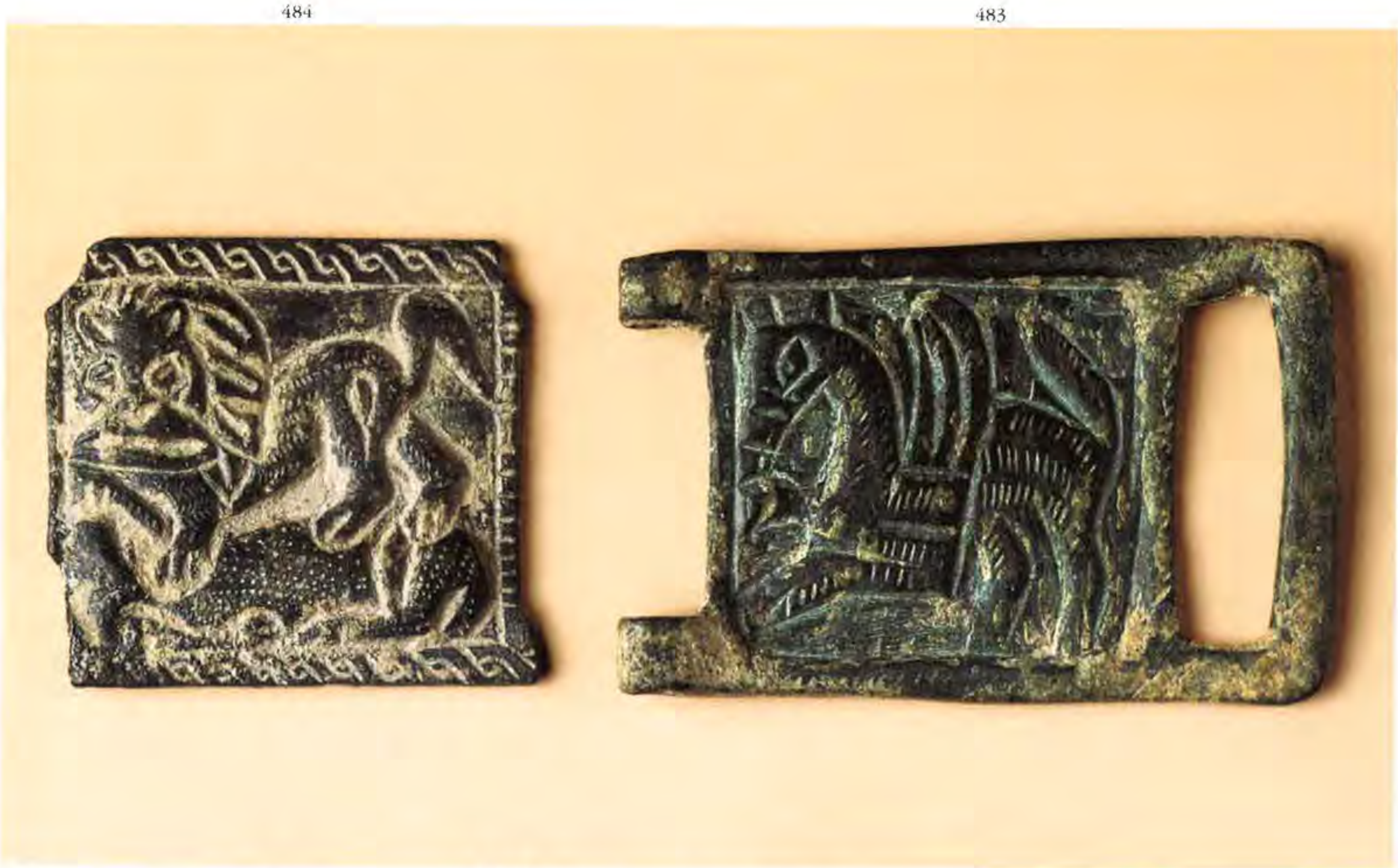


483 Copper-alloy belt buckle

7th-8th century
Length 4.5 cm., width 3 cm.
Provenance: unknown
D. Doukas Collection, inv. no. 76

Intact belt buckle with a square plate and integral rim. Decorated with a highly stylised relief representation of a winged horse (Pegasos). Belongs to the same group as no. 484 below. There are belt buckles with the same iconographical motif in a private collection in Bavaria (*Rom und Byzanz* 1998, p. 234, no. 360) and in the Sofia Museum, from the Varna area (*Trésors d'art médiéval bulgare* 1988, no. 49).

Publications: unpublished

CH.KOU.

484 Copper-alloy belt buckle

7th-8th century
Length 3 cm., width 2.8 cm.
Provenance: unknown
D. Doukas Collection, inv. no. 75

Only the square plate survives, decorated with a repoussé representation of a lion bringing down a bull. Impressed dots mark the hide of both beasts, while the lion's mane and facial features are rendered with deeply engraved lines. The representation is highly stylised. The border of the buckle, which is damaged in places, is decorated with a guilloche along the top and bottom and horizontal hatching at the sides. Buckles of this type have been found at Corinth (Davidson 1952, pp. 268-269, nos. 2213, 2215, p. 273, pl. 115, p. 134, no. 931, pl. 68), at Varna (now in the Sofia Museum: *Trésors d'art médiéval bulgare* 1988, no. 50), and south of the Caspian Sea (Bortoli-Kazanski 1987, p. 460, no. 35, pl. 8). There are also examples of unknown provenance in private collections in Bavaria (*Rom und Byzanz* 1998, p. 234, nos. 360, 361).

Publications: unpublished

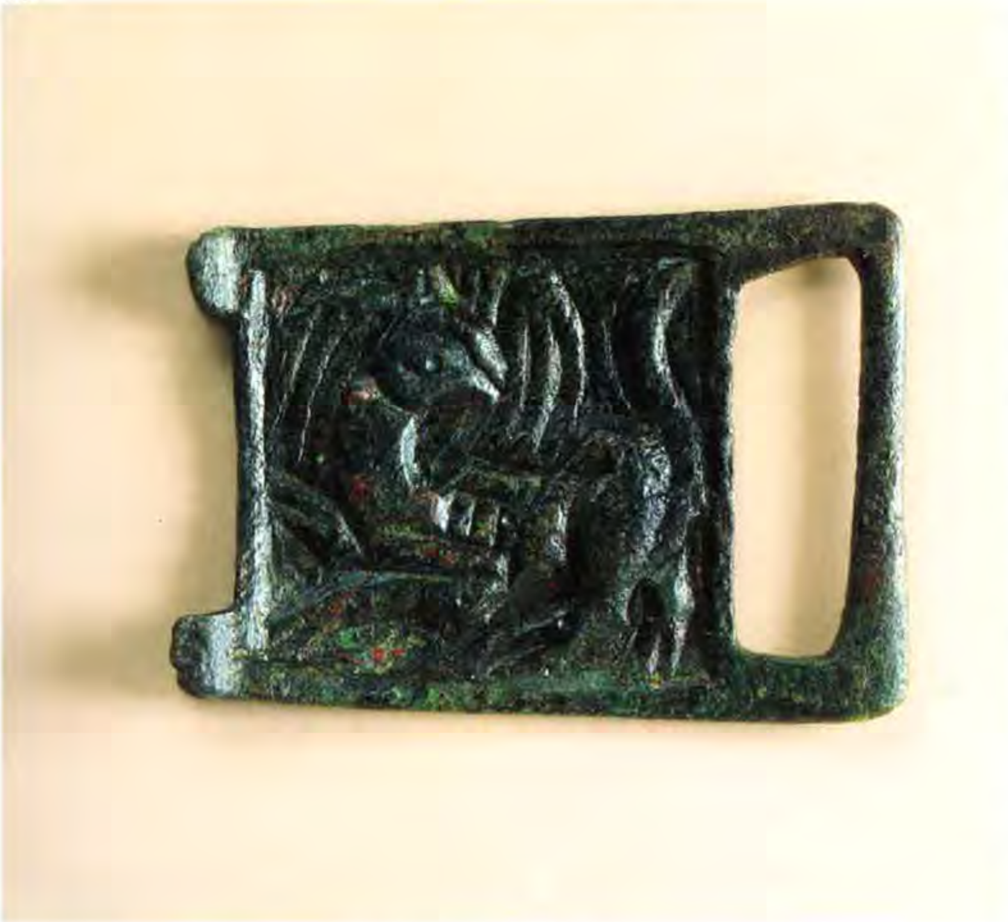
CH.KOU.

485 Copper-alloy belt buckle

7th century
Length 4.4 cm., width 3.1 cm.
Provenance: Attica-Mesogeia (Early Christian Church of Ayios Aimilianos at Dagla near Markopoulo)
1st Ephorate of Byzantine Antiquities, inv. no. 9548

Only one of the two pieces of which the buckle was composed survives. It is rectangular in shape, flaring slightly at one end, which is perforated so that it can be attached to the belt. Two small lugs survive at the other end, to which the rim and the tongue would have been attached. On the plate, a narrow

485

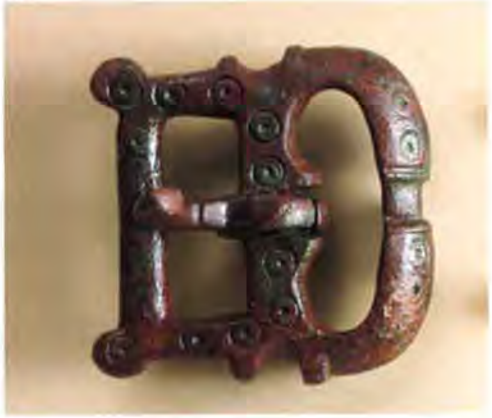


raised border surrounds a relief griffin with engraved detail. The same site yielded another buckle of the same type, which the excavator dates to the 5th to 6th century. Identical examples have also been found at Corinth (see Davidson 1952, p. 273, nos. 2213-2215, pl. 115, dated to the 10th century), in the Early Christian basilica on Attic Olympos (Kotzias 1952, pp. 92-128), and elsewhere. For identical buckles with a representation of a griffin, dated to the 7th century, see *Rom und Byzanz* 1998, p. 234, nos. 359-360, fig. p. 232.

Publication: Lazaridis 1960, pp. 69-72, pl. 57β

E.G.-T.

486



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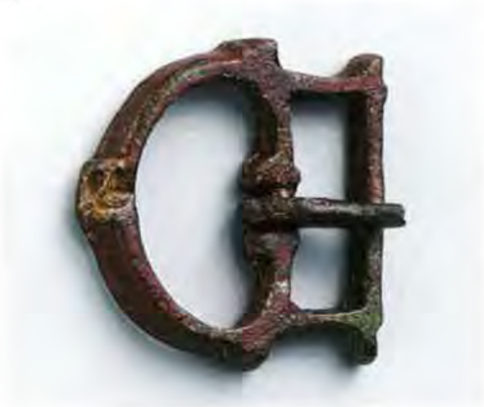


486 Copper-alloy belt buckle

7th century

Length 4.2 cm., width 4 cm.

Provenance: Attica-Mesogeia (Church of Ayios Ioannis at Gouri Bim near Kalyvia)

1st Ephorate of Byzantine Antiquities, inv. no. 7680

Quadrilateral belt buckle comprised of a long plate at the belt end and an elliptical rim at the other. The tongue survives. The decoration consists of notches and projections around the edge and small impressed dotted circles on the front. A buckle of the same type has been found at Amathous in Cyprus, and there is an identical one in the Old Collection in the Cypriot Museum (see Prokopiou 1997, pp. 333-342).

Publications: unpublished

E.G.-T.

487 Copper-alloy belt buckle

10th-11th century

Length 3 cm., width 3.2 cm., thickness 0.5 cm.

Provenance: Edessa, Middle Byzantine cemetery

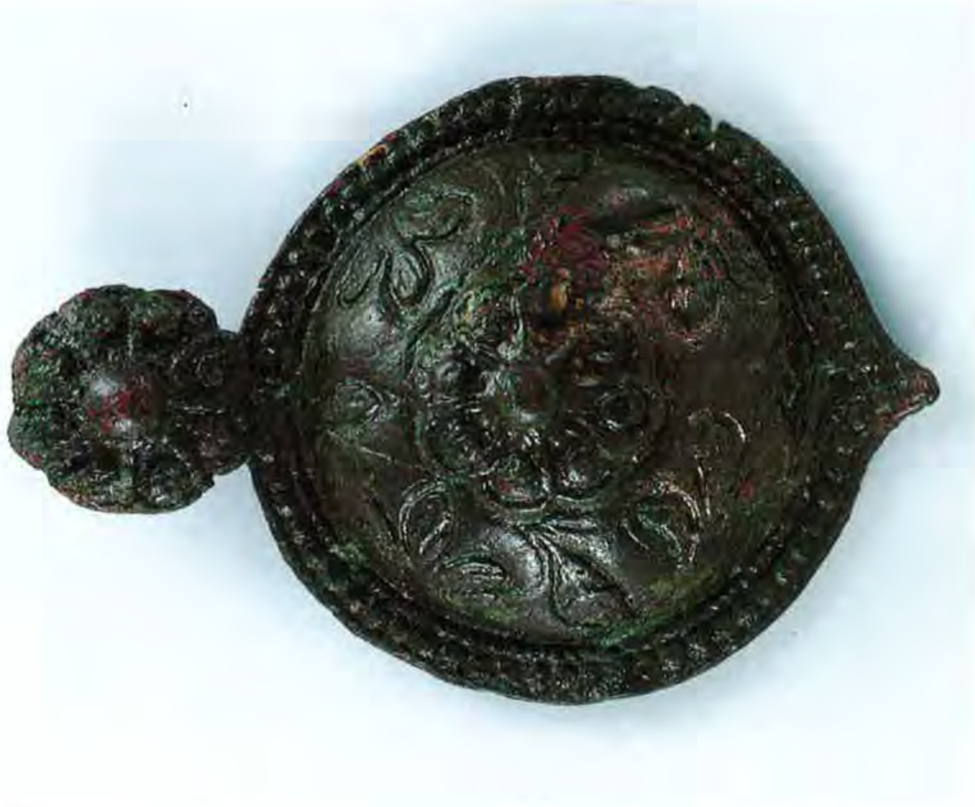
Veria, Byzantine Museum, special cat. no. Eδ/M54

Of cast copper-alloy. The outer surface is rounded, the inner flat. The buckle consists of an elliptical semicircular rim and a rectangular component, to which the tongue is attached. Decorative studs at intervals accentuate the top and bottom of the semicircle and the rectangle. This is a simple, common type of belt buckle, comparable to examples found at Corinth and dated to the 10th century (Davidson 1952, nos. 2202-2204). The cemetery where it was found also dates to approximately the same period (10th-11th century; Païsidou 2000 2, p. 69).

Publications: unpublished

M.P.

488



488Copper-alloy belt buckle

Byzantine period

Height 1.5 cm., length 6.1 cm., width 4.1 cm.

Provenance: Thessaloniki, house at 6 Thiseos Street

9th Ephorate of Byzantine Antiquities, inv. no. 7.119

In the shape of a shield with an integral eight-petalled rosette at one end and a pointed terminal at the other. The border is horizontal and flat, with granulated decoration, and terminates in a point. On the body, engraved foliate decoration consisting of three-leaved palmettes alternating with lanceolate leaves. There is an identical palmette on the rosette, on the back of which is a socket to secure the end of the belt. On the back of the buckle are two parallel metal plates to secure the other end of the belt.

Publication: Karydas 1998 (in press)

N.K.

489Copper-alloy fitting from a belt buckle

Late Byzantine period

Height 4.7 cm., width 5.85 cm., thickness 0.15 cm.

Provenance: Thessaloniki, excavation in Diikitiriou Square

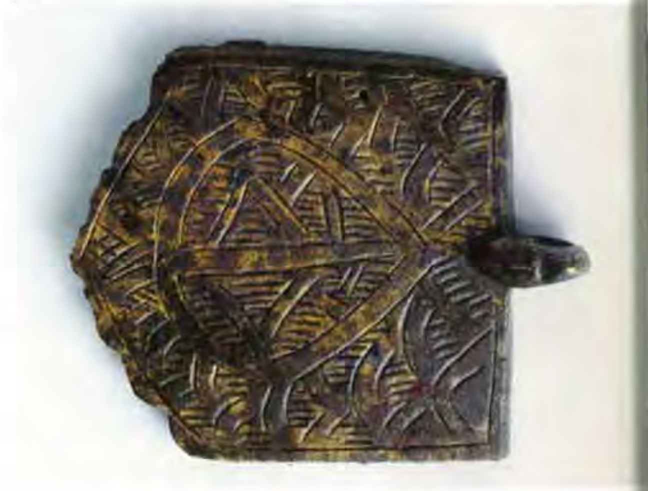
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 230/36

Fitting from a belt buckle with engraved decoration and a loop. It was attached to the end of a fabric or leather belt, and was found among the ruins of a Byzantine house on the archaeological site in Diikitiriou Square.

Publications: unpublished

I.O.K.

489



490Gold button

10th century

Height 2.3 cm.

Provenance: Thessaloniki, hoard from Dodekanisou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 262/3

Spherical button with a loop by which it was attached. The surface is divided by a relief band into two hemispheres, which are decorated with radial relief ribs.

Publications: Pelekanidis 1959, p. 59. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, no. 432. *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 84. *6000 χρόνια* 1997, p. 226

G.P.

491 Seven silvered bronze buttons

12th-14th century

Diameter 1.2 cm., length of shank 0.8 cm.

Provenance: cemetery of the basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ40/M84

The buttons resemble spherical beads and consist of two hemispherical components held together with fine wire. At the top is a wire shank with a suspension loop. The silver-plating survives in places on the surface. Although similar objects were used as buttons for clothes, these were found laid out in a horizontal semicircle on the chest of a corpse, suggesting that they may have been used in this case as necklace beads. A comparable case is attested at Golem Grad on Greater Prespa, in a burial of the 14th century, in which similar silver buttons had been used as necklace beads (Bitrakova-Grozdanova 1985-1986, pp. 131-132, fig. 9).

Publication: Païsidou 2000 I, p. 532, fig. 5

M.P.

492 Bone button

12th-13th century

Diameter 2.6 cm., weight 4.65 gr.

Provenance: Makriyalos, Pieria (Byzantine Kitros), plot 577

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 104/3

Discoid button with a slightly curved surface with a round hole in the centre. Finely engraved vertical lines adorn the edge.

Publications: unpublished

E.M.

493 Copper-alloy hooks and eyes

Late Byzantine period

Provenance: Attica-Mesogeia (Spata, excavation on the site of the New International Airport)

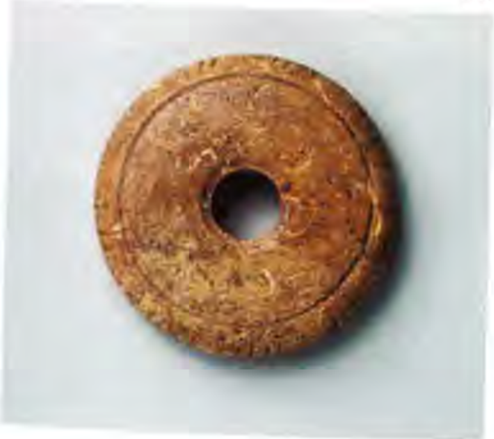
1st Ephorate of Byzantine Antiquities, inv. no. 7428

Eight pairs of hooks and eyes, very like modern ones. Identical examples have been found in a burial of the Byzantine period at Thebes (see Koilakou 1994, p. 117, pl. 48).

Publications: unpublished

E.G.-T.

490



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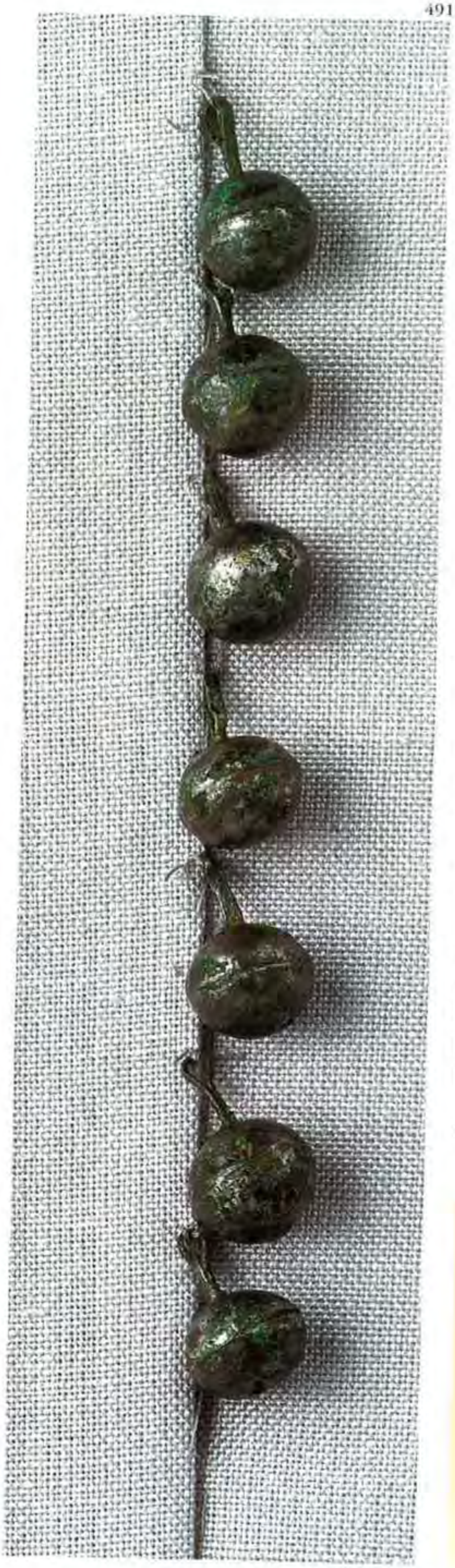
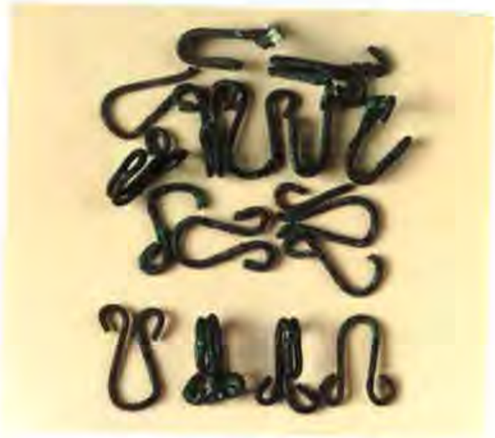




493

494 Silver pin

4th-5th century

Preserved length 8.6 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T104)

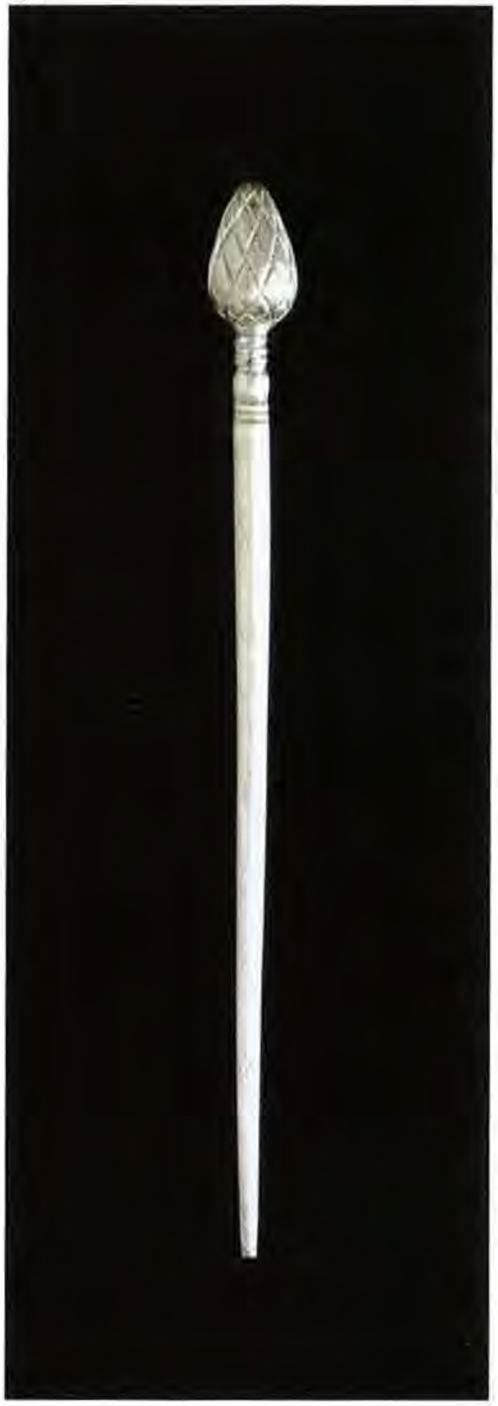
1st Ephorate of Byzantine Antiquities, inv. no. 4376

Almost intact, with only a small part of the pointed end of the shaft missing. The engraved head resembles a pine cone. At the junction with the head, the shaft is engraved with two pairs of narrow annulets, the space between them slightly accentuated with a relief ring. This type of head is commonly found in the 3rd to 4th century on ivory or bone pins, some of which have similar decoration to this one. Excavations at Corinth have also yielded comparable examples (see Davidson 1952, no. 2278, pl. 116, nos. 2319, 2320, pl. 118).

Publication: *6000 χρόνια* 1997, p. 176, no. 186

E.G.-T.

494



495 Silver pin

4th-5th century

Length 9.1 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T95)

1st Ephorate of Byzantine Antiquities, inv. no. 4386

Intact, with a head in the shape of a flattened sphere. Close to the head, the shaft is decorated with three pairs of narrow engraved annulets, the spaces between them slightly swelling. Pins decorated with annulets on the shaft have been found in other graves in the same cemetery (see *6000 χρόνια* 1997, p. 176, nos. 185, 187), at Corinth (Davidson 1952, no. 2272, pl. 116), and elsewhere.

Publications: unpublished

E.G.-T.

496 Silver pin

4th-6th century

Length 6 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T102)

1st Ephorate of Byzantine Antiquities, inv. no. 4409

Almost intact, only a small part of the pointed end of the shaft missing. The head is shaped like a three-petalled flower, the shaft is plain.

Publications: unpublished

E.G.-T.

497 Two metal pins

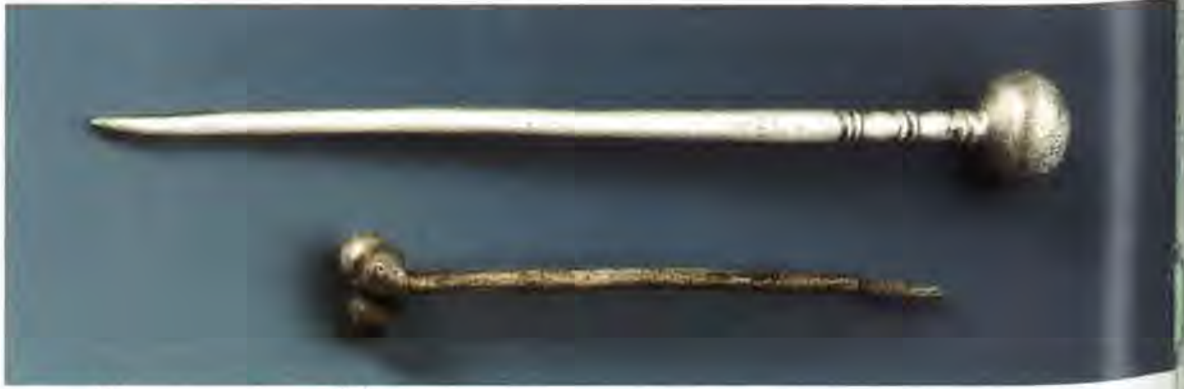
5th-6th century

Length a) 11.6 cm., b) 12.1 cm.

Provenance: Egypt

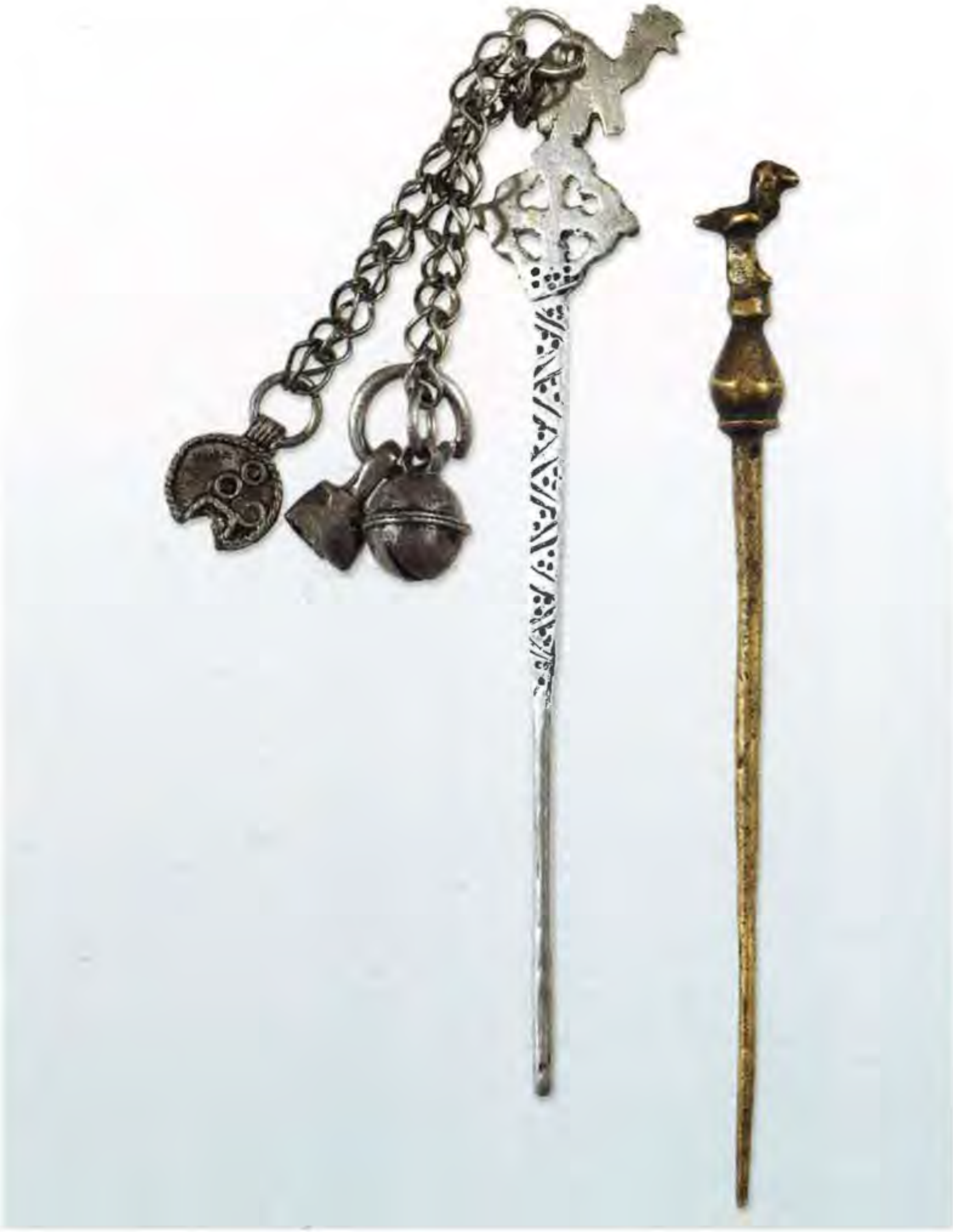
Athens, Benaki Museum, inv. nos. 13430, 13465

Two pins, one of copper alloy, the other of silver alloy, with zoomorphic decoration on the heads. The first has a conical head (length 1.3 cm.), with a tiny stylised bird (length 1.8 cm.) affixed to a special mount. The second, made out of an alloy with a low silver content, is divided into two sections, a pointed lower section and a wider striplike



495 496

497β(b) 497α(a)



upper section decorated with alternating oblique lines and a set of three dots. The pin terminates in a four-lobed ornament (length 1.7 cm.) enclosing an openwork cross. Above the ornament is affixed a little camel (height 1.5 cm., width 2 cm.), from which hang two chains with eight-shaped wire links. From a ring on the one chain (length 4.5 cm.) is suspended a little cylindrical bell (part of the bottom missing); twisted wires decorate its borders, while circles made of simple wires are stuck over the surfaces. To the other chain (length 4 cm.) are attached two bells, one spherical (diameter 1.2 cm.), the other shaped rather like a hand-bell (the bottom missing).

Pins made of (precious or base) metal, wood, ivory, or bone were in vogue for centuries in the Roman and Early Byzantine world. These objects of daily use were employed to secure the folds of garments or to restrain the hair. Similar metal pins from the east Mediterranean basin are usually mentioned in the bibliography as pins for clothes, but examples found in excavations in modern France attest that they could also be used to adorn the coiffure (Caillet 1985, p. 186, no. 10). Metal birds or animals (height 1.2-5 cm.) often adorned bronze or silver objects of everyday use in Early Christian Egypt, and also later on, forming the handles of open or closed vessels or pyxides (boxes) or their lids (cf. Bénazeth 1992, pp. 64-65, 224-229). Coptic bronze pins with heads topped with birds, similar to these from the Benaki Museum, are kept in the Berlin Museum (Wulff 1909, p. 221, no. 1076, pl. XXXIV), the Budapest Fine Arts Museum (Török 1993, p. 17, no. C4, pl. IV), and the Princeton University Art Museum (*Byzantium at Princeton* 1986, p. 70, no. 45). The second pin is probably a rare example of a brooch, possibly for some ecclesiastical garment, although the cross on (not necessarily ecclesiastical) objects of everyday use is known to have had an apotropaic character (*Art and Holy Powers* 1989, pp. 18-22). The engraved decoration is identical to that on a bronze pin in the Stathatos Collection (*Collection Stathatos* IV, pp. 109-110, no. St. 781, pl. XX), while the shape of the little bells seems to have been quite common (cf. similar, though larger, bronze examples in the Louvre: Bénazeth 1992, pp. 238-239, nos. E 5389, E 714, AF 1137).

Publications: unpublished

I.D.V.

498 Two bone pins

4th-5th century

Length a) 4.3 cm., b) 7.6 cm.

Provenance: Thessaloniki, excavation at 27 Konstandinou Palaiologou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 13/7

Cylindrical shafts. One still has the pointed end intact; the other has a polyhedral head (Davidson 1952, p. 285, no. 2336, pl. 119).

Publications: unpublished

N.K.

499 Two bone pins

4th-5th century

Length a) 5.5 cm., b) 9.5 cm.

Provenance: Thessaloniki, excavation at 27 Konstandinou Palaiologou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 13/9

One is intact with a fusiform shaft and piriform head. The other has lost its pointed end, and has a fusiform shaft and a spherical head like that of no. 501 below.

Publications: unpublished

N.K.

500 Bone pin

Late 4th-early 5th century

Length 7.7 cm., diameter 0.32 cm.

Provenance: Thessaloniki, excavation at 27 Konstandinou Palaiologou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 13/6

Pointed shaft circular in section, the head a stylised pine-cone.

Publications: unpublished

N.K.

501 Bone pin

Late 4th-early 5th century

Length 10.7 cm.

Provenance: Thessaloniki, excavation at 27 Konstandinou Palaiologou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 13/1

Shaft circular in section, upper part fusiform with a spherical head (Davidson 1952, p. 284, no. 2326, pl. 119).

Publications: unpublished

N.K.

502 Nine bone pins

5th century

Height 8.1-13.8 cm.

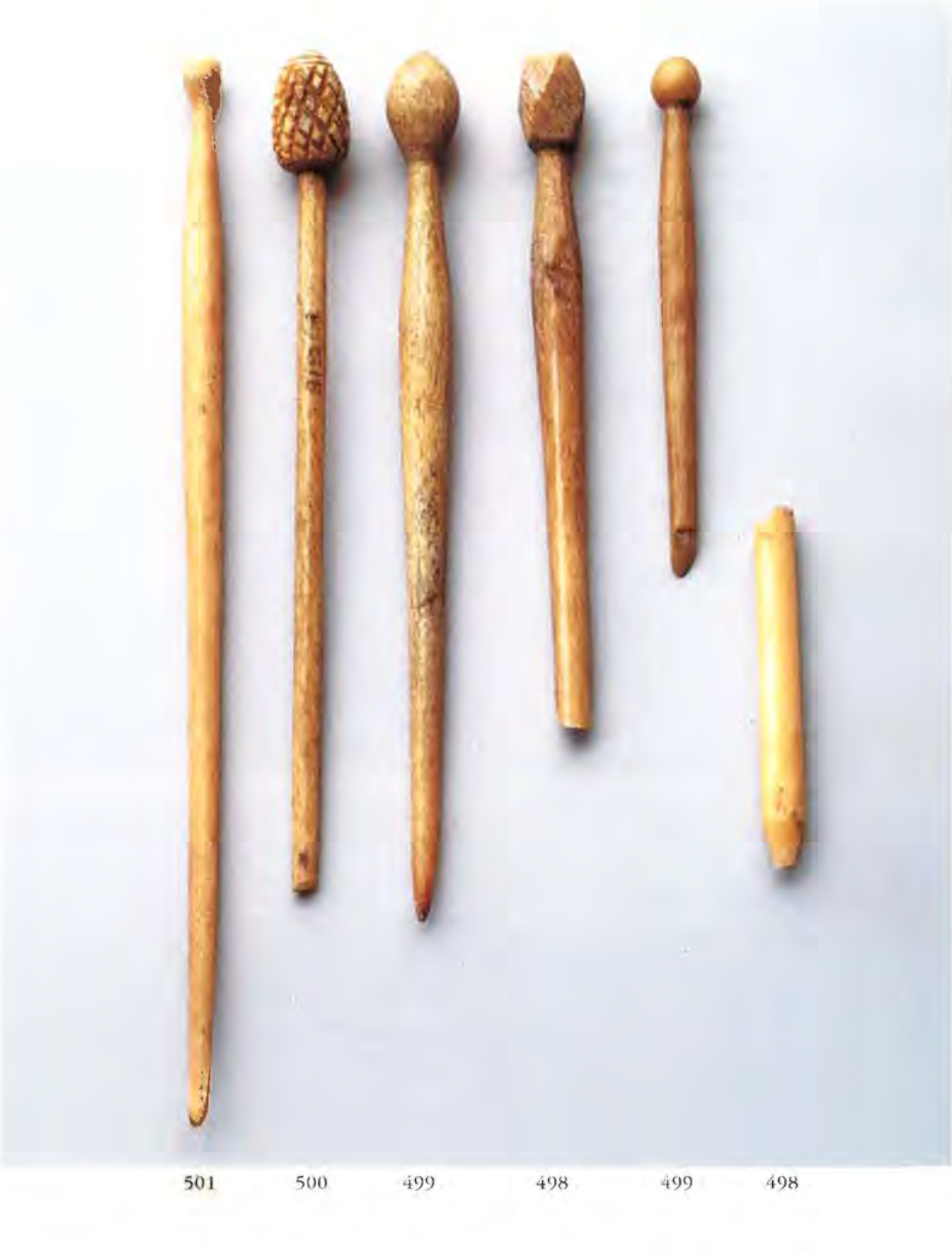
Provenance: Pediada Peninsula harbour, excavation at Kypriotakis plot

Heraklion, Historical Museum of Crete

Found in a storage space in a house of the Early Christian period. Various lengths, plain shafts. The head of one is shaped like a hand, another like a stylised pine-cone. The heads of the rest are spherical.

Publications: unpublished

L.ST.



501 500 499 498 499 498

503 Head of a bone pin

5th century

Height 3.8 cm., width 1.7 cm.

Provenance: Pediada Peninsula harbour, excavation at Kypriotakis plot

Heraklion, Historical Museum of Crete

In the form of a woman's head with elaborate coiffure. The socket for the shaft survives at the back.

Publications: unpublished

L.ST.

504 Bone pin

Middle Byzantine period

Length 9.3 cm.

Provenance: Thessaloniki, house at 6 Thiseos Street

9th Ephorate of Byzantine Antiquities, inv. no. 7.118

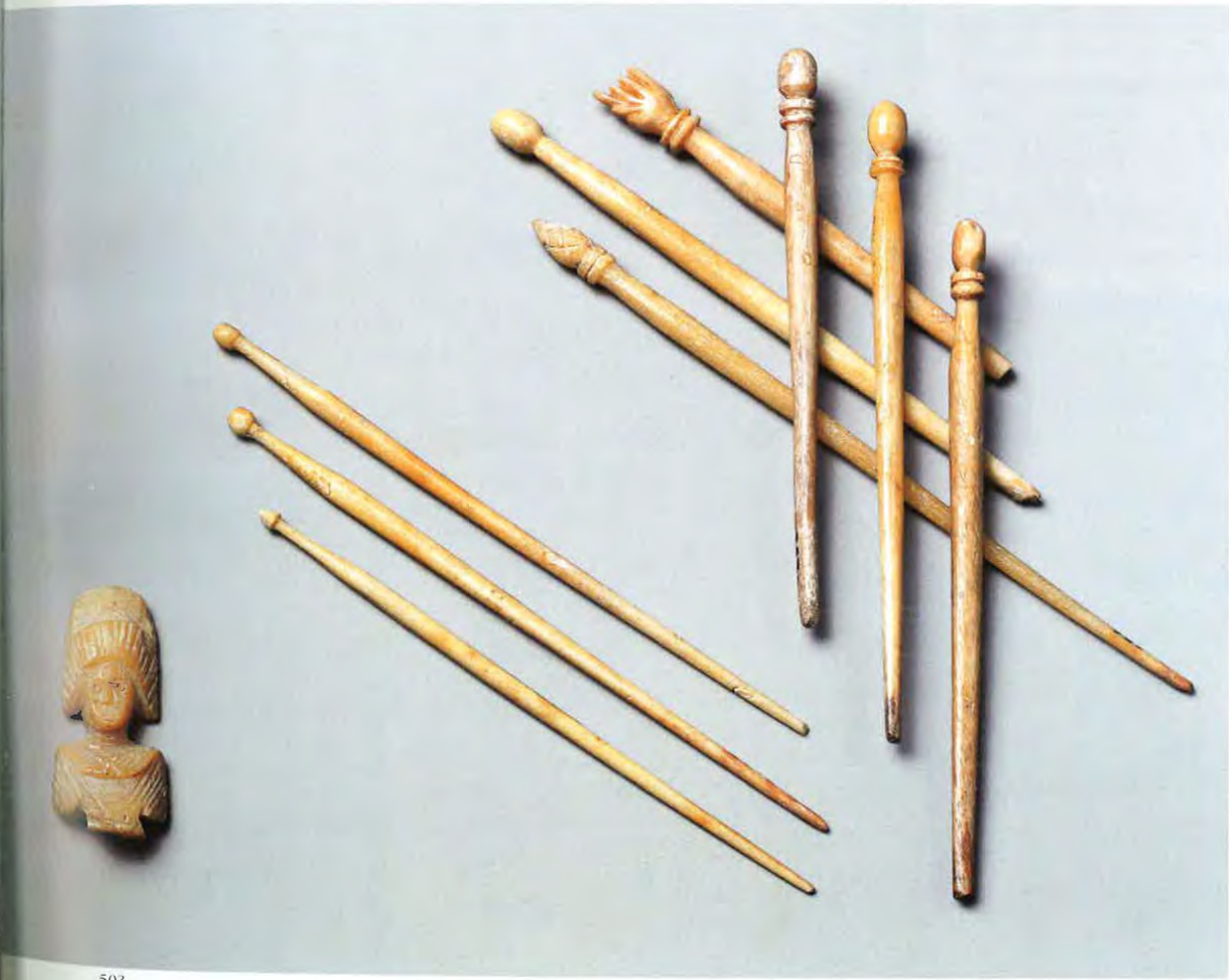
Intact bone pin with a long fusiform shaft, circular in section and terminating in a point, and a polyhedral head.

Publication: Karydas 1998 (in press)

N.K.

502

502



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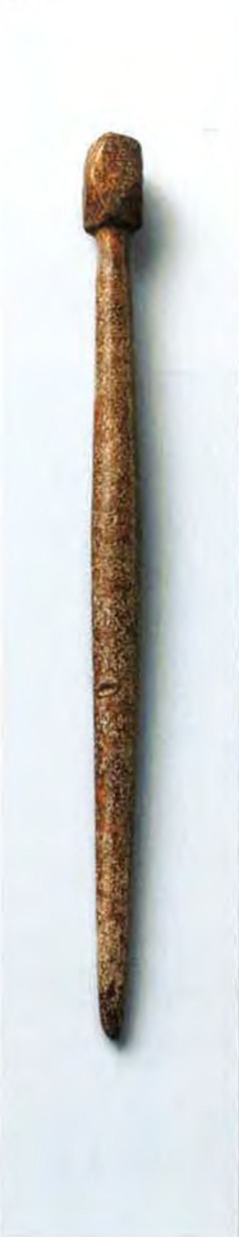


505 Gold body-chain

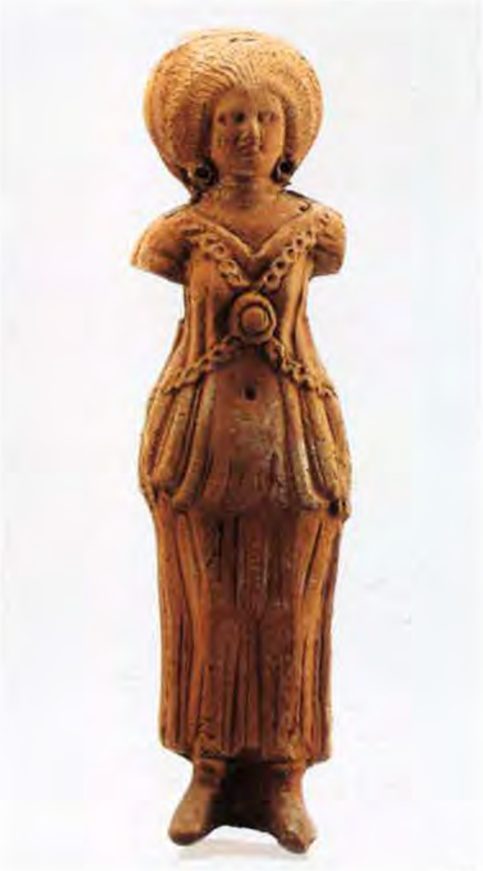
c. 600

Diameter of large medallions 7.78 cm., diameter of small medallions 2.6 cm., width of chain 7.2 cm., weight 643.2 gr.

Provenance: Egypt, Tomet or Shĕkh Abàda

London, British Museum, Department of Mediaeval and Modern Europe, donation of Walter Burns in 1916, inv. no. 1916. 7-4.1

Gold body-chain constructed of two large openwork medallions connected to each other by four openwork chains. Each large medallion is composed of seven smaller ones, the central one in the form of a quatrefoil enclosing five symmetrically-arranged cinquefoils.



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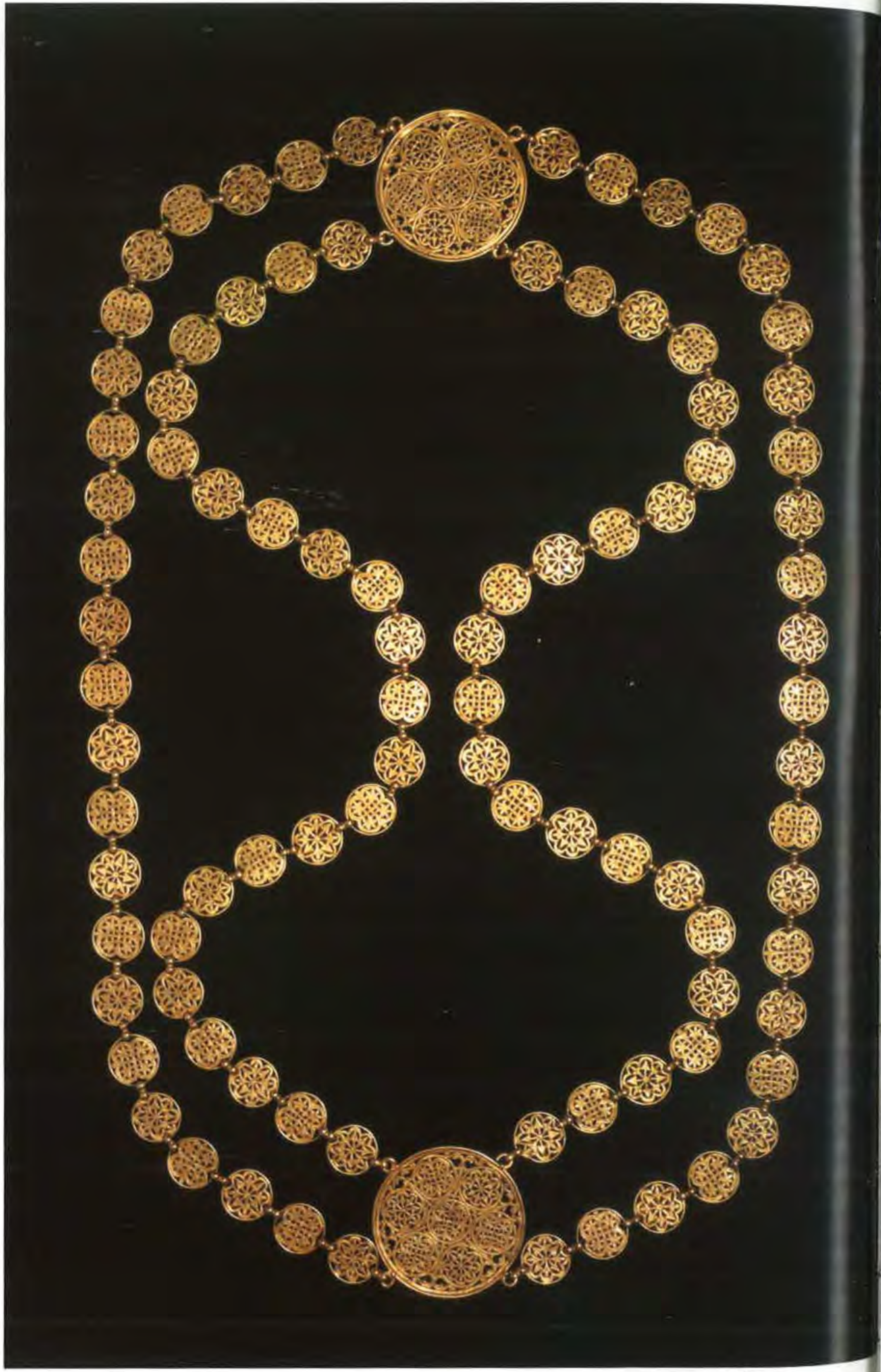


505

This design is repeated three times in the surrounding medallions alternating with a design composed of an octofoil containing a symmetrical design of alternating trefoils and spear-head motifs. Each of the four chains is constructed of twenty-three small medallions alternately repeating the designs of which the two central medallions are composed.

This is the largest piece of jewellery to have survived from the Early Byzantine period and its sheer weight – nearly two Roman pounds – suggests that it must have belonged to a family of considerable wealth. It was found in Egypt together with thirty-six other objects which are now divided between the British Museum, the Staatliche Museen Preussischer Kulturbesitz (Antikenabteilung), Berlin and the Metropolitan Museum of Art in New York. A number of unpublished Romano-Egyptian terracotta figures, dating from around the 2nd to 3rd century AD, illustrate how the chain was probably worn. Unlike the smaller body-chains known from the Classical world, as exemplified for example by the body-chain from the Hoxne treasure, Suffolk, England, which were intended as tight-fitting body-chains to be fastened by appropriate attachments to the underlying fabric, this example was employed in a different fashion. Its sheer size indicates that it was to be loosely worn with the two large medallions centrally aligned on the breast and back, with two of the chains over the shoulders and two under the arms. It is unlikely that it was affixed to an underlying fabric; indeed, its sheer size has led to the suggestion that it may have been intended to decorate a statue. There is no reason, however, why it could not have complimented a woman of 'matronly' proportions.

Publications: Dennison 1918, pp. 149-150, no. 15, pl. 39, 40. *Byzantium* 1994, pp. 94-95, no. 97. Yeroulanou 1999, no. 45 (with detailed bibliography)

C.E.

Necklaces and pectorals

506 Gold necklace with emeralds

7th century

Length 38 cm.

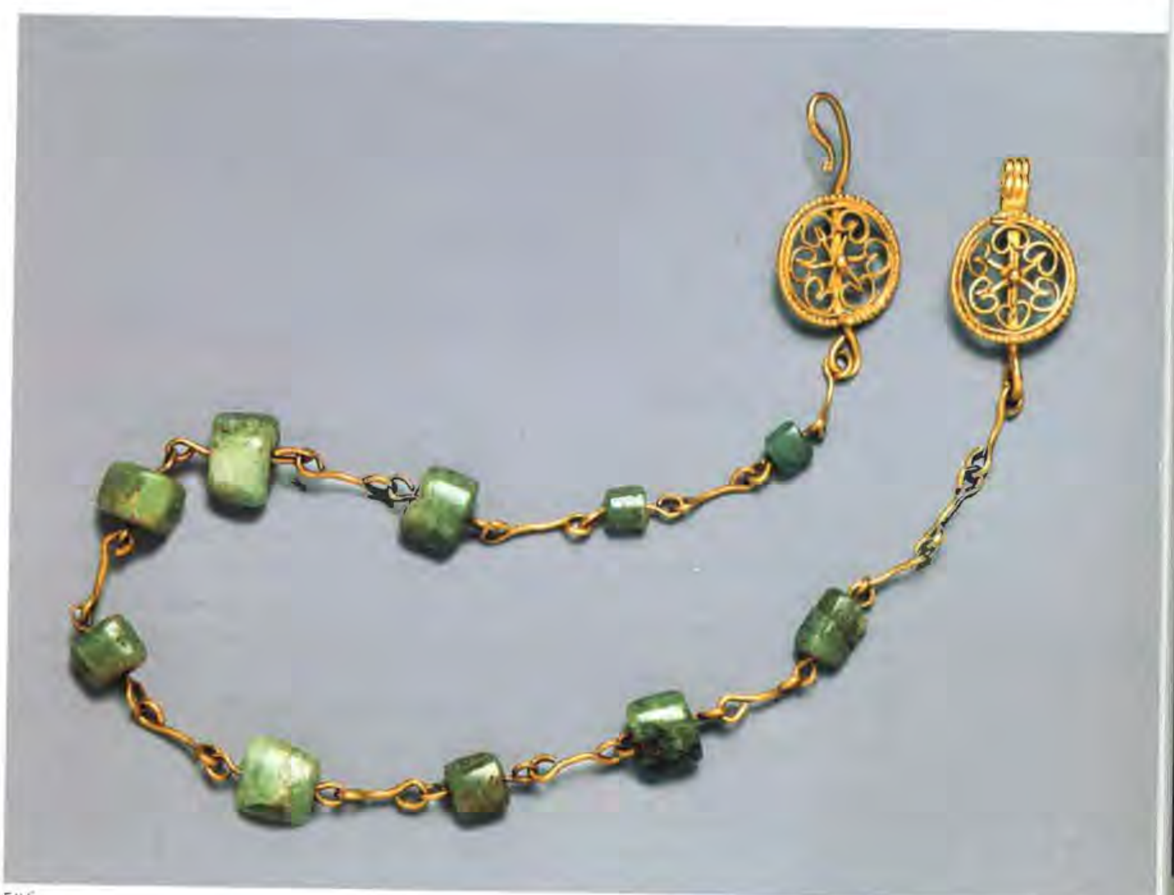
Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 450

The necklace consists of twenty-two sigmoid gold wires. Alternate wires have been threaded through ten irregularly shaped emeralds. Between them are undecorated wires, which may have had little pearls threaded on to them, like the necklace in the Metropolitan Museum in New York (Yeroulanou 1999, pp. 182, 215, fig. 346, no. 61), or little gold beads, like the necklace in the Byzantine Museum in Athens, which comes from the Kratigos hoard found on Mytilini (*6000 χρόνια* 1997, p. 195, no. 220). The clasp consists of filigree and granulated discs with a hook and an eyelet. In the centre of each disc is a little filigree star, the rays of which terminate in heart-shaped motifs. The decoration of the clasp is also seen on other necklaces of this period, such as the one in the Dumbarton Oaks Collection in Washington, which comes from a hoard from Constantinople or Syria (Ross 1965, p. 10, pl. XII, no. 6.B). This type of necklace was common in the 6th to 7th century.

Publication: *Splendeur de Byzance* 1982, p. 202

N.S.



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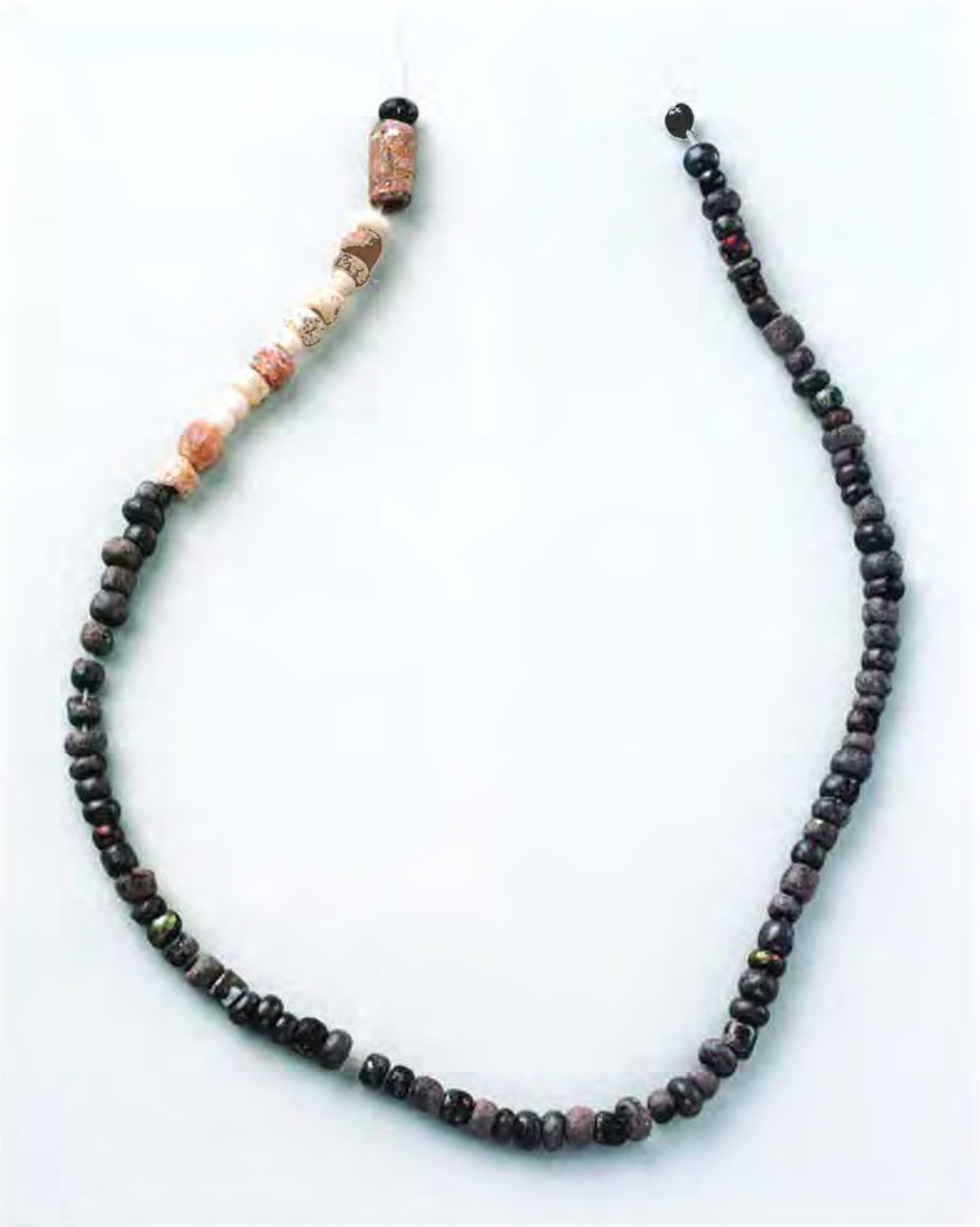


507 83 glass and 16 bone necklace beads

12th-14th century

Length of necklace 34 cm., diameter of beads 0.2-0.3 cm.

Provenance: cemetery of the basilica of Ayios Achilleios, Mikri Prespa

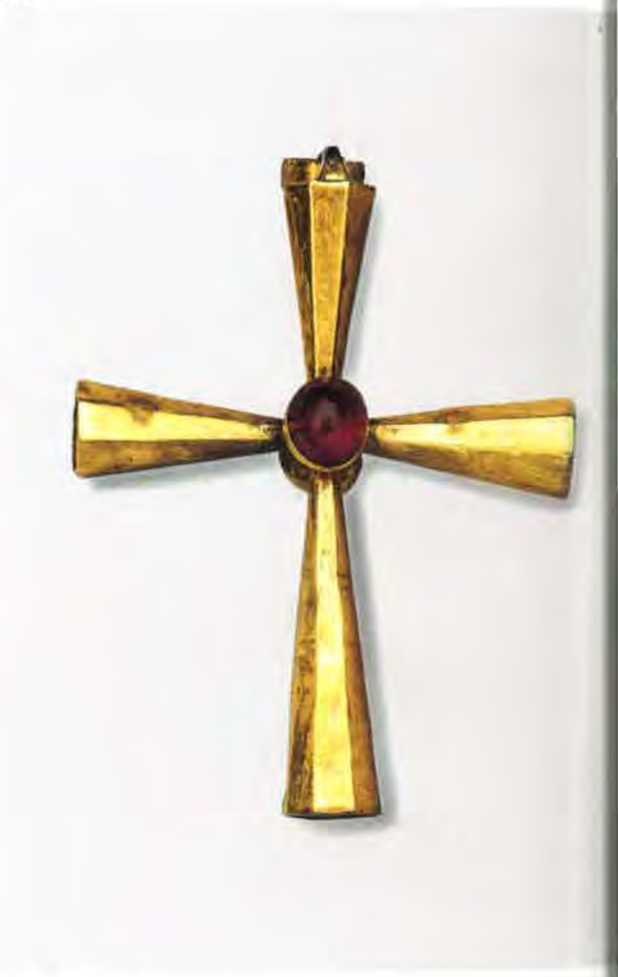
Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ40/Υ9

This collection of ninety-nine beads made up a necklace which adorned the chest of a dead child. The glass beads are annular and circular in section, while some of the bone beads are cylindrical. This type of simple necklace was popular for a long time, from antiquity to the end of the Byzantine period, with minor morphological variations (Davidson 1952, pp. 289-290). The chromatic effect is achieved by alternating light and dark beads. The order here is purely hypothetical, since they were found scattered among the bones of the child's chest (Païsidou 2000 1, p. 532).

Publication: unpublished

M.P.

508



508 Gold cross

6th century

Height 7 cm., width 4.8 cm.

Provenance: unknown

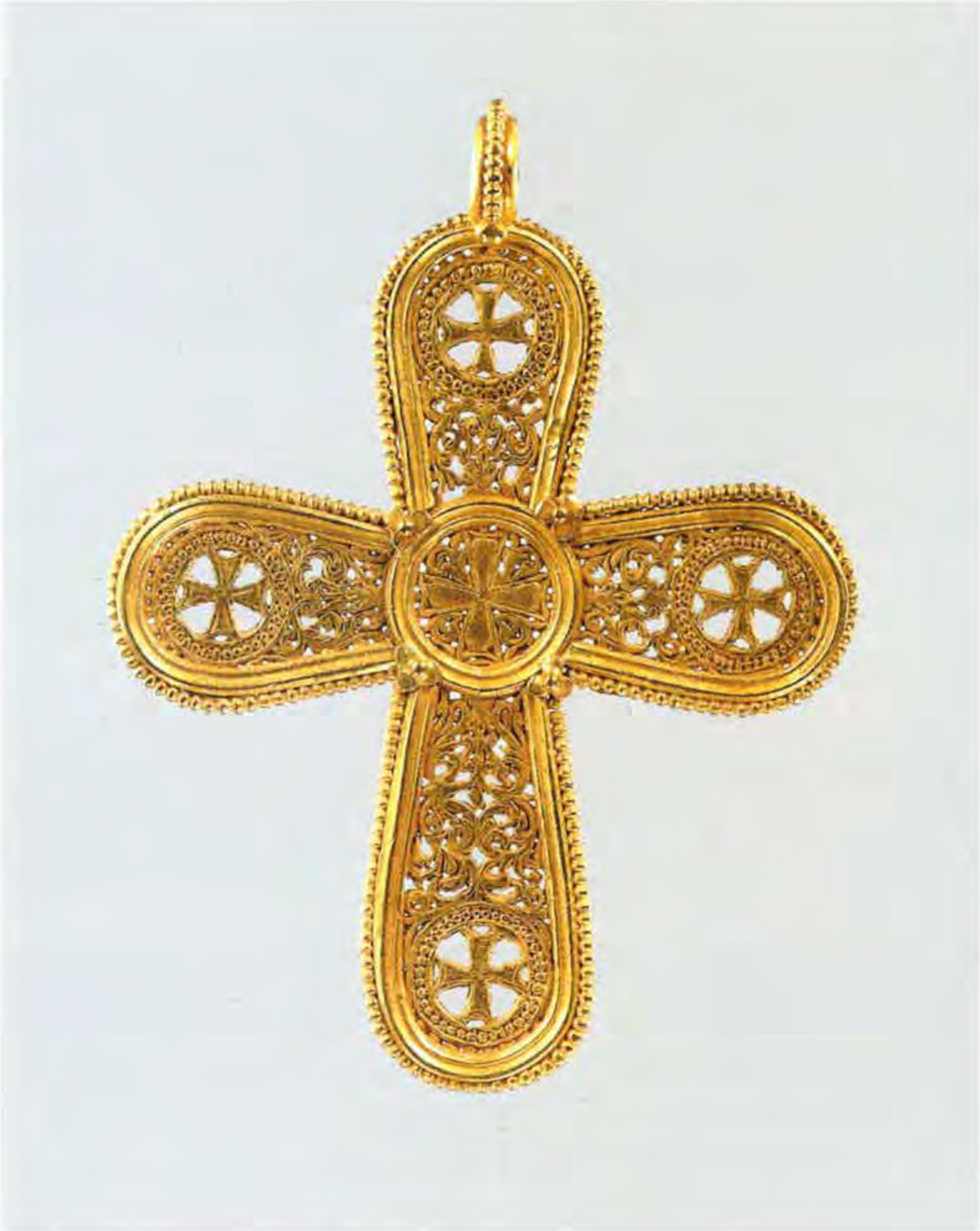
Athens, Kanellopoulos Museum, inv. no. 116

Gold pectoral cross with hollow pyramidal arms octagonal in section. The junction of the arms is set on either face with a gemstone, one red (possibly a ruby) and one violet. There are similar crosses, though usually smaller, in a number of collections and museums, including the Stathatos Collection, the Dumbarton Oaks

Collection, the Burton Y. Berry Collection in Dallas, the Nicosia Museum, and the Hermitage in St Petersburg. Most come from hoards firmly dated by coins. The gold cross in the Benaki Museum belongs to the same ornamental type, having a relief quatrefoil in the centre and dating to the 7th century (*Ελληνικά κοσμήματα* 1999, p. 326, no. 122). This cross from the Kanellopoulos Museum represents a type that was common in the eastern empire between the 5th and 7th centuries. The cross is the supreme symbol of Christianity and, according to the Christian tradition, has a strongly protective function.

Publications: *Splendeur de Byzance* 1982, p. 197. *Θησαυροί της Ορθοδοξίας* 1994, p. 298, no. 140. *6000 χρόνια* 1997, p. 189, no. 211

N.S.



509 Pendant cross

6th-7th century
Height 9 cm., width 6.8 cm., depth 1.2 cm.
Provenance: Constantinople
New York, Metropolitan Museum, John C. Weber Collection, no. 2 (TR 196.1.2000)

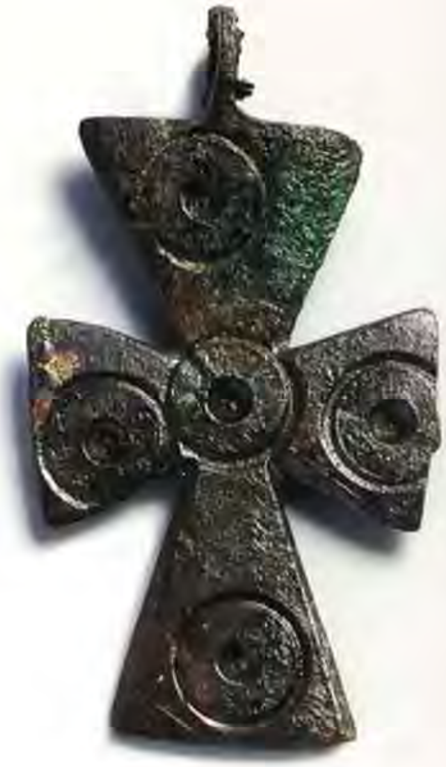
This handsome gold cross is the largest known example of a cross worked in *opus interrasile*. The four arms are lobed with the lower arm slightly extended. At the centre of the cross is an openwork medallion containing an equal armed cross. The medallion is joined to the arms by trefoil clusters of round leaves surrounding a central bead. Each arm of the cross is filled with fluid openwork floral patterns ending in openwork medallions containing a Greek cross. A beaded border outlines the whole; the beaded pattern on the hoop at the top terminates in one larger bead. Parallels for the patterns and construction of the Weber cross are found most often in works dated to the 6th and early 7th centuries. Crosses similar in outline though smaller have been found on several necklaces. The lobed leaves of the Weber cross are most reminiscent of a small openwork cross on a necklace in the Metropolitan Museum dated to the 6th century that is part of the early 7th century Second Cyprus Treasure (Metropolitan Museum of Art, New

York, MMA 17.190.150, Yeroulanou 1999, p. 210, no. 39). Trefoils are used as here to connect the coins in the pectoral in the Metropolitan Museum collection that is generally dated to the 6th century and its companion piece now in the Berlin dated to the early 7th century, both part of the Dennison Gold Hoard said to have been found at Lycopolis (now Assiût) or Antinopolis (Antinoe, now Sheik Ibada) in Egypt (Metropolitan Museum of Art, New York, MMA 17.190.1664, *Age of Spirituality* 1979, pp. 318-319, no. 295 and Staatliche Museen für Preussischer Kulturbesitz, Antikensammlung, 30219, Yeroulanou 1999, p. 203, no. 10). *Age of Spirituality*, pp. 318-319, no. 295, Metropolitan Museum of Art, New York City, N.Y., 1979, Yeroulanou 1999). The use of a larger bead at the end of a beaded pattern is also typical of those centuries as seen on two leaf-shaped pendants on a necklace in the Metropolitan Museum (New York, MMA 17.190.1656), a similar pendant on a necklace in the Hermitage Museum (St Petersburg, W105, 106), and a pendant in the British Museum (London, MLA 1981, 1-4, 4) (Yeroulanou 1999, pp. 207, 228, nos. 25, 26, 135). Other pieces of openwork jewellery have small Greek crosses often also enclosed in medallions that are similar to those on the Weber cross. Examples include a pendant and earrings dated to the 6th-7th century (Kanellopoulos Museum, 222 and 184 ω-β, Athens, and Cyprus Museum, J 502, Nicosia) as well as several earrings dated to the 7th century (Seattle Art Museum, Eugene Fuller Memorial Collection, 67.129, Seattle; Prähistorische Staatssammlung, 1978, 113, Munich; Kanellopoulos Museum, 457, Athens; National Archaeological Museum, Stathatos Collection, Στ. 510, Athens; and The Virginia Museum of Fine Arts, The Arthur and Margaret Glasgow Fund, 66.15.71/2, Richmond (Yeroulanou 1999, pp. 227, 288-289, nos. 134, 539, 540, 541, 543, 545, 546, 547). The fluid floral patterns on the cross also suggest a date possibly in the 6th century but perhaps in the early 7th, as they lack the more formal symmetry of earlier designs. The skill of the artist who made the cross and the complexity of the techniques used in its manufacture suggest that it was made in Constantinople, possible for a high-ranking member of the church.

Publication: unpublished

H.E.

510



510 Copper-alloy pectoral cross

Middle Byzantine period

Height 2.8 cm., width 1.8 cm., depth 0.1 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 195, grave 3

7th Ephorate of Byzantine Antiquities, inv. no. M 133

The arms are decorated with impressed circles with a dot in the centre. A fifth similar circle with a dot in the centre marks the junction of the arms.
The cross was suspended by an integral loop at the top.

Publications: unpublished

S.K.

511 Gold pectoral cross

10th century
Height 3.5 cm., width 2.5 cm.
Provenance: Thessaloniki, hoard from Dodekanisou Street
Thessaloniki, Museum of Byzantine Culture, inv. no. BA 72/1

Hollow gold cross. One side was set with a gemstone at the junction of the arms, the other is decorated with a relief cross with bifurcated terminals, and four bosses. Remnants of the hinge survive at the top.

Publications: Pelekanidis 1959, pp. 55-71. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, no. 430. *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 84

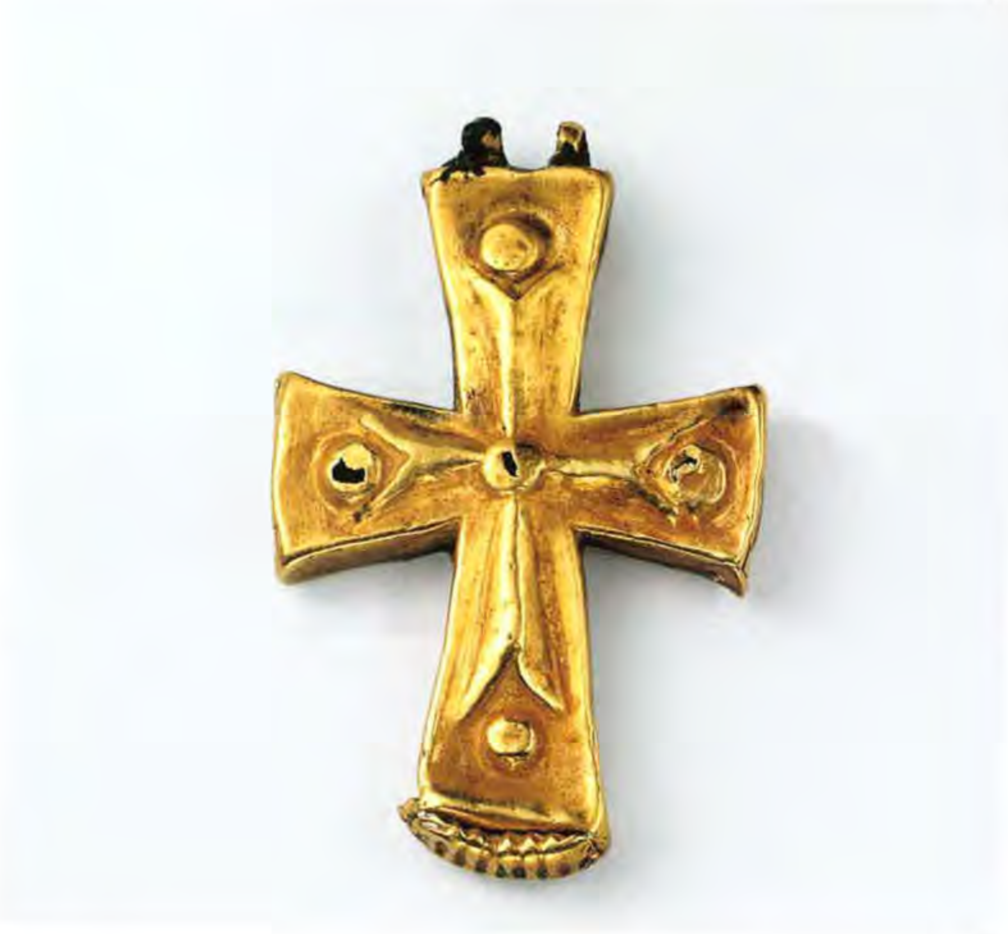
G.P.

512 Gold pendant

7th century
Height 4.1 cm., width 3.15 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 222

Piriform gold pendant originally from a necklace, with an integral suspension loop at the top. On the surface of the gold sheet is an openwork eagle with spread wings that follow the shape of the ornament. The upper part of the wings curves around a medallion in the form of a Greek cross surrounded by a dotted circle. Above the medallion is a five-leaved palmette. The eagle stands on what appears to be a stylised snake. The details of the bird are engraved, the feathers being rendered in meticulous detail. A dotted band emphasises the outline of the pendant, from the edge of which emerge five solid spheres, symmetrically arranged. A bird with spread wings is a common decorative motif in the jewellery of this period. The use of the cross in the decoration gives the pendant a purely Christian aspect and was frequent in the 6th and 7th centuries. The representation of the eagle and the cross is known from sarcophagi and symbolises the Resurrection

511



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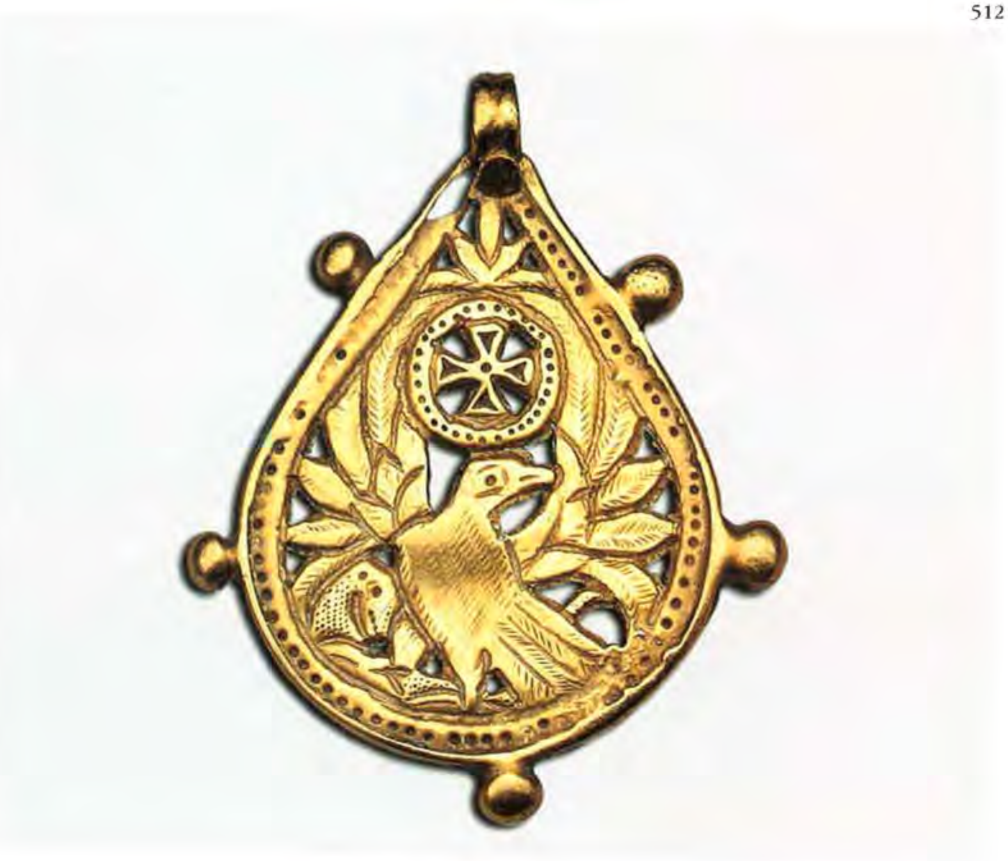


(Geroulanou 1999, pp. 181, 185). Piriform pendants are found in a number of collections and museums, like the one in the Henri Seyrig Collection in the Bibliothèque Nationale in Paris, which comes from Syria and bears a representation of an eagle with spread wings. An openwork palmette ornament is also seen on other piriform pendants: in the Giamalakis Collection in the Heraklion Archaeological Museum (*Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 330, no. 411), in the Stathatos Collection (*Collection Stathatos* III, p. 284, pl. XLII, no. 203a), and in the Dumbarton Oaks Collection in Washington. The last is attributed to a Constantinople workshop (Ross 1965, p. 32, no. 32, pl. XXVI). This shape is also seen in earrings from Western Europe.

Publications: *Θησαυροί της Ορθοδοξίας* 1994, p. 301, no. 145. *6000 χρόνια* 1997, p. 193, no. 218. Geroulanou 1999, p. 227, no. 134

N.S.

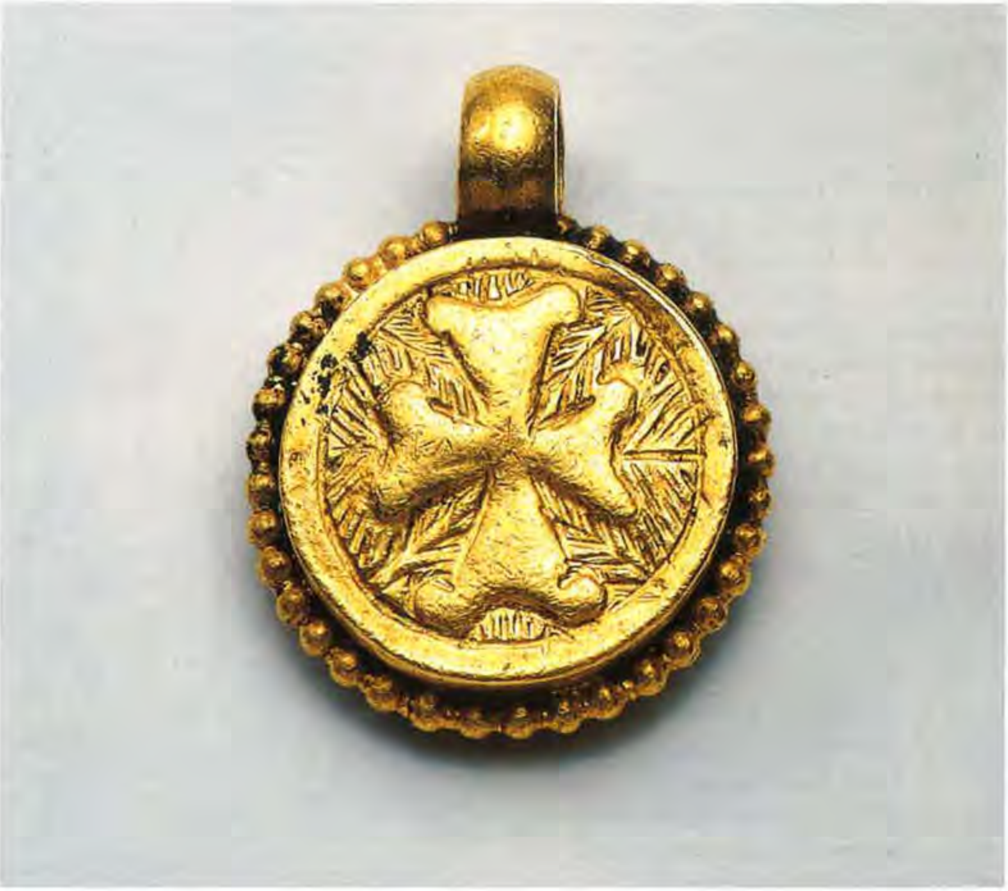
513 Gold pendant-amulet

7th century
Diameter 2 cm.
Provenance: Kratigos Hoard, Mytilini
Athens, Byzantine and Christian Museum

Gold with hammered and granulated decoration. Discoid with an integral suspension loop. In the centre a relief Greek cross with trapezoidal arms terminating in finial discs. The surface of the amulet around the cross is decorated with stylised acanthus, and it is bordered with a raised band. The outer edge of the disc is worked in a granulated technique.
In comparison with a similar amulet of the same century in the Dumbarton Oaks Collection (Ross 1965, p. 33, no. 35, pl. XXVI), this ornament from the Mytilini hoard stands out for its confident design and its meticulous craftsmanship. It is believed to be the product of a Constantinople workshop (*6000 χρόνια* 1997, p. 199, no. 226).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 323, no. 388. *6000 χρόνια* 1997, p. 199, no. 226

E.ME.



513

514 *Enkolpion* of gold and *cloisonné* enamel

10th-11th century

Height 2.9 cm.

Provenance: unknown

Athens, Benaki Museum, no. 8837

The oval disc has a double suspension loop at the top, which was probably meant to fit with the other half of the *enkolpion*, now lost. Together they would have formed a receptacle, probably for a sacred relic. The *enkolpion* is decorated with *cloisonné* enamel. In the centre a foliate cross with flaring arms terminating in finial discs flanked by two smaller discs. The four finial discs and the roundel at the junction of the arms are decorated with palmettes. The spirals which occupy the ground are filled with translucent green enamel, now badly damaged. The other two colours, blue and dark red, survive in better condition. As has been noted, this type of foliate cross is seen in works of the 10th and 11th centuries (*Glory of Byzantium* 1997, nos. 37, 38, 110), the closest example being the *staurotheke* in St Mark's, Venice.

Publications: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 188, no. 196. *Gold of Greece* 1990, no. 80, fig. 33. *6000 χρόνια* 1997, p. 227, no. 278. *Ελληνικά κοσμήματα* 1999, pp. 346-348, no. 129

A.DR.

515 *Enkolpion* of copper-alloy and *cloisonné* enamel

10th-11th century

Diameter 2.4 cm., thickness 0.4 cm.

Provenance: Servia, Kosani, Basilica of the Catechumens

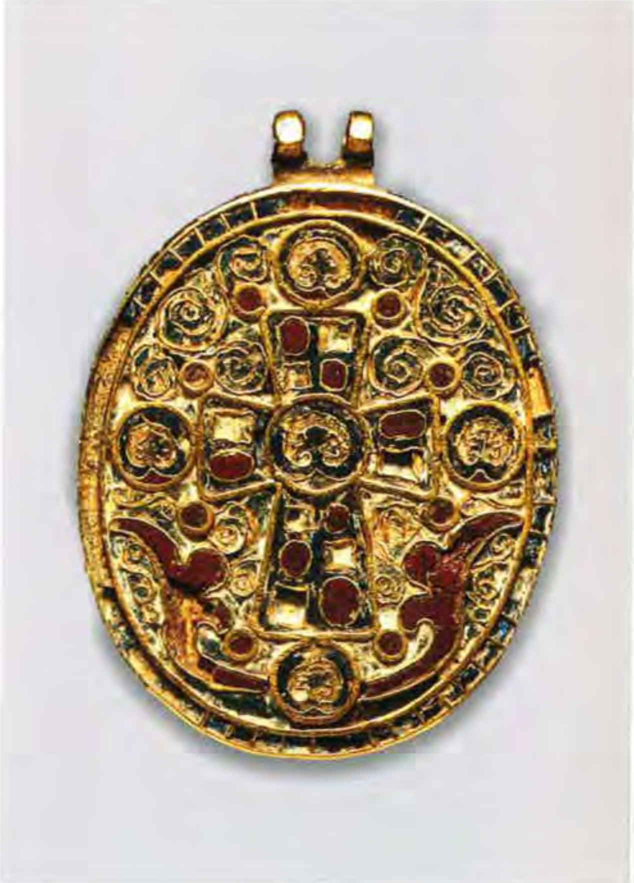
11th Ephorate of Byzantine Antiquities, inv. no. ΒΣ/Μ 136/97

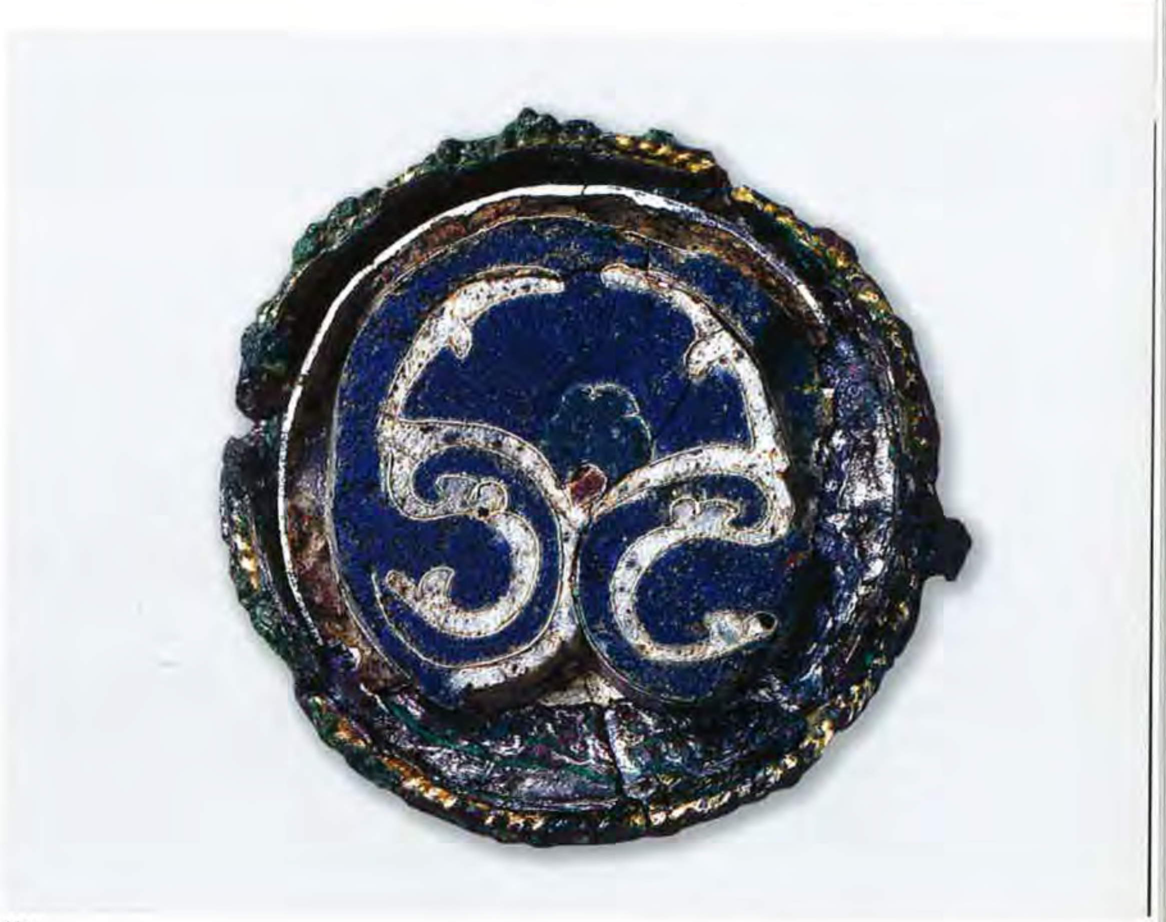
The outer rim is bordered with a rope-ornament and preserves part of the suspension loop on one side (the viewer's right). It surrounds a disc decorated with a three-lobed foliate palmette executed in the *cloisonné* technique. The colours used are deep blue, red, green, and white. This type of palmette is found in a gold and *cloisonné enkolpion* amulet of the 10th to 11th century in the Benaki Museum (cat. no. 514) and in the 10th-century Limburg *staurotheke* (Wessel 1967, pl. 22a, b). The way in which the inner disc is attached to the outer rim is also seen in a late 11th-century gold *enkolpion* in the Berlin Museum (Wessel 1967, p. 128, pl. 44).

Publication: unpublished

A.TSI.

514





515

516 Gold bracelet

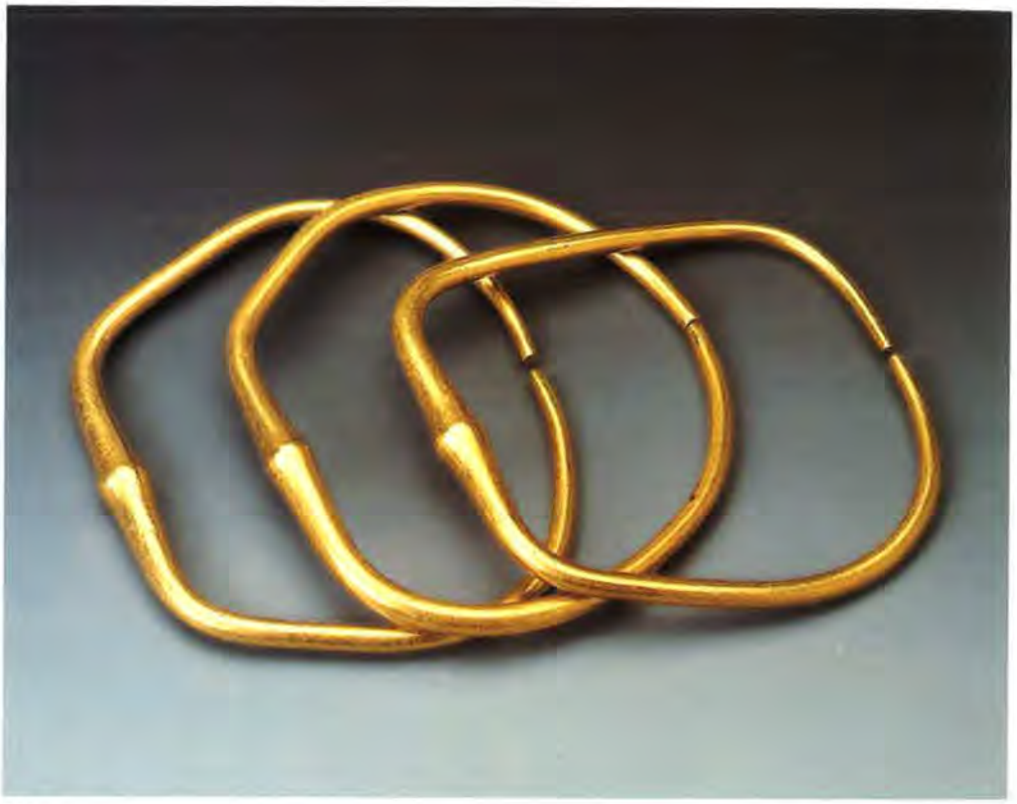
7th century
Diameter 5.7 cm.
Provenance: Kratigos Hoard, Mytilini
Athens, Byzantine and Christian Museum

Gold with hammered and granulated decoration. The bracelet consists of a hoop elliptical in section, which gradually thickens. At the thickest point is a ring of little spheres, with medallions on either side flanked by simple linear decoration and enclosing identical openwork cruciform monograms, which are indecipherable and consist of the letters *Κ.(Χ?).Ω.Λ.Ο.C.Ο.Υ.* This bracelet represents a shape which was very popular in the 7th century (see the bracelet in the Dumbarton Oaks Collection, Ross 1965, no. 4C, pl. IX), but it is the only known example with openwork decoration. It is believed to have been made by a Constantinople workshop (*6000 χρόνια* 1997, p. 203, no. 231). The hollow interior of these bracelets was usually filled with fine gravel, to help them withstand pressure when they were being worn and keep their shape (Yeroulanou 1999, p. 65, fig. 95). The small diameter of this one suggests that it was probably worn by a child.

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 325, no. 395. *6000 χρόνια* 1997, p. 203, no. 231. Baldini-Lipolis 1999, pp. 176, 182, 1b, 2. Yeroulanou 1999, p. 65, fig. 95

E.ME.

517



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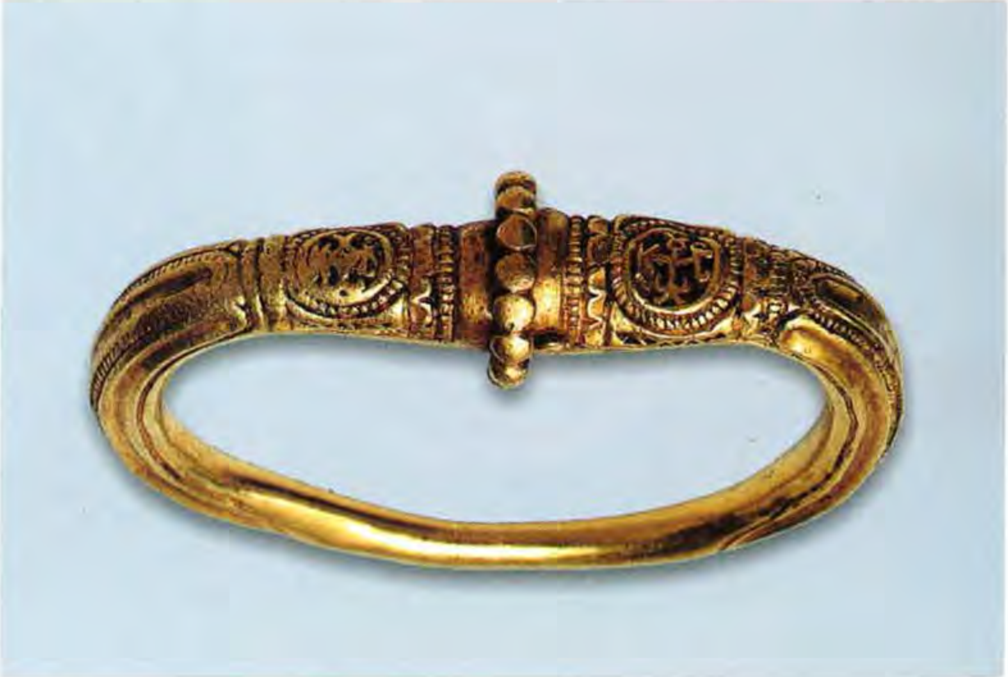

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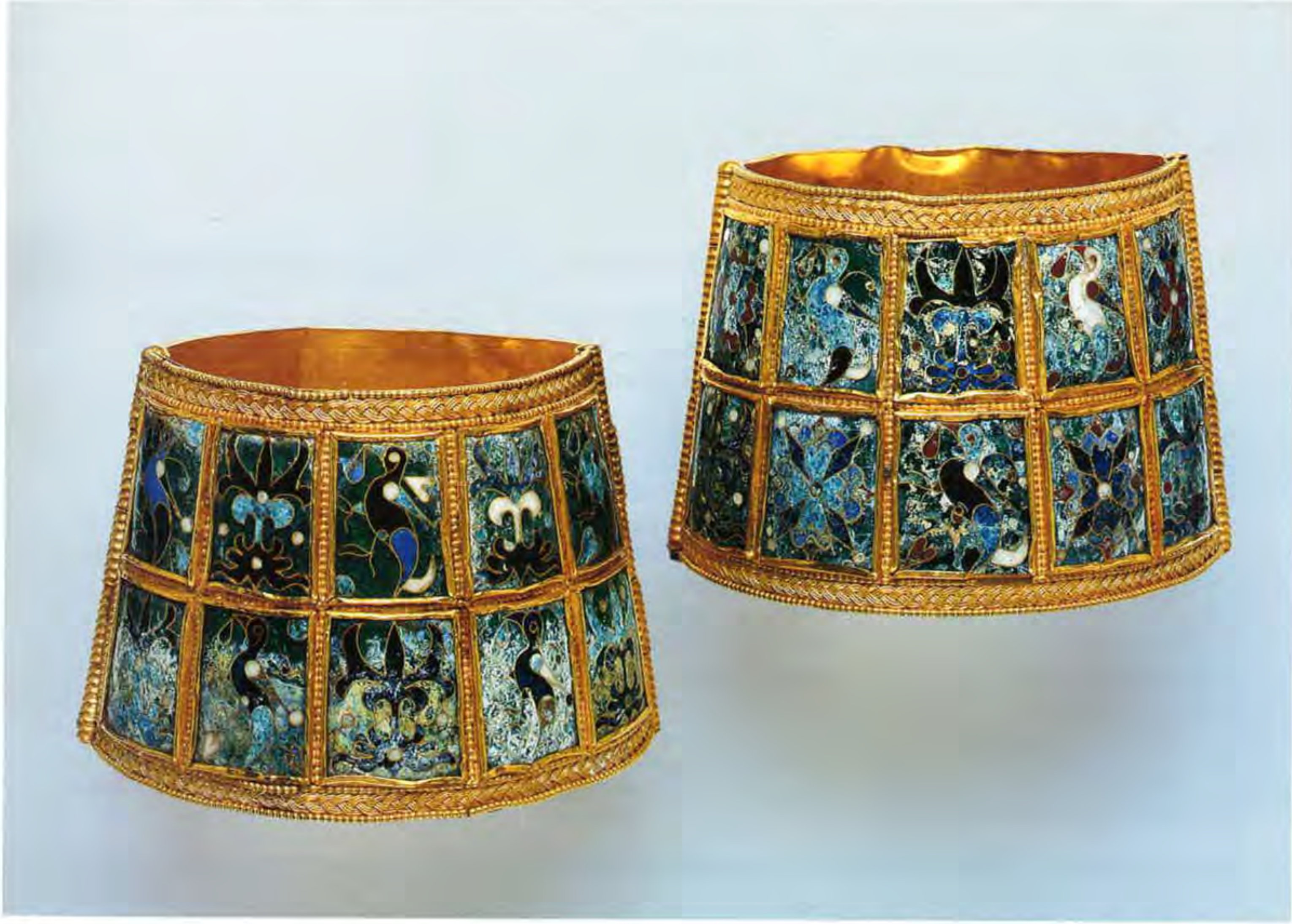


517 Three gold bracelets

7th century

Diameter 6.5 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Hammered gold. The bracelets consist of an elliptical tubular hoop of solid gold, the diameter of which is greater at the top and progressively decreases to the point where the two ends meet. There is a rib at the thickest part of the hoop, which gives the ornament flexibility and makes it easier to put on. The same purpose is served by the opening at the bottom, because the small diameter of the hoop means that it must be opened to be put on the wrist. The Mytilini hoard includes six such bracelets, all of the same size. They were probably all worn together on the same arm, or three on either arm, as indeed is customary to the present day.

Bracelets with a tubular hoop were already being made in the Classical period (*6000 χρόνια* 1997, p. 199, no. 225). A similar bracelet in the Walters Art Gallery collection is dated to between the 5th and 7th centuries (*Jewelry* 1979, pp. 150-151).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 324-325, no. 394. *6000 χρόνια* 1997, p. 199, no. 225.

E.ME.

518 Pair of gold bracelets

9th-10th century

Height 5.7 cm., max. diameter 7.5 cm.

Provenance: Thessaloniki, hoard from Dodekanisou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 262/6

These, the only surviving ornaments of their kind, are decorated with inlaid enamels depicting palmettes, rosettes, and birds. Each bracelet consists of two parts, which clasp the wrist and are held together by fine rods that slide into twisted hollow strips. Vertical and horizontal granulated bands form ten borders on each curved surface, which enclose the enamels with their alternating motifs. The top and bottom of the bracelets are decorated with braided ornaments.

Publications: Pelekanidis 1959. pp. 55-71. Grabar 1962, pp. 293-296. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, no. 463. Wessel 1967, pp. 64-65. Wolbach – Lafontaine Dosogne 1968, p. 196. *Splendeur de Byzance* 1982, p. 190. *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, pp. 80-82. Haselloff 1990, pp. 31-33. *Glory of Byzantium* 1997, pp. 243-244. *6000 χρόνια* 1997, p. 225. Durand 1999, p. 154

G.P.

519 Gold bracelet

11th century

Height 3 cm., diameter 7 cm.

Provenance: unknown

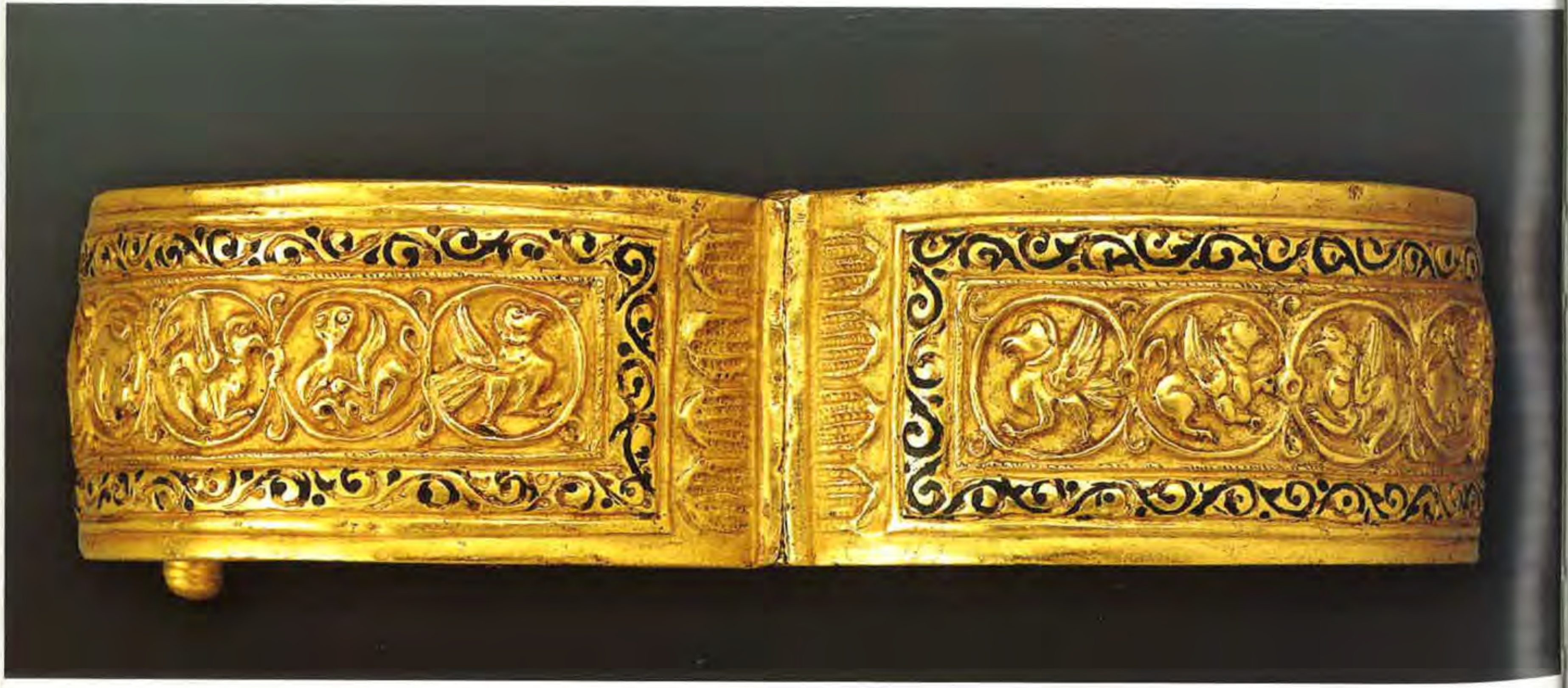
Athens, Kanellopoulos Museum, inv. no. 14

Bracelet composed of two semi-cylindrical gold sheets of equal size, held together with pins. Each is decorated with a broad strip, which runs around all four sides, making a border for five medallions formed by scrolling vine-shoots. Within the medallions, in high relief on a plain ground, are depicted birds, lions, winged griffins, and other fabulous beasts, representing the heraldic aspect of Byzantine decorative art, with a strong Islamic influence. The strip is bordered by a band with a relief palmette spiral and inlaid niello in the bed of the engraving. There is an identical silver bracelet in the Dumbarton Oaks Collection in Washington, which is ascribed to a Constantinople workshop and dated to the 11th to 12th century (Ross 1965, pp. 80-81, pl. LVIII, no. 108). This gold bracelet from the Kanellopoulos Museum is one of the loveliest and most sophisticated pieces of Byzantine jewellery surviving today.

Publications: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 188, 189, no. 198. *Θησαυροί της Ορθοδοξίας* 1994, p. 303, no. 149. *6000 χρόνια* 1997, p. 230, no. 282

N.S.

519



520 Silver bracelet

11th century
Height 3 cm., diameter 5.5 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 11457

The bracelet consists of two semi-cylindrical sheets of silver held together with pins. Each sheet is divided into three rectangular panels bordered with a plain band of engraved lines. In the centre of each panel a large boss decorated with a band-like cross alternates with smaller ones, forming *rotae sericae*. In the corners of the rectangular panels are four almond motifs. The decoration of the relief motifs is emphasised with a fine layer of niello.

This kind of bracelet (see also Benaki Museum nos. 11454, 11455, 11456) may be a simplified version of the splendid enamelled bracelets from Thessaloniki (cat. no. 518). Similar ornaments survive, being more valuable examples in gold, like the example in the Kanellopoulos Museum (cat. no. 519 above).

Publications: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 190-191, no. 201. *Gold of Greece* 1990, p. 83, pl. 62. *6000 χρόνια* 1997, p. 213, no. 283. *Ελληνικά κοσμήματα* 1999, pp. 335-337, no. 126.

A.DR.

521 Copper-alloy bracelet

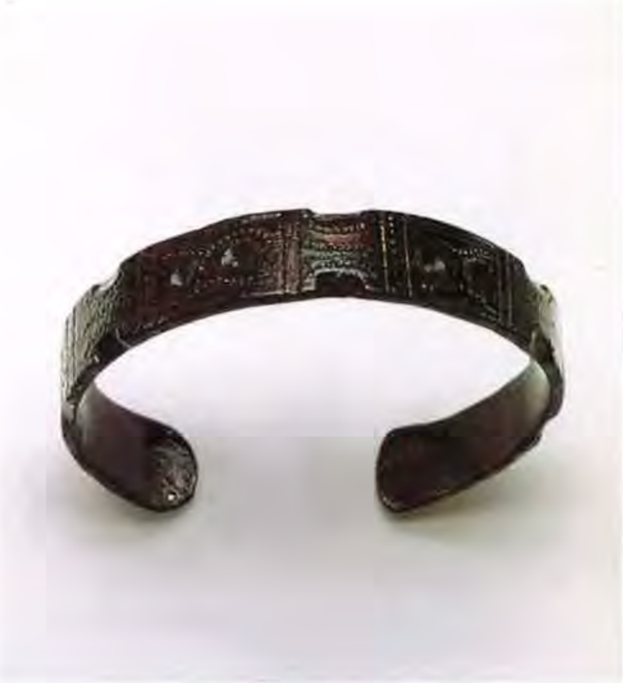
10th-12th century
Diameter 5.2 cm., width 1 cm., thickness 0.1 cm.
Provenance: Mavri Petra, near Folia, Kavala
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 32

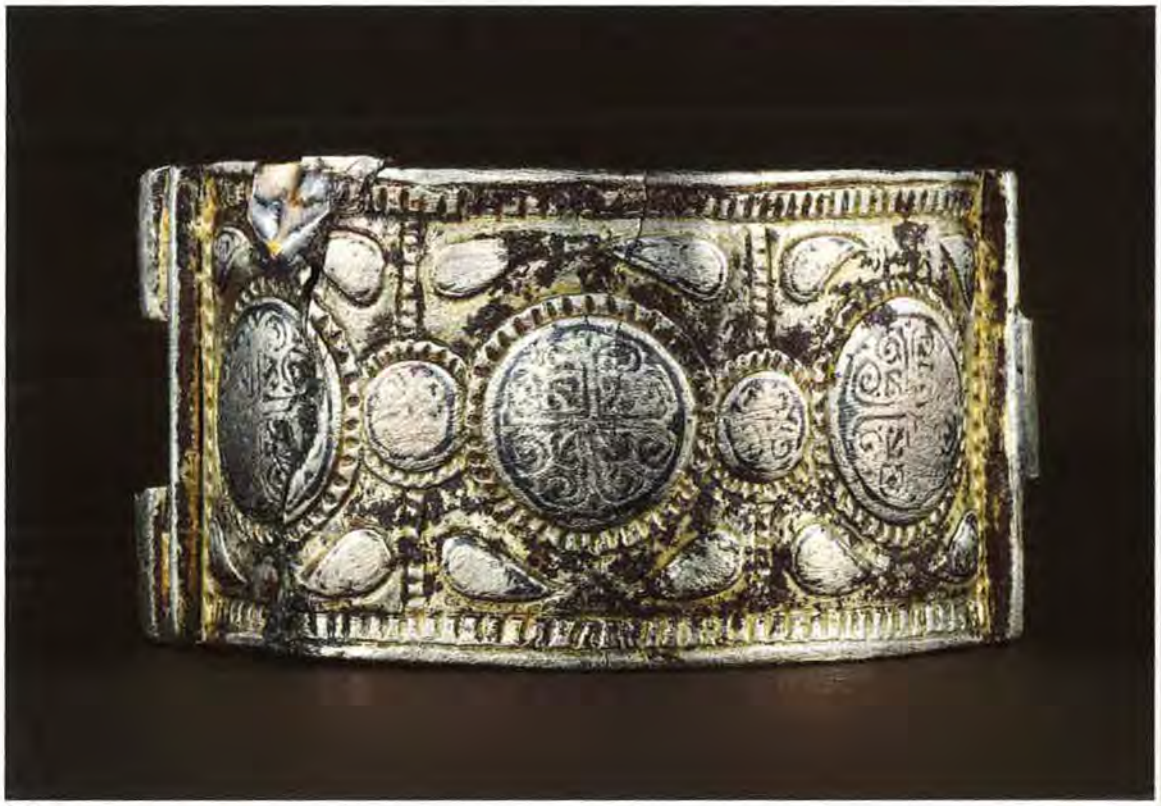
Intact, open band bracelet, consisting of a sheet of metal divided into nine panels by pairs of perpendicular lines. The panels contain engraved and ring-punched decoration of two sizes. Open band bracelets with engraved and ring-punched decoration are a common find in Middle Byzantine graves and are frequently decorated with apotropaic motifs, like crosses and dotted circles.

Publication: *6000 χρόνια* 1997, p. 216, no. 258

A.A.

521





520

522 Copper-alloy bracelet

11th-12th century

Diameter 6.1 cm., diameter of hoop 9 cm., width 2.3 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

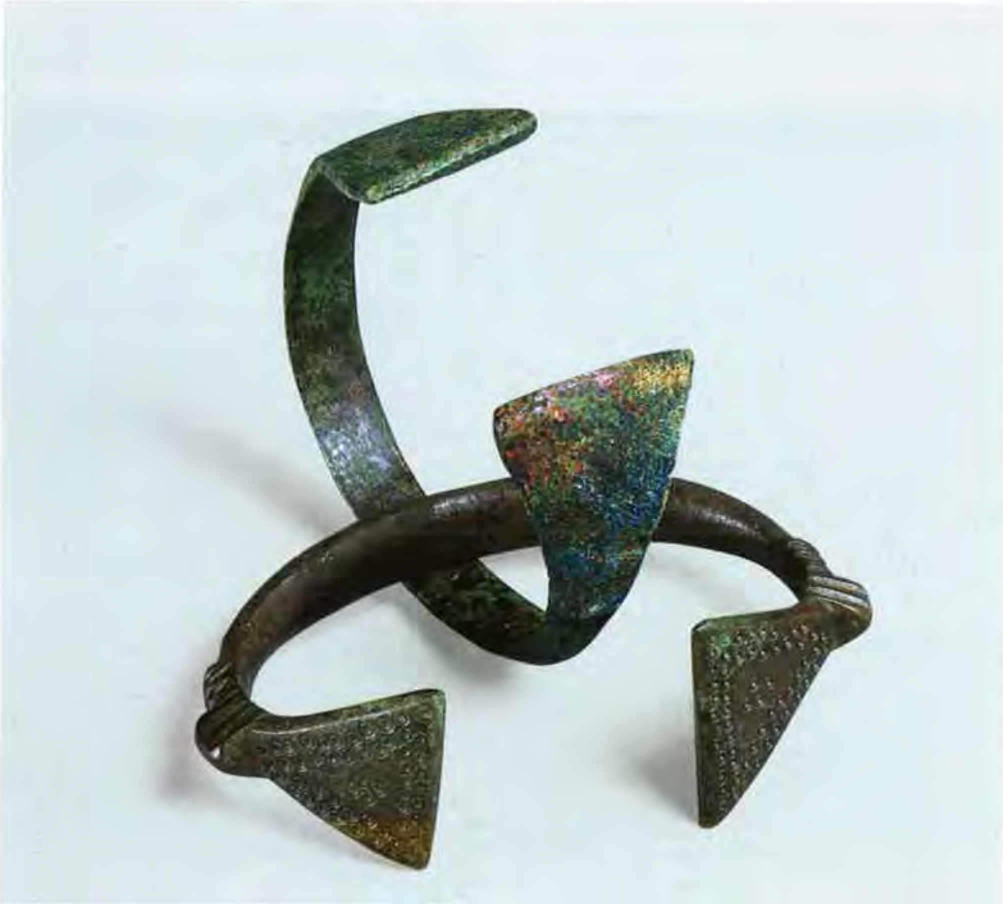
N. Anchialos, Archaeological site, inv. no. E.E 13.3

Open, cast, intact bracelet. Mostly semicircular in section, it is flat at the ends, which flare into flat triangular terminals. Traces of cloth fibres were found on the surface.

Publication: Dina 1997 (in press)

A.D.

522



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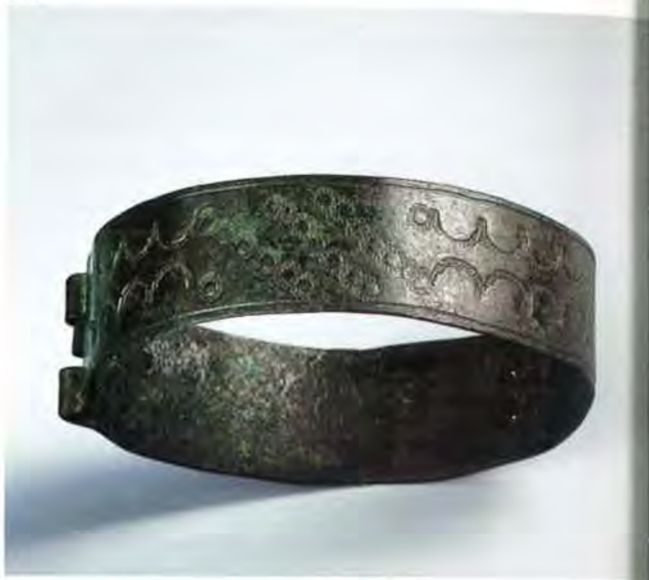


523 Copper-alloy bracelet

11th-12th century

Diameter 6 cm., diameter of hoop 6.8 cm., width of hoop 1.8 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 157.3

Intact band bracelet, consisting of a plain band of metal with one integral loop at one end and two at the other, through which a pin was passed to hold the bracelet closed. It is decorated lengthwise with a double row of circles with a dot in the centre (cf. Aleksova 1966, p. 57, pl. XV, no. 130).

Publication: Dina 1997 (in press)

A.D.

524 Copper-alloy bracelets

524a

11th-12th century

Diameter 6.1 cm., diameter of hoop 7-12 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery, 1996

N. Anchialos, Archaeological site, inv. no. E.E 13.5

Intact open bracelet. Semicircular in section with tapering ends. Cast, engraved, and dotted decoration.

524b

11th-12th century

Diameter 5.3-5.6 cm., thickness 0.85 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 148.1

Intact open bracelet, semicircular in section, with dotted and engraved decoration (cf. *6000 χρόνια* 1997, no. 254).

524c

11th-12th century

Diameter 6.1 cm., width of hoop 0.8 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 4.3

Intact open bracelet, semicircular in section, with engraved and dotted decoration.

Publication: Dina 1997 (in press)

A.D.

525 Copper-alloy bracelet

11th-12th century

Diameter 6.9 cm., thickness of wire 0.9 cm., width of triangular terminals 0.22-0.25 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

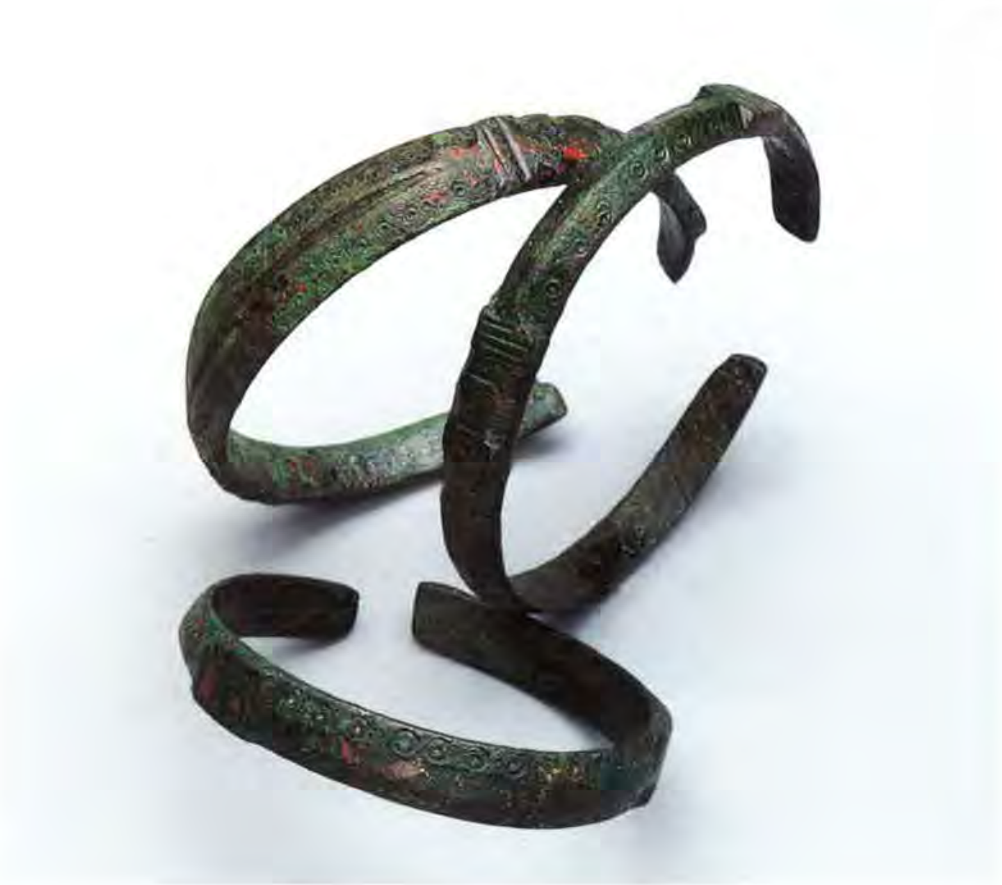
N. Anchialos, Archaeological site, inv. no. E.E 36.5

Intact open bracelet, semicircular in section, forming lugs before the terminals, which are flat triangles decorated with dotted circles (cf. *6000 χρόνια* 1997, no. 254).

Publication: Dina 1997 (in press)

A.D.

524



526 Copper-alloy child's bracelet

10th-13th century

Diameter 4.3 cm., section 0.3 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement, child's cist-grave Θ

12th Ephorate of Byzantine Antiquities, Komotini, Archaeological Collection, inv. no. PMΠ1/96.99στ

Copper-alloy child bracelet, circular in section, undecorated, with overlapping ends.

Publications: unpublished

S.D.-D.

527 Copper-alloy bracelets

12th-13th century

a) Diameter 5.3 cm., width 1.2 cm., thickness 0.1 cm.

b) Diameter 5.2 cm., section 0.4 cm., width of ends 0.9 cm.

c) Diameter 5 cm., width 0.7-1.4 cm., thickness 0.15 cm.

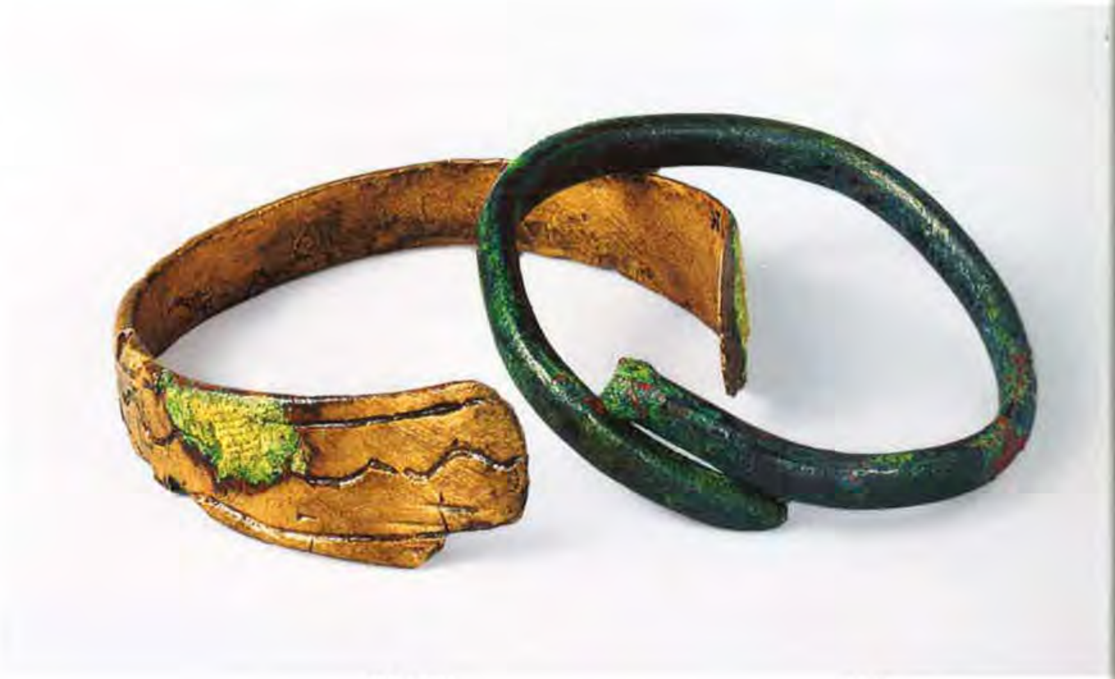
Provenance: excavation of a cemetery of the 12th-13th centuries at Feres, Evros, woman's cist-grave no. 42

12th Ephorate of Byzantine Antiquities, Feres Archaeological Collection, inv. nos.
a) ΕΦ4/95.Τ42γ, b) ΕΦ4/95.Τ42δ, c) ΕΦ4/95.Τ42ε

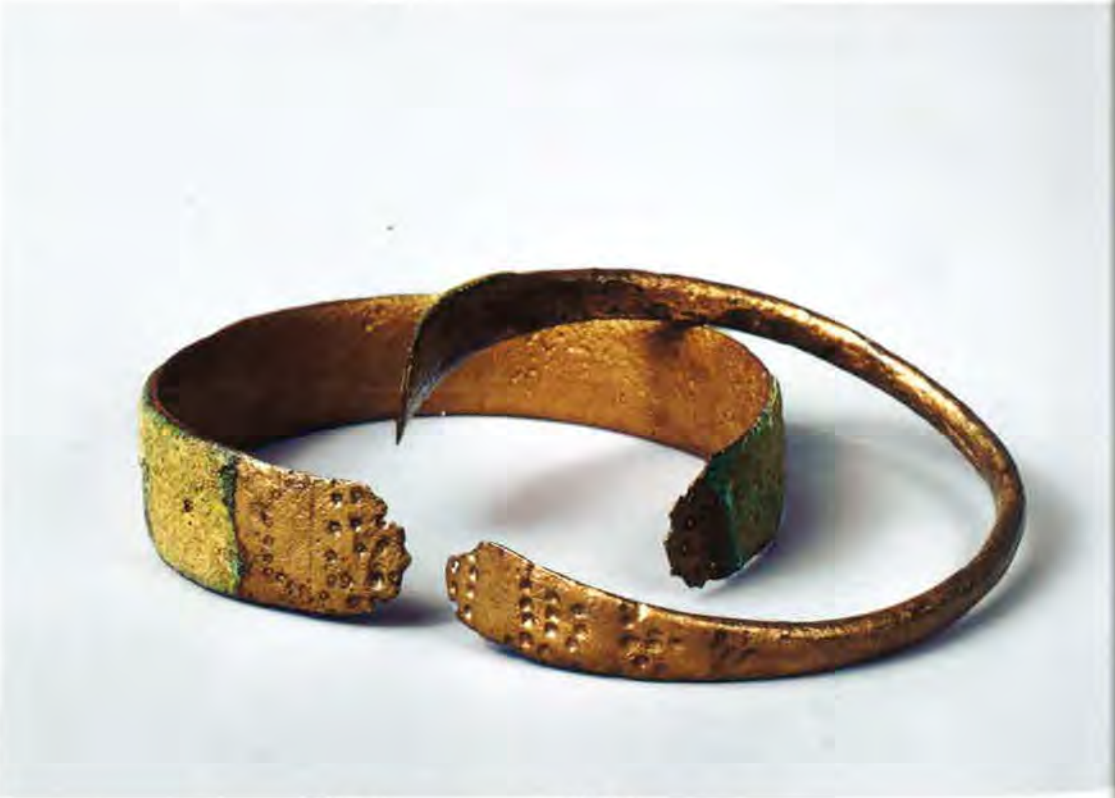
a) Copper-alloy open band bracelet with engraved ring-punched decoration. Traces of fibres from the dead woman's sleeve at four points.
b) Bronze open bracelet, circular in section, with flaring ends. Ring-punched decoration and cloth fibres at one point.
c) Open band bracelet with flaring terminals and decorated with straight and undulating engraved lines. Cloth fibres at two points.
For copper-alloy bracelets, cf. Čangova 1992, pp. 136-137, fig. 127.

Publication: ΑΔ 50 (1995), Β2, pp. 683-684, pl. 204

S.D.-D.



527γ (c) 526



527α (a) 527β (b)

528 Copper-alloy bracelet

12th century

Diameter 5.7 cm., width 0.5 cm., thickness 0.35 cm.

Provenance: Basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ35/Μ5

Circular open hoop quadrilateral in section with flaring terminals. The lateral surfaces are decorated with an engraved curving zigzag line and three straight parallel lines at either end, while the upper surface is decorated with punched dots. It belongs to the group of cast bracelets with hammered terminals which are found in cemeteries of the 10th to 12th centuries in the southern Balkans (*6000 χρόνια* 1997, nos. 254, 260, 261, 263).

Publication: Moutsopoulos 1989, p. 638, pl. 38.1

M.P.

529 Two copper-alloy children's bracelets

11th-12th century

Diameter 4.2 and 4.1 cm., thickness of wire 0.15 cm.

Provenance: Maroneia, Paliochora, excavation of a Middle Byzantine settlement, child's pit-grave B

12th Ephorate of Byzantine Antiquities, Komotini, Archaeological Collection, inv. no. ΡΜΠ 1/99.67 α–β

Children's open bracelets of triple twisted bronze wire terminating in loops (cf. Čangova 1992, pp. 135, 136, figs. 125, 126. Georgieva 1974, pp. 399-400. Davidson 1952, p. 263, no. 2137, pl. 112).

Publication: *ΑΕΜΘ* 12-13 (1999), p. 23, fig. 15

S.D.-D.

530 Copper-alloy bracelet

10th-12th century

Diameter 6 cm., thickness of wire 0.1 cm.

Provenance: Grave in the forecourt of the Church of Profitis Ilias at Ayios Dimitrios, Pieria

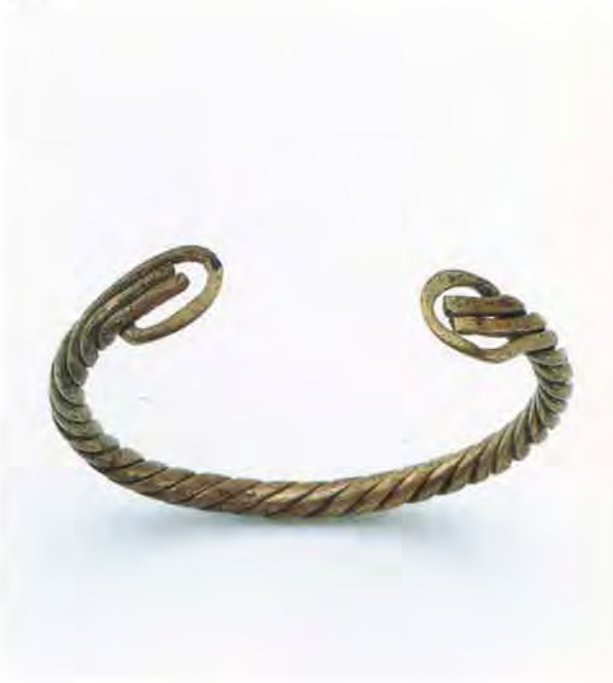
Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΚο 126/ϛ

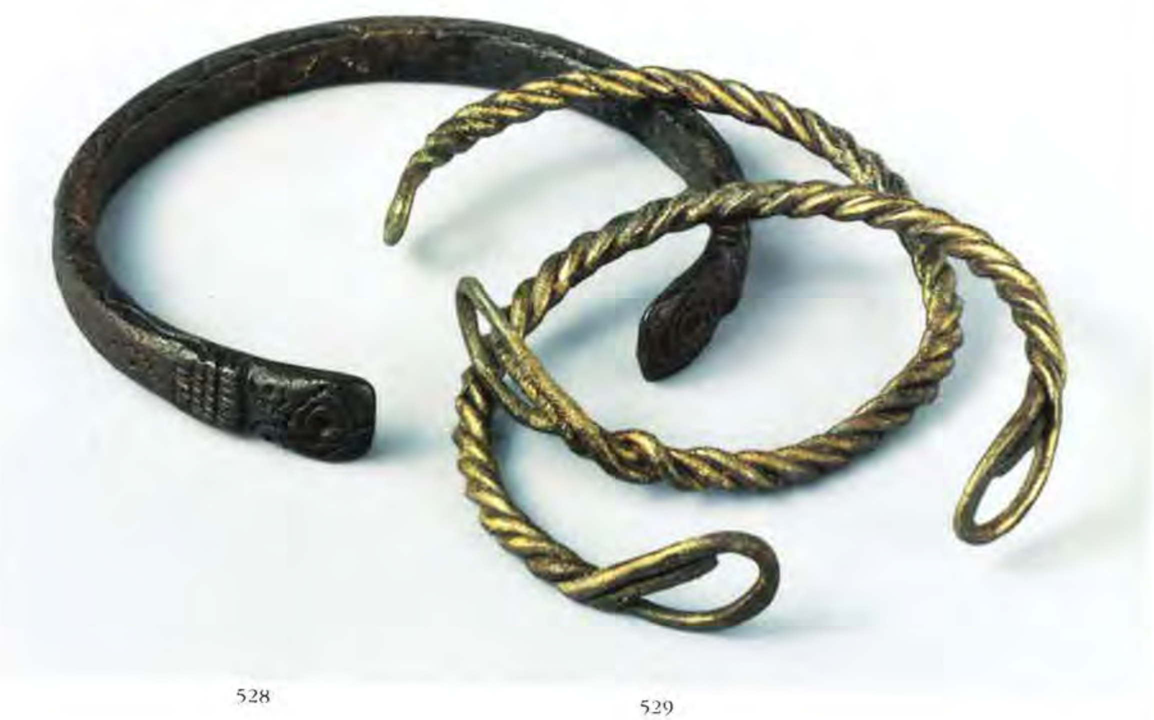
Intact open bracelet made with two wires, each folded into a loop at one end and twisted around the other, forming a twisted four-ply hoop (see cat. no. 837).

Publication: *6000 χρόνια* 1997, p. 210, no. 243

A.A.

530





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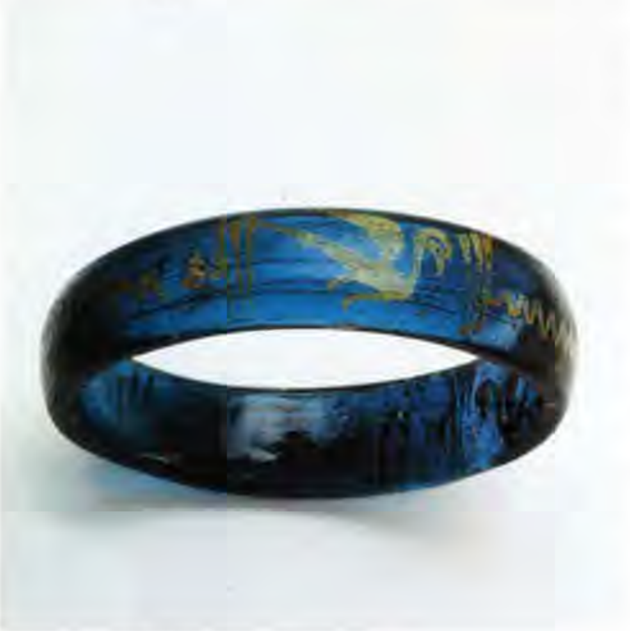
531



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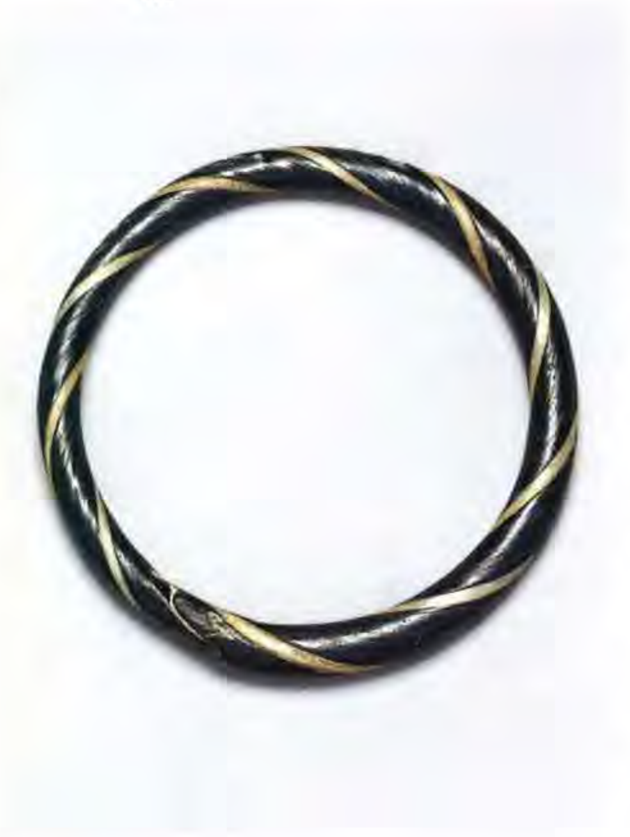


531 Glass bracelet

10th-12th century

Diameter 5.2 cm., width 1.3 cm., thickness 0.2 cm.

Provenance: unknown

Thessaloniki, Museum of Byzantine Culture, inv. no. BYµ 27/1

Deep blue glass bracelet, intact, inner surface flat, outer surface curved, with yellow and gold painted decoration. The decoration consists of six panels, marked off by sets of three vertical lines. Inside alternate panels a long-necked bird (probably a swan) with spread wings, and three horizontal zigzag lines, two gold with a yellow one in the middle (cf. Davidson 1952, p. 264. *Byzantium* 1994, p. 169. Whitehouse et al. 2000, p. 95).

The Roman custom of making bracelets out of glass was continued in the Middle Byzantine period, when both the profile and the decorative media became more varied. Thus, glass bracelets, which are anyway a very common find, often preserve painted decoration consisting of simple geometrical patterns (such as scrolling and broken lines), stylised vegetal motifs (tendrils), or birds.

Publication: *6000 χρόνια* 1997, p. 215, no. 256

A.A.

532 Glass bracelet

Early Christian period

Diameter 7.5-9.1 cm., thickness 0.7-0.8 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 1980

Bracelet of deep blue glass. Consists of a glass rod, circular in section, with the ends bonded together. During manufacture, the rod was twisted together with a thread of off-white glass in such as way as to form a white scrolling band around the blue mass. The decoration is supplemented with painted blue spirals forming single or double eyes in the spaces formed by the band. Similar pieces of jewellery have been found in Early Christian burials — the bracelets in the Thessaloniki Museum of Byzantine Culture, for instance, cat. nos. 535, 536 — and were a common type of ornament in the Byzantine period (Tsouris 1987, pp. 55-60). Glass, like bronze, jewellery met the need of ordinary, poor women for personal adornment, and frequently accompanied its owner to the grave.

Publications: unpublished

N.S.

533 Glass bracelets

12th-13th century

a) Diameter 6 cm., section 0.7 cm.

β) Diameter 6.3 cm., width 1.3 cm., thickness 0.6 cm.

Provenance: excavation of a cemetery of the 12th-13th centuries at Feres, Evros, woman's cist-grave no. 42

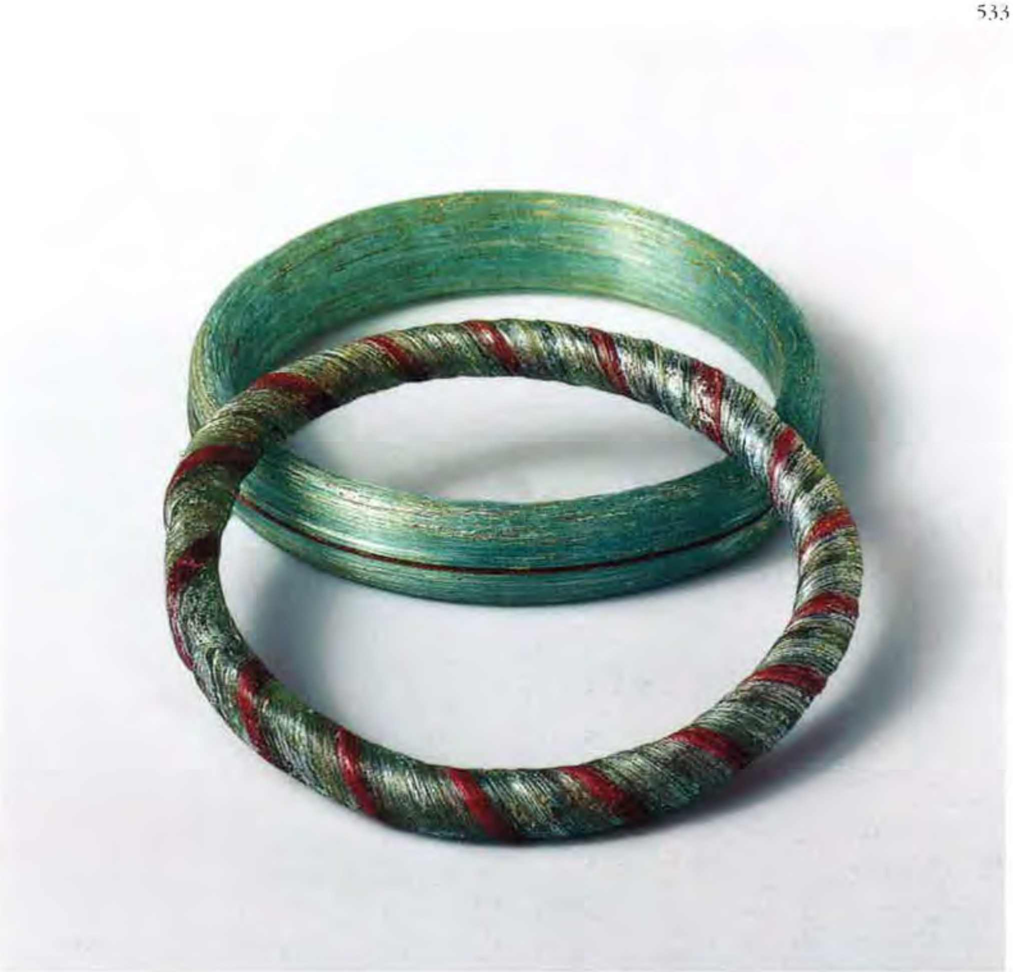
12th Ephorate of Byzantine Antiquities, Feres Archaeological Collection, inv. nos.
a) ΕΦ4/95.Τ42α, b) ΕΦ4/95.Τ42β

a) Glass bracelet, circular in section, of twisted bluish-green glass with red and green stripes (cf. Bakirtzis – Zikos 1981, p. 28, phot. 4. Čangova 1992, p. 145, fig. 132 1-3,7. Davidson 1952, pp. 263-264, nos. 2143-2147, pl. 112).

b) Glass bracelet, rectangular in section, of bluish-green glass with a longitudinal red stripe.

Publication: *ΑΔ* 50 (1995), B2, pp. 683-684, pl. 204

S.D.-D.



533

534Children's glass bracelets

10th-13th century

a) Diameter 4.7 cm., width 0.8 cm., thickness 0.3 cm.

b) Diameter 4.3 cm., width 0.9 cm., thickness 0.3 cm.

c) Diameter 4 cm., section 0.4 cm.

d) Diameter 4.2 cm., section 0.6 cm.

e) Diameter 4.1 cm., section 0.4 cm.

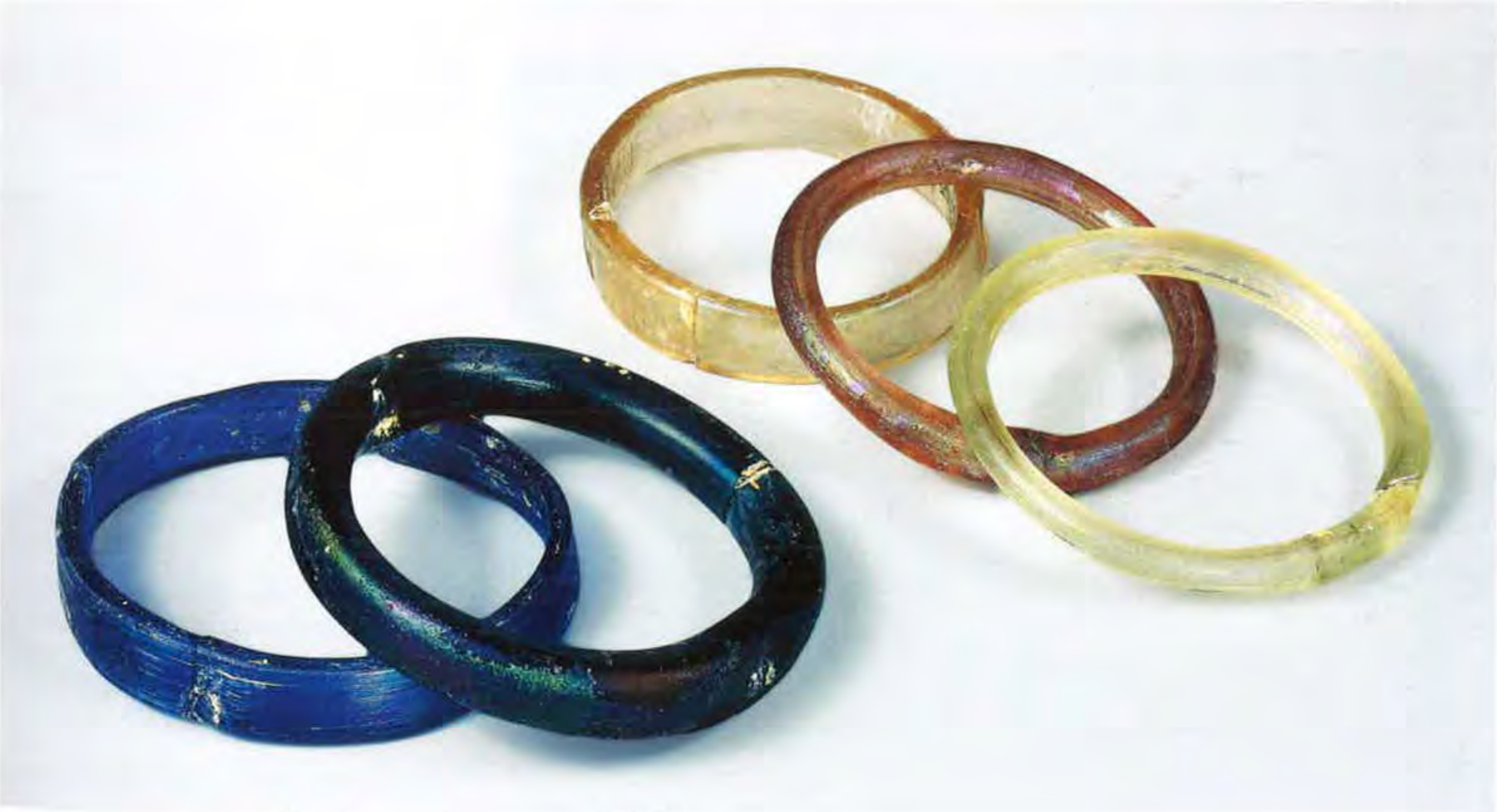
Provenance: excavation of a Middle Byzantine settlement at Paliohoria near Maroneia. Child's cist-grave Θ

12th Ephorate of Byzantine Antiquities, Komotini Archaeological Collection, inv. nos.:
a) PMΠ1/96.99α, b) PMΠ1/96.99β,
c) PMΠ1/96.99γ, d) PMΠ1/96.99δ,
e) PMΠ1/96.99ε

a) Band bracelet of blue glass.
b) Band bracelet of whitish-pink glass.
c) Bracelet of pink glass, circular in section.
d) Bracelet, circular in section, of bluish-green glass.
e) Bracelet, circular in section, of colourless glass.
(For little glass bracelets, cf. Davidson 1952, p. 263, nos. 2140-2142, pl. 112).

Publications: unpublished

S.D.-D.



534β(b)

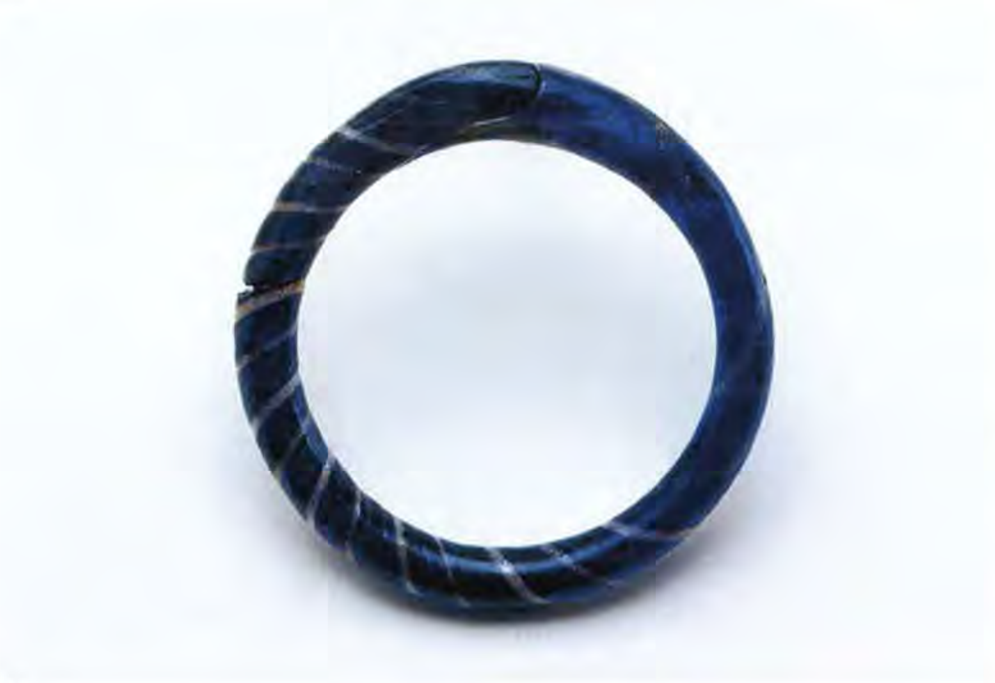
534γ(c)

534ε(e)

534α(a)

534δ(d)

535



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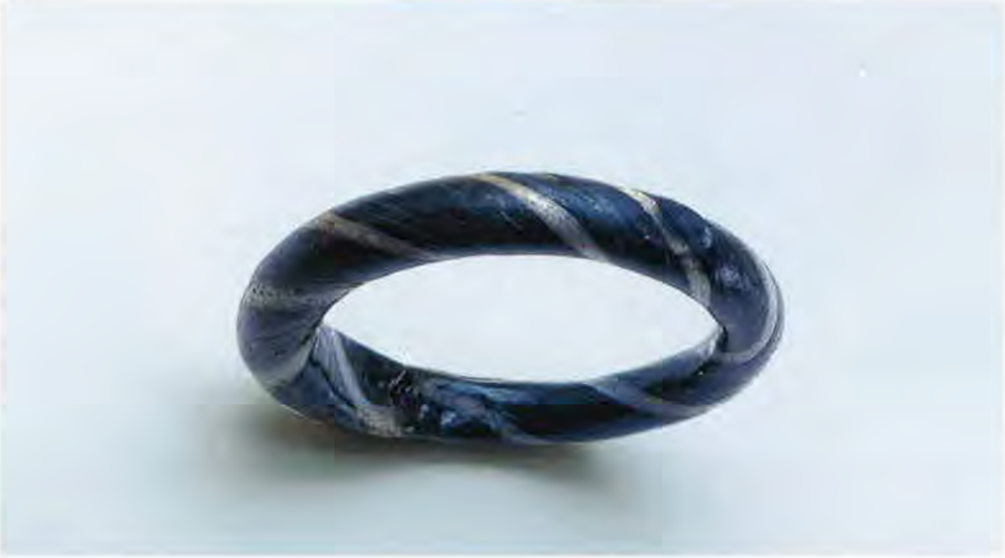


535 Glass bracelet

Late Byzantine period

Diameter 5.4 cm., width 0.6 cm., thickness 0.4 cm.

Provenance: Thessaloniki, Rotonda (trench E2-T.2 barrel-vaulted grave)

Thessaloniki, Museum of Byzantine Culture, inv. no. BYμ 28/1

Complete hoop, circular in section, made of two rods of glass twisted together, one blue, the other thinner and red. Already in the imperial period, glass bracelets were widespread and evidently offered a cheap means of personal adornment for the lower classes and for younger girls. Frequently, several were worn together, and, in this period at least, dark, near-black, seems to have predominated, imitating jet. When the surface has no plastic decoration, they are frequently decorated with a twisted band of glass of a different colour, as in this case.

Publication: *6000 χρόνια* 1997, p. 173, no. 177

A.A.

536 Glass bracelet

Late Byzantine period

Diameter 5.4 cm., width 0.6 cm., thickness 0.4 cm.

Provenance: Thessaloniki, Rotonda (trench E2-T.2 barrel-vaulted grave)

Thessaloniki, Museum of Byzantine Culture, inv. no. BYμ 28/2

Intact bracelet, circular in section, made of two glass rods twisted together, one blue, the other thinner and white.

Publication: *6000 χρόνια* 1997, p. 173, no. 178

A.A.

537 Gold earrings

3rd century

Height 3 cm., diameter 1.1 cm.

Provenance: unknown, purchase

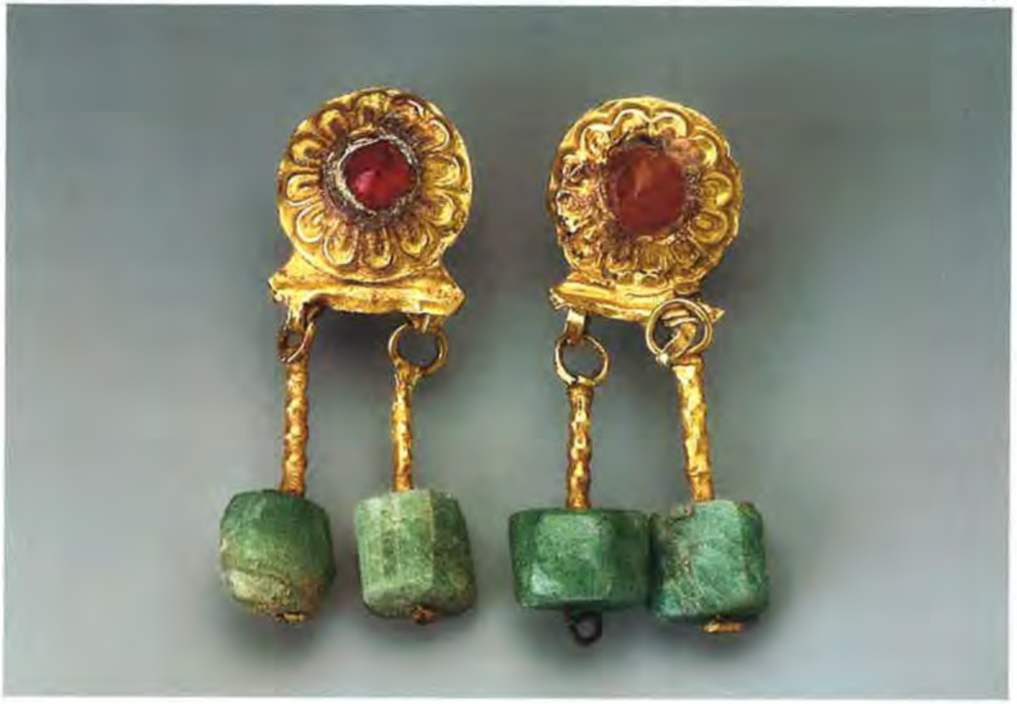
Athens, Byzantine and Christian Museum,
inv. no. BM 4069, T 2282

Gold and gemstones. The main body of the earrings consists of a disc with a solid repoussé rosette set with a cornelian in the centre. To the back of the disc is affixed a small trapezoidal plate, from the edge of which hang two granulated gold wires terminating in emeralds. At the back of each earring is a narrow vertical band terminating in a sigmoid hook. There are identical earrings in the Burton Y. Berry Collection in the University of Indiana (Rudolph 1995, p. 246, no. 68b, with other examples), while a similar rosette survives on earrings in the Kassel Museum (Naumann 1980, p. 45, no. 93) and on others in the Narodni Muzej in Belgrade (Popović 1996, no. 92. Yeroulanou 1999, p. 263, no. 356).

Publication: *6000 χρόνια* 1997, p. 165, no. 158.

E.CH.

537



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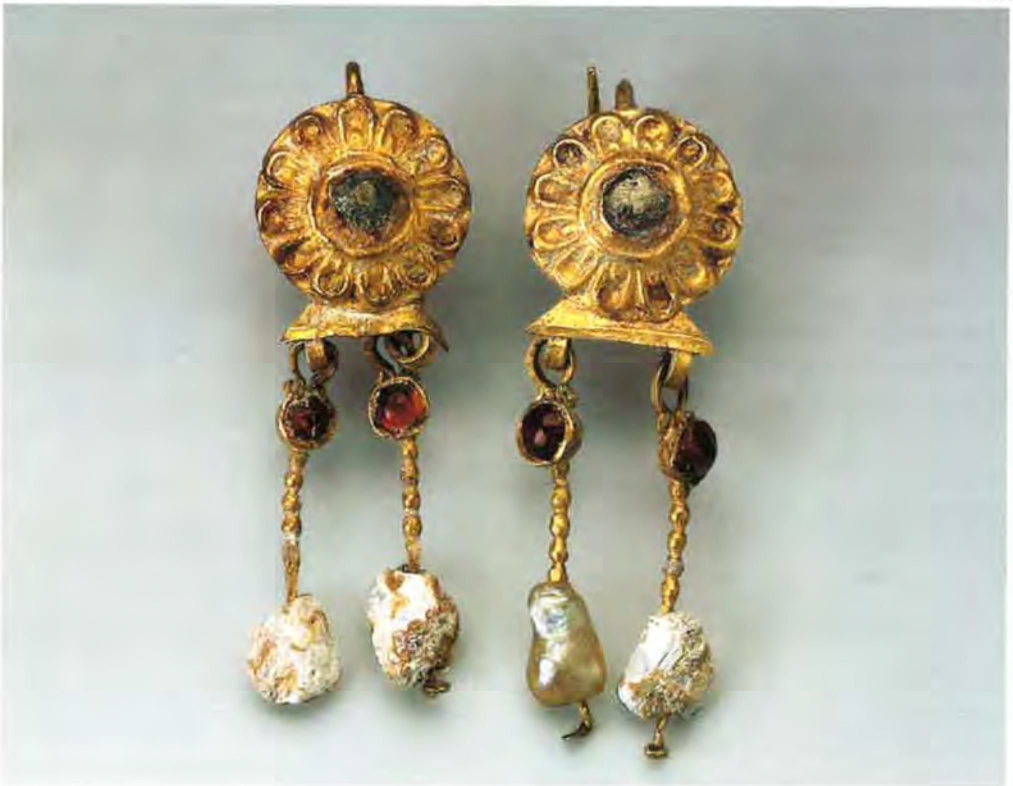


538 Gold earrings

3rd century

Height 4 cm., diameter 1.3 cm.

Provenance: unknown, purchase

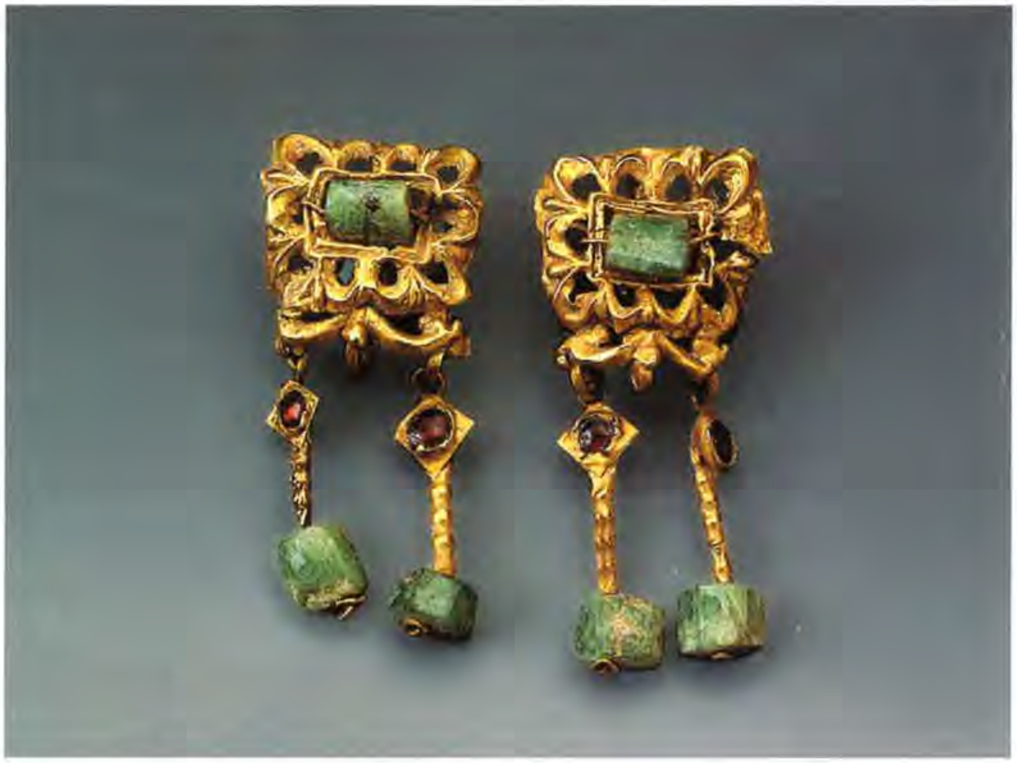
Athens, Byzantine and Christian Museum,
inv. no. BM 4070, T. 2283

Gold and gemstones. The earrings are of the same type as the previous ones (cat. no. 537, with bibliography), except that the top of each wire is set with a small ruby. Another minor difference is that the centre of the rosettes and the ends of the wires are decorated with pearls.

Publication: *6000 χρόνια* 1997, p. 165, no. 159

E.CH.

540



539 Gold earrings

3rd-4th century

Height 3.5 cm., width 1.5 cm.

Provenance: unknown, J. G. Zacos donation, 1984

Athens, Byzantine and Christian Museum,
inv. no. BM 7766, T. 2766

Gold with hammered decoration, emeralds, and garnet. Openwork rectangular plate with palmette decoration. In an ouch in the centre a faceted emerald pierced and retained by two fine gold wires. One earring lacks the emerald, though the wires are in place. On the bottom edge of the plate a horizontal scrolling band with three loops. From these hang three granulated wires, which have a lozenge-shaped plate set with a spherical red stone, probably a garnet, at the top and terminate in a faceted emerald. One of the earrings lacks one of the outer wires. On the rear of the plate, the middle loop is extended to form a sigmoid suspension hook, while a thin T-shaped gold foil reinforces the gold plate. Similar earrings in the Byzantine Museum (cat. no. 540) and similar ones, of the 4th to 5th century, in the Stathatos Collection (*Collection Stathatos* IV, pp. 84-85, cat. no. 671, pl. XIII) and in the collection in the Römisch-Germanisches Zentralmuseum in Mainz, dating to the 3rd century (Yeroulanou 1999, p. 276, cat. no. 448, with bibliography).

Publications: *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, pp. 50-51, no. 41. *6000 χρόνια* 1997, p. 167, no. 162. Yeroulanou 1999, pp. 72, 73, fig. 123, p. 276, no. 454

N.D.-S.

540 Gold earrings

3rd-4th century

Height 3.6 cm., width 1.6 cm.

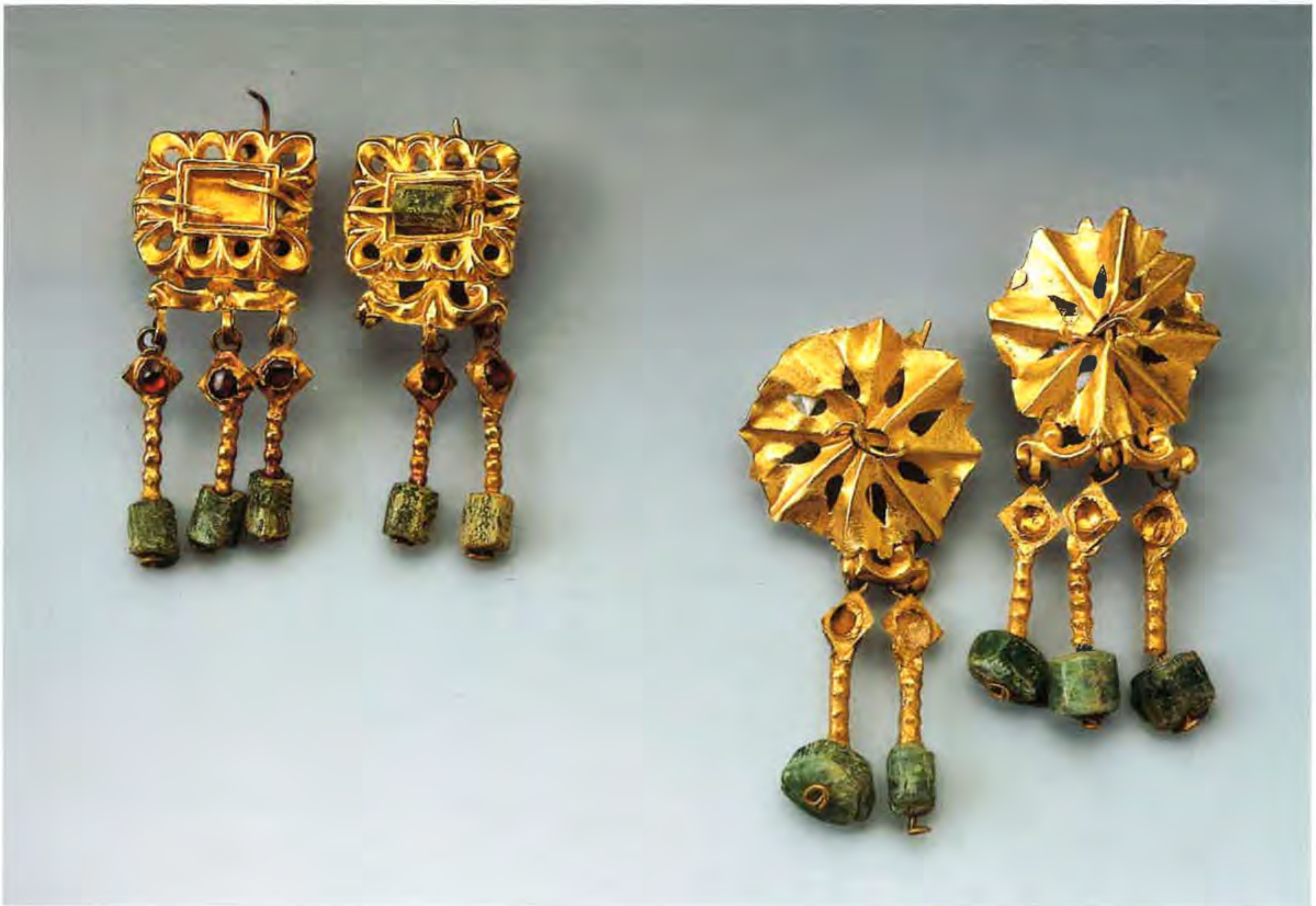
Provenance: unknown, purchased from Th. Zoumboulakis, 1962

Athens, Byzantine and Christian Museum,
inv. no. BM 4068, T. 2281

Gold with hammered decoration, emeralds, and garnet. Identical to cat. no. 539 (with bibliography). Lacking the granulated middle pendants. Suspension hook survives on the back.

Publications: *6000 χρόνια* 1997, p. 166, no. 160. Yeroulanou 1999, p. 176, no. 455

N.D.-S.



539

541

541 Gold earrings

3rd-4th century

Height 4.5 cm., width 2 cm.

Provenance: unknown, J. G. Zacos donation, 1984

Athens, Byzantine and Christian Museum, inv. no. BM 7769, T. 2769

Hammered gold leaf and emeralds. Same shape and technique as cat. no. 542. In the centre of the rosette survive the two fine gold wires which held a stone in place. One earring lacks half of the scrolling band under the rosette and one of the outer pendants, while both lack the small spherical stones from the lozenge-shaped plates at the top of the pendants. The granulated pendants terminate in emeralds. On the back, the foil is reinforced, and there is a sigmoid suspension hook.

Publications: *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, pp. 51-52, no. 44. *6000 χρόνια* 1997, p. 169, no. 165. Yeroulanou 1999, p. 114, p. 115, fig. 205, p. 268, no. 396

N.D.-S.

542 Gold earrings

3rd-4th century

Height 3.9 cm., width 1.6 cm.

Provenance: unknown, purchased from Th. Zoumboulakis, 1962

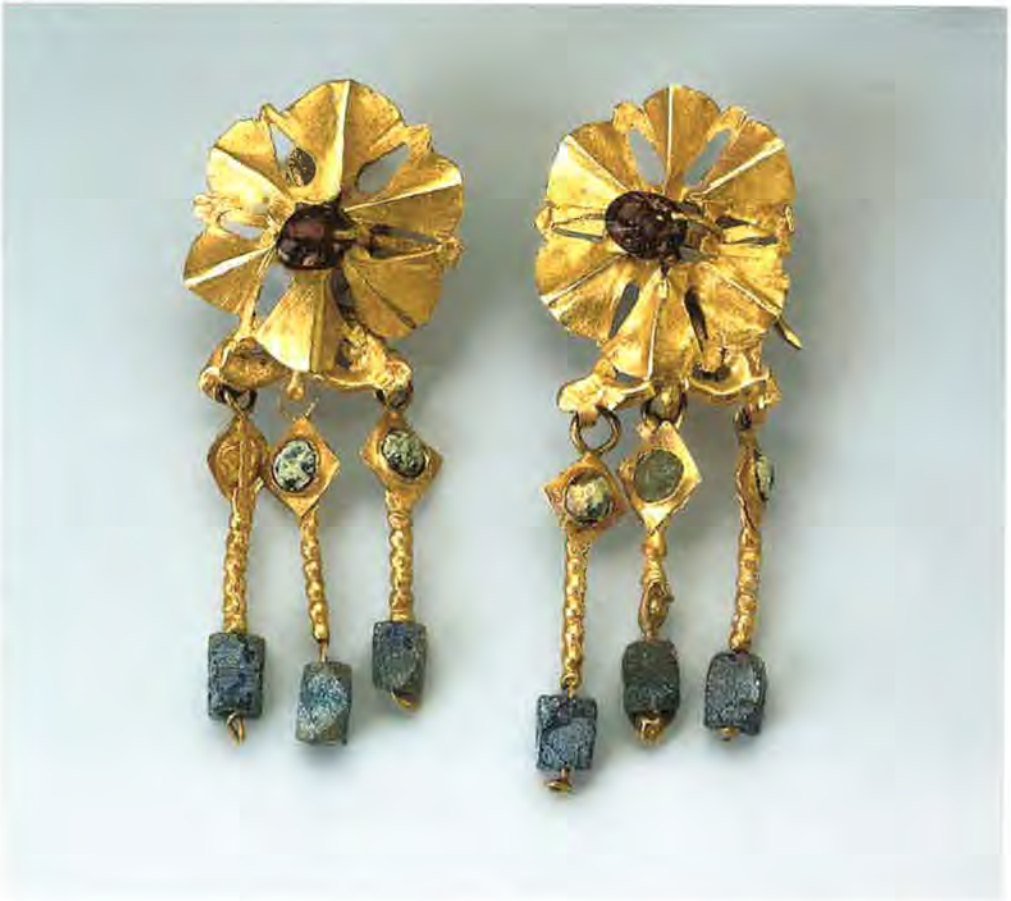
Athens, Byzantine and Christian Museum, inv. no. BM 4066, T. 2279

Gold with hammered decoration, green and blue glass, and garnets. Openwork radial rosette with six pointed pleated petals. In the centre, two thin gold wires pierce and retain a small polygonal red stone, probably a garnet. On the lower edge of the rosette, a horizontal scrolling band with three loops, from which hang three granulated wires, with lozenge-shaped plates at the top set with a sphere of green glass, and a faceted piece of blue glass at the end. On the back, a fine T-shaped gold foil reinforces the rosette and holds it firm, and a hook serves to suspend the earring. This type of earring was common from the first century AD until the Early Christian period, with minor variations (Higgins 1961, p. 185). The same type and the same period are represented by other earrings from the Byzantine Museum, namely cat. no. 541 and T. 2771-BM 7771, T. 2770-BM 7770, T. 2767-BM 7767, and T. 2768-BM 7768 (published in *6000 χρόνια* 1997, p. 168, no. 163, p. 169, no. 166, p. 170, nos. 167 and 168 respectively). There are similar earrings of the 3rd to 4th century in the Stathatos Collection (*Collection Stathatos* IV, p. 84, no. 623, pl. XIV) and in the Burton Y. Berry Collection (Rudolph 1973, p. 110, no. 86b, and p. 118, no. 94b. See also Naumann 1980, p. 46, no. 95, pl. 18). Similar decoration and technique are seen in 3rd-century earrings in the British Museum (Marshall 1911, p. 307, no. 2665, pl. LV), in the Antiquities Department of the Staatliche Museen in Berlin (Greifenhagen 1975, p. 63, pl. 50.3, Yeroulanou 1999, p. 268, no. 399), and in the Allard Pierson Museum in Amsterdam (Yeroulanou 1999, p. 267, no. 385).

Publications: *6000 χρόνια* 1997, p. 168, no. 164, Yeroulanou 1999, p. 267, no. 392

N.D.-S.

542



543 Gold earrings

4th-6th century

Height 3.2 cm., width 1.6 cm.

Provenance: unknown, purchase

Athens, Byzantine and Christian Museum, inv. no. BM 4067, T2 2280

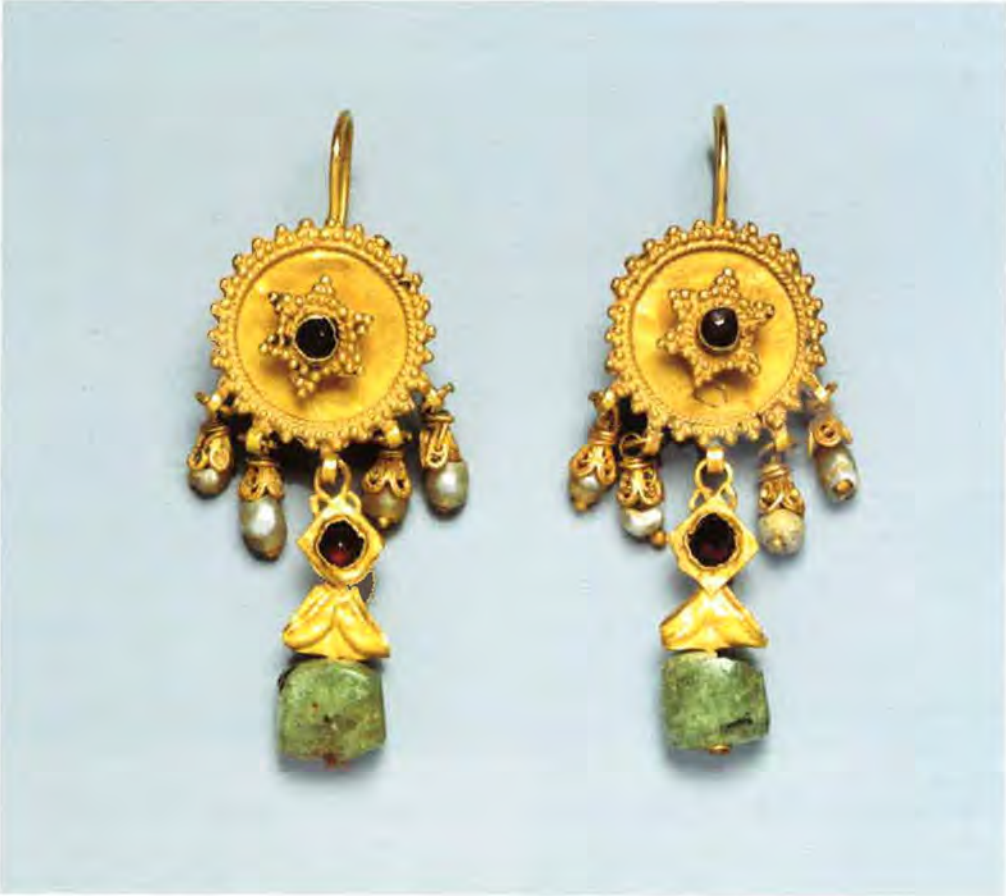
Gold and sapphires. Thin wire hoops, each with an irregularly shaped ouch enclosing a sapphire. Larger tear-shaped sapphires are suspended from the bottom of the hoops, the ends of which terminate in an eyelet and a hook respectively, to close the earrings. This type, with simpler and more complex variations, is common in early Byzantine earrings (Ross 1965, p. 2, no. 1E. *Collection Stathatos* IV, p. 83, no. 643, Baldini-Lippolis 1999, p. 93, no. 5).

Publication: *6000 χρόνια* 1997, p. 177, no. 188

E.CH.

543

545



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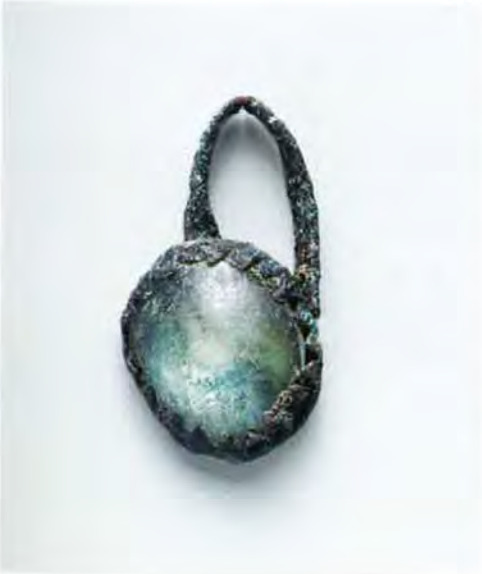


544Copper-alloy earring

5th-6th century

Height 0.8 cm., diameter of disc 1 cm., thickness 0.4 cm.

Provenance: Thessaloniki, excavation at 74 Olymbiados Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 227/4

Woman's earring, consisting of a thin foil enclosing a transparent glass sphere, with a thin wire to suspend it from the ear.

Publications: unpublished

E.M.

545Gold earrings

7th century

Heigth 4.7 cm., diameter 1.7 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 451 a, b

Gold earrings consisting of a plain gold disc, the outline of which is accentuated by fine twisted wire and two rows of granules, creating an embroidered effect. In the centre of the disc a projecting granulated gold star set with a small ruby. From integral loops around the bottom of the disc hang four pendants of gold wire threaded with seed-pearls. The pendants flank a larger hanging feature, consisting of a lozenge-shaped ornament set with a ruby and two stylised leaves with an irregularly shaped emerald suspended from them. With regard to this central feature, the earrings from the Kanellopoulos Museum recall the earlier earrings in the Stathatos Collection in the National Archaeological Museum (Yeroulanou 1999, p. 264, nos. 364, 365, 366, with bibliography).

Publications: *Βυζαντινή Τέχνη, Τέχνη Ευρωπαϊκή* 1964, p. 328, no. 407, *Splendeur de Byzance* 1982, p. 202, *Θησαυροί της Ορθοδοξίας* 1994, p. 300, no. 143, *6000 χρόνια* 1997, p. 192, no. 216

N.S.

546 Gold earrings

4th-5th century

Diameter 2.3 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T130)

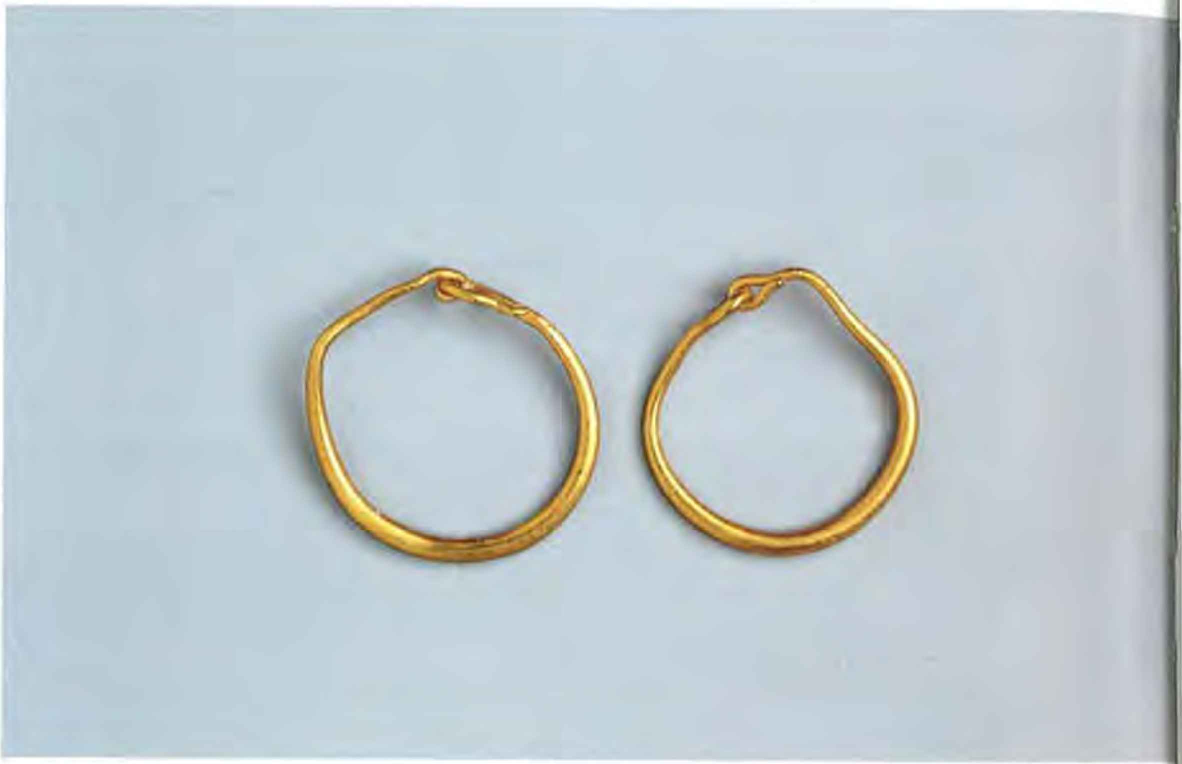
1st Ephorate of Byzantine Antiquities, inv. no. 4395

Plain hoops terminating in a hook and an eyelet to close them. A common type, dated by associated finds.
Similar earrings have been found in excavations at Corinth (Davidson 1952, no. 2003), Thessaloniki (*Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 49, III 10,5), Enkomi near Paphos (Marshall 1911, no. 2464), and elsewhere.

Publication: *6000 χρόνια* 1997, p. 178, no. 191

E.G.-T.

546



547 Gold earrings

4th-5th century

Diameter 2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T95)

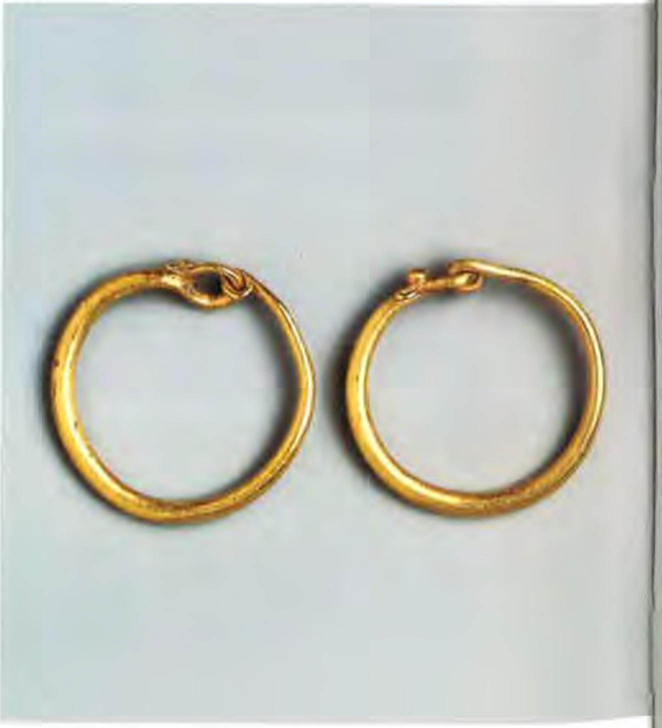
1st Ephorate of Byzantine Antiquities, inv. no. 4377

Plain hoops terminating in a hook and an eyelet to close them. The edge of the eyelet is decorated with a tiny sphere, a common feature of other, more complex earrings (e.g. the pair from the Early Christian basilica at Stamata in Attica, 1st Ephorate of Byzantine Antiquities, inv. no. 1579 α, β).

Publication: *6000 χρόνια* 1997, p. 178, no. 190

E.G.-T.

547



548Gold earrings

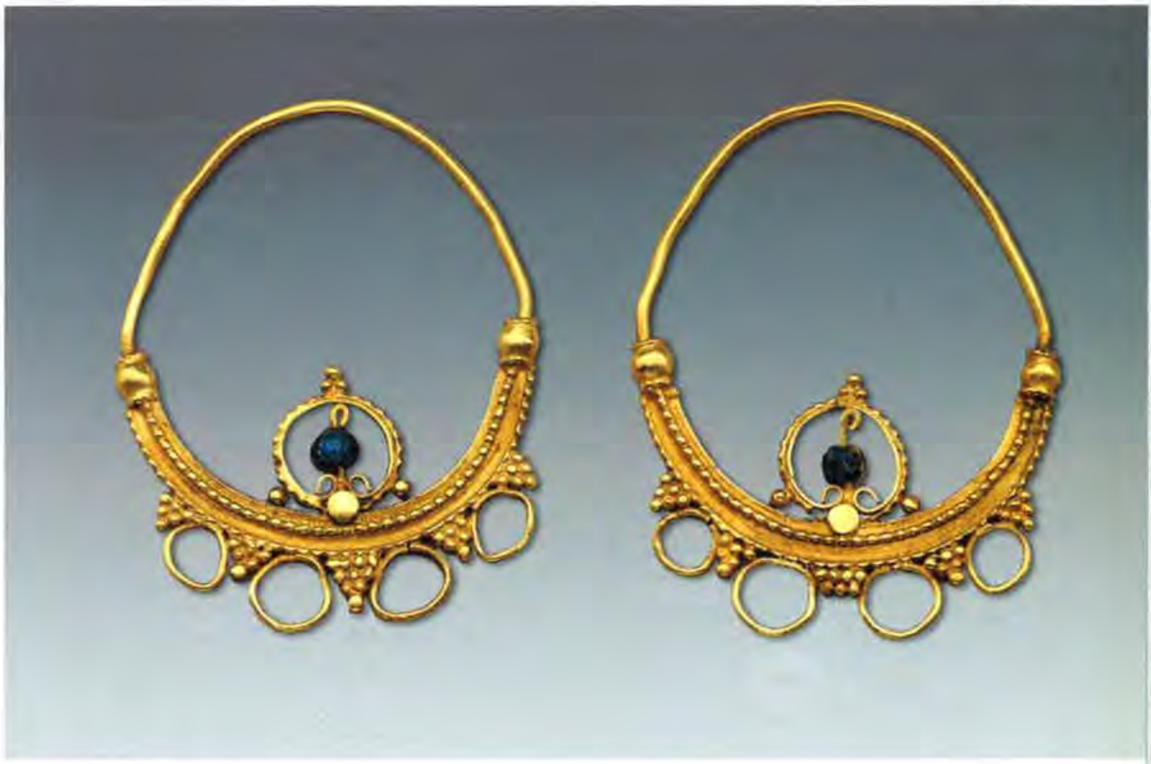
6th century
Height 5.5-5.7 cm., width 4.5 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 228a, β

Pair of lunate earrings with ellipsoidal suspension wires. The lunate band which constitutes the body of each earring is decorated with granulated bands and terminates in tiny spherical ornaments. The suspension wire emerges from one of the spheres, and the other end of it fits into a cavity in the other sphere. On the inner edge, the earrings preserve a heart-shaped wire ornament with a stone of blue glass threaded on to a wire. Along the outer edge are five granulated bunches of grapes (with one gold granule missing from the middle bunch) alternating with four rings, which may have been set with semiprecious or glass stones, like the earrings in the Istanbul Archaeological Museum, inv. no. 75.2 (Ergil 1983, p. 56, no. 144). The Kanellopoulos earrings belong to a group of lunate earrings found in the 6th and 7th centuries. They are made of silver and gold (Naumann 1980, p. 49, nos. 103-106, pl. 20), and also of baser metals, such as bronze (Drandakis – Ghioles 1980, p. 253, pl. 148. Davidson 1952, p. 250, nos. 2036-2044, pl. 107, 108).

Publication: *Θησαυροί της Ορθοδοξίας* 1994, p. 299, no. 141

N.S.

548



549Silver earrings

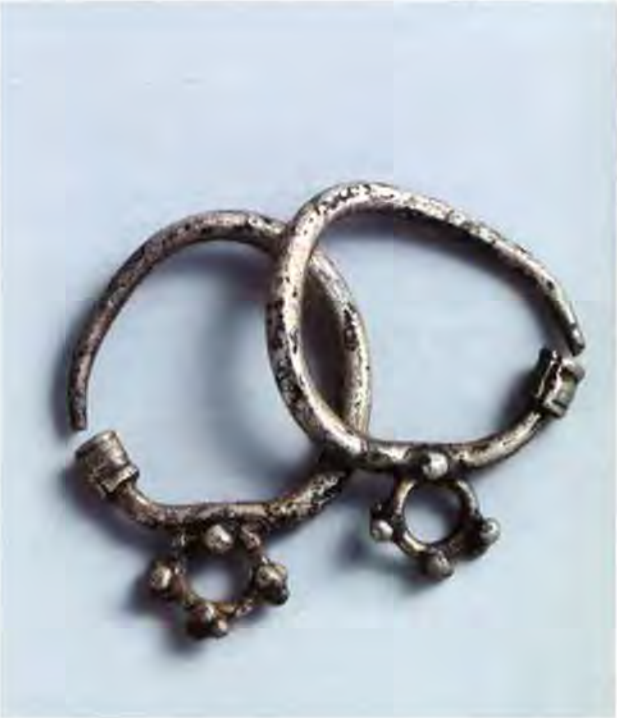
Early Christian period
Height 3.7 cm., diameter 2.8 cm.
Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 194, grave 2
7th Ephorate of Byzantine Antiquities, inv. no. M 55-56

Open hoop terminating in a cylindrical eyelet, into which the other end of the hoop fits. To the lower part of the circumference of the hoop is affixed a ring with granulated decoration.

Publications: unpublished

S.K.

549



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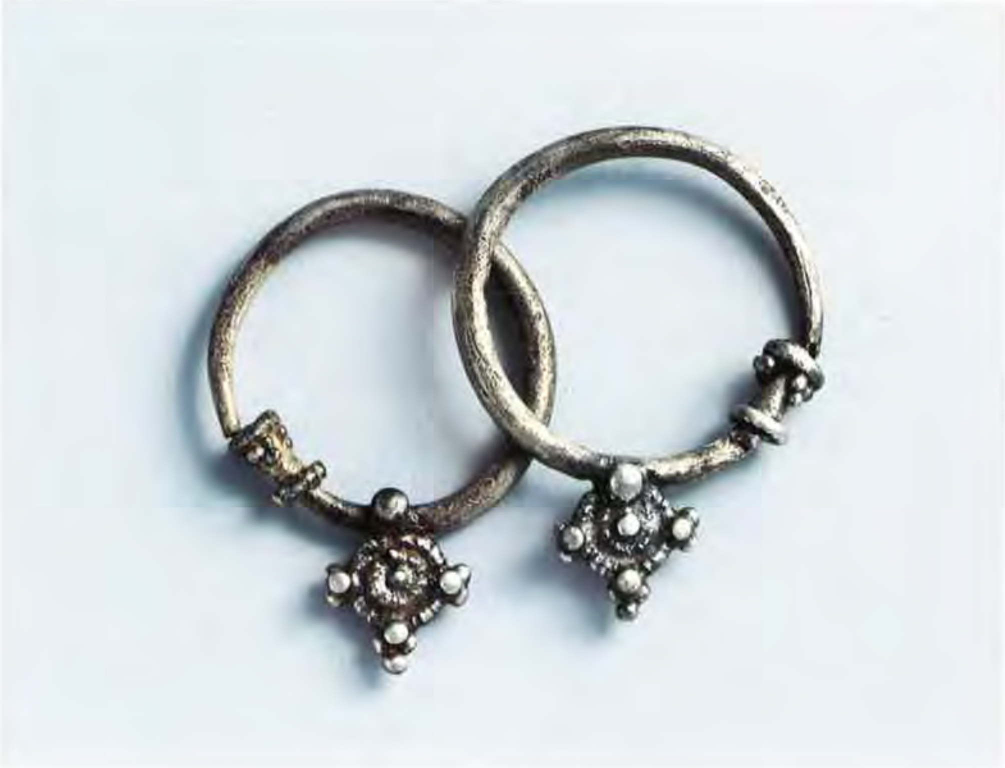

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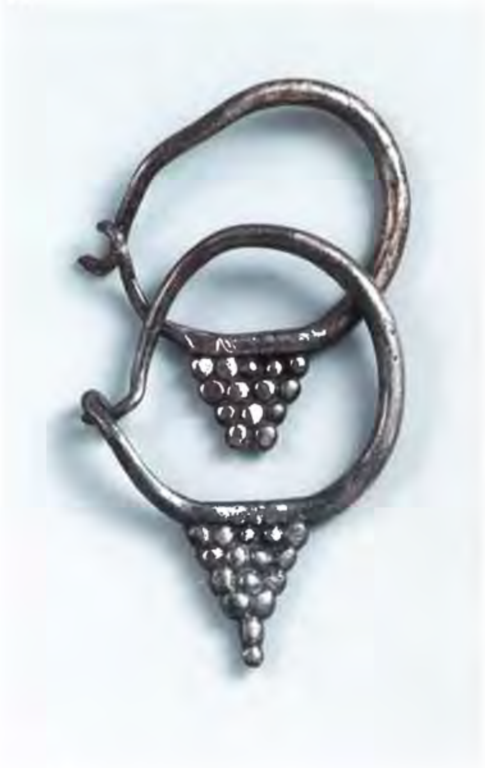


550 Silver earrings

Early Christian period

Height 3.1 cm., diameter 2.5 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 57, grave 1

7th Ephorate of Byzantine Antiquties, inv. no. M 118-119

Open hoop terminating in a hook and an eyelet. The eyelet is decorated with a tiny ring, while the hook has a tiny sphere. To the lower part of the hoop is affixed a round medallion with granulated decoration.

Publications: unpublished

S.K.

551 Silver earrings

Early Christian period

Height 2.9 cm., diameter 1.9 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 175, grave 3

7th Ephorate of Byzantine Antiquities, inv. no. M 42-43

Open hoop terminating in a hook and an eyelet. To the lower part of the hoop is affixed a granulated bunch of grapes.

Publications: unpublished

S.K.

552 Silver earrings

Early Christian period

Height 3.2 cm., diameter 2.5 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, grave in the Baptistery

7th Ephorate of Byzantine Antiquities, inv. no. M 13-14

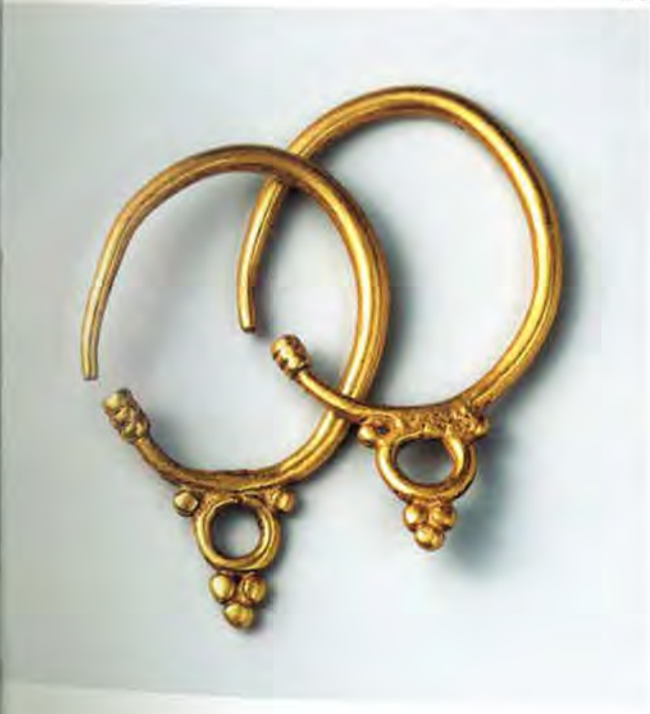
Open hoop terminating in a cylindrical eyelet with spiral decoration, into which the other end of the hoop fits. To the lower part is affixed a small ring flanked by two tiny spheres.

Publications: unpublished

S.K.

552

553



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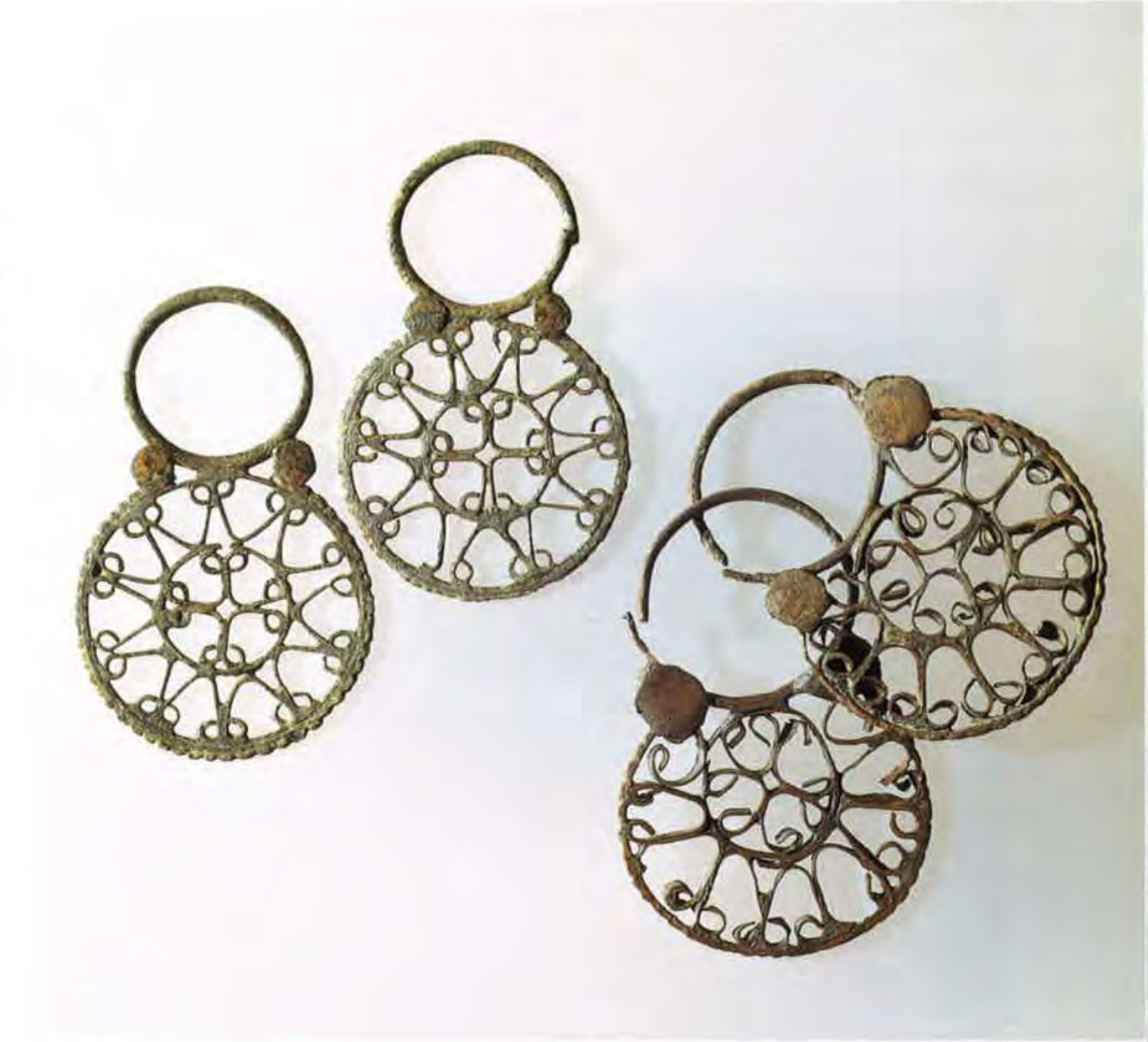

553 Gold earrings

Late 6th-early 7th century

Height 4.1 cm., diameter of hoop 2.9 cm.

Provenance: Thasos, Limenas, excavation in the Molos

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. AΓK 1436

Elliptical wire hoops with one end free. To the lower part is affixed a small ring, at the base of which is a tiny granulated bunch of grapes. This type of ornament, with integral rings and granulated bunches of grapes, was quite common in the Early Christian period. One is struck by the fact that these two are identical in weight, to the last thousandth of a gram (6.299 gr. each).

Publications: unpublished

N.Z.

554 Two pairs of copper-alloy earrings

7th century

a) Height 6.1 cm., diameter of medallion 4.1 cm.
b) Height 6.2 cm., diameter of medallion 4 cm.

Provenance: Egypt

Athens, Benaki Museum, inv. nos. 11507, 11488

Two pairs of copper-alloy earrings worked in filigree. To the lower part of the suspension loop is affixed a medallion with decoration done in fine wire. In the first pair, the centre is occupied by a circle (diam. 2 cm.) with four tiny curved wires forming a cross, their ends curling inwards. This is surrounded by ten wires (up to 0.3 cm. long), also with their ends curling inwards. The other pair has similar decoration: a circle in the centre (diameter 1.7 cm.) with a cross formed by four thin angular foils with their ends curling inwards, surrounded by ten delicate angular wires with similarly curled ends. In both cases, at the point of contact between the suspension loop and the medallion, there is a little disc on either side with a tiny wire at the back; to the outer circumference of the medallion is attached a notched wire which imitates a granulated ornament. There are fairly identical copper alloy earrings worked in filigree in the Cairo Museum (Strzygowski 1904, p. 335, no. 7039, pl. XXXVIII), the Berlin Museum (Wulff 1909, p. 189, nos. 874, 875, pl. XLIV; cf. p. 187, no. 865, pl. XLII), and the Louvre (Bénazeth 1992, pp. 21, 204, no. E12352), which differ from each other in details. They are products of a local Egyptian workshop, which may have produced copies of valuable gold jewellery: a disc with a cross formed by four curved wires with inwardly rounded ends, as in the first pair, is seen in a gold earring from Syracuse (Orsi 1910, p. 464, pl. II, 1). A circle with a cross of fine angular wires with curled ends, as in the second pair, is seen in the discs of earrings from Tigani in the Mani (*6000 χρόνια* 1997, p. 182, no. 198) and in the Brooklyn Museum (Davidson, Oliver 1984, pp. 169-170, no. 239), as also in the disc of a pectoral chain in the Dumbarton Oaks Collection (Ross 1965, no. 6, pl. XII). The aforementioned earrings could be considered variations of gold earrings, either manufactured in filigree or cast, which should no longer be regarded exclusively as products of Constantinople workshops (see Greifenhagen 1975, p. 67, no. 10, pl. 52. *Art and Holy Powers* 1989, p. 170,

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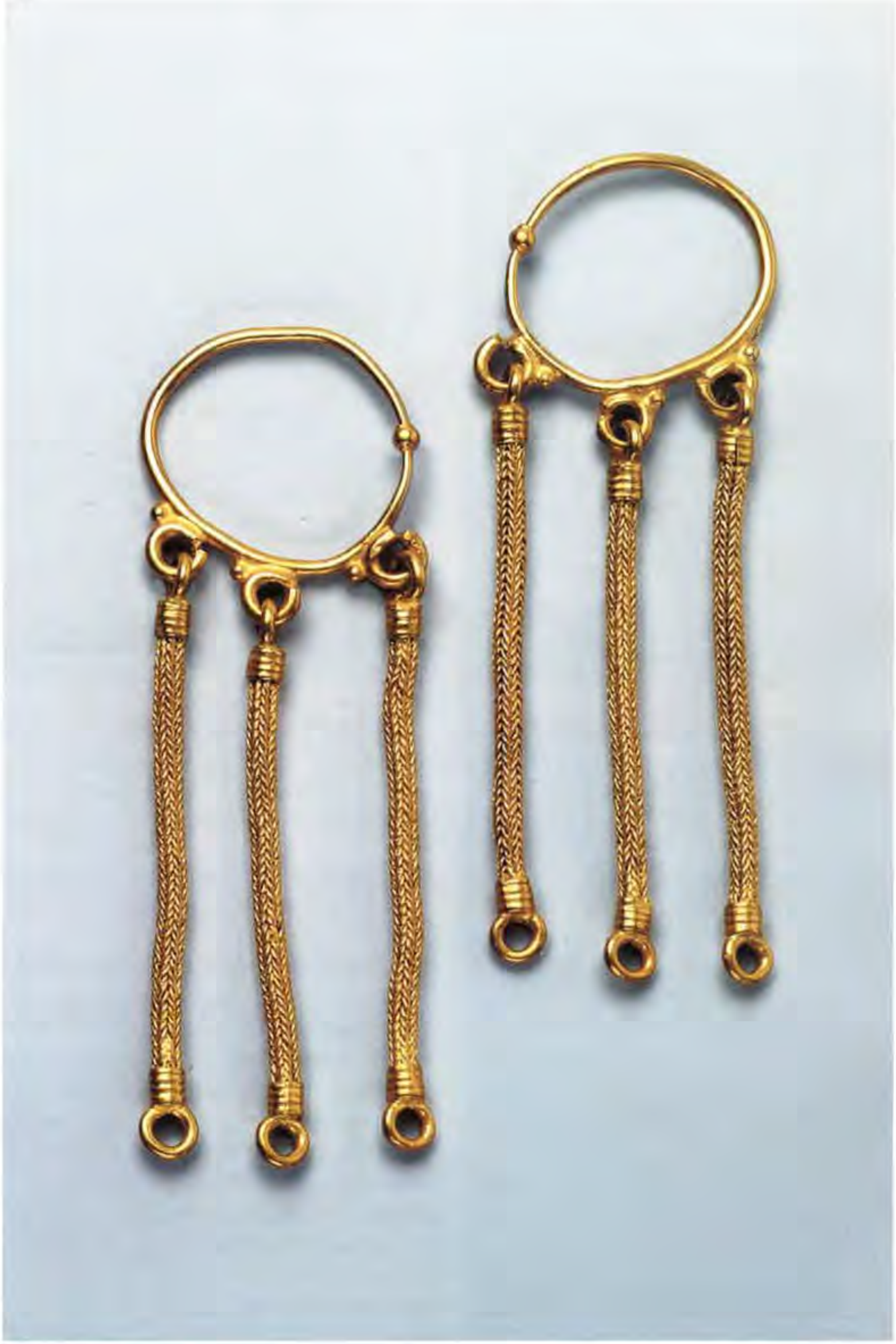

no. 95. *Byzance* 1992, p. 130, no. 83. *Byzantium* 1994, pp. 97-98, nos. 101-104. *Ελληνικά κοσμήματα* 1999, pp. 320-323, nos. 120-121. Baldini-Lipolis 1999, pp. 81-85, type 7, and pp. 103-109).

Pubications: unpublished

I.D.V.

555Gold earrings

Early 7th century
Height 7.5 cm., width 2.5 cm.
Provenance: Megali Lakka, Samos, 1983
3rd Ephorate of Byzantine Antiquities, Vathy Museum, inv. no. 1500/99

This is one of the two pairs of earrings which, together with 300 gold coins of the early 7th century, make up the 'Samos hoard'. This pair represents a fairly common type. Each earring consists of an open hoop 2.5 cm. in diameter, one end of which terminates in a sphere with a hole, into which the other end of the hoop fits. To the hoop are affixed three smaller rings, from which hang braided chains 5 cm. long, also terminating in rings.

Publication: Oikonomides and Drosoyianni 1989, pp. 142-182

S.PH.

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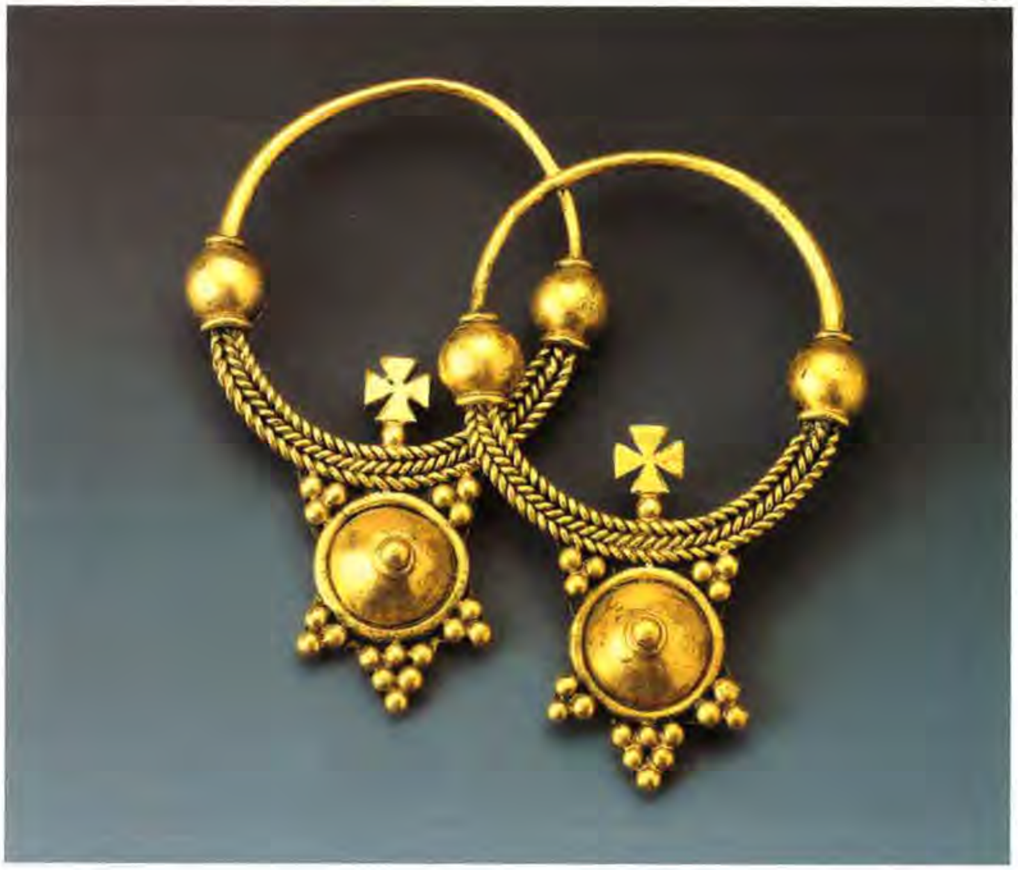


556Silver earrings

9th-10th century
Heigh 6.1 cm., diameter 4 cm.
Provenance: unknown, purchase
Athens, Byzantine and Christian Museum, inv. no. BM 3184, T. 2265

The main body of the earrings consists of a triple lunate braid, the ends of which terminate in spherical protrusions, to which the semicircular suspension hoop is attached. To the middle of the inner edge is affixed a cast cross with flaring arms; while immediately below it on the outer edge is a convex disc surrounded by five stylised bunches of grapes. Although similar grape decoration is seen on Middle Christian earrings (cf. e.g. *6000 χρόνια* 1997, pp. 182-183, nos. 198-200), it is also common on earrings of the Early Byzantine period (*Glory of Byzantium* 1997, pp. 244-245, nos. 166, 167), which also saw the appearance of lunate earrings with spherical protrusions and a cross or other feature in the inner curve of the crescent (Ross 1965, pp. 92-93, no. 133. *6000 χρόνια* 1997, p. 229, no. 281. *Glory of Byzantium* 1997).

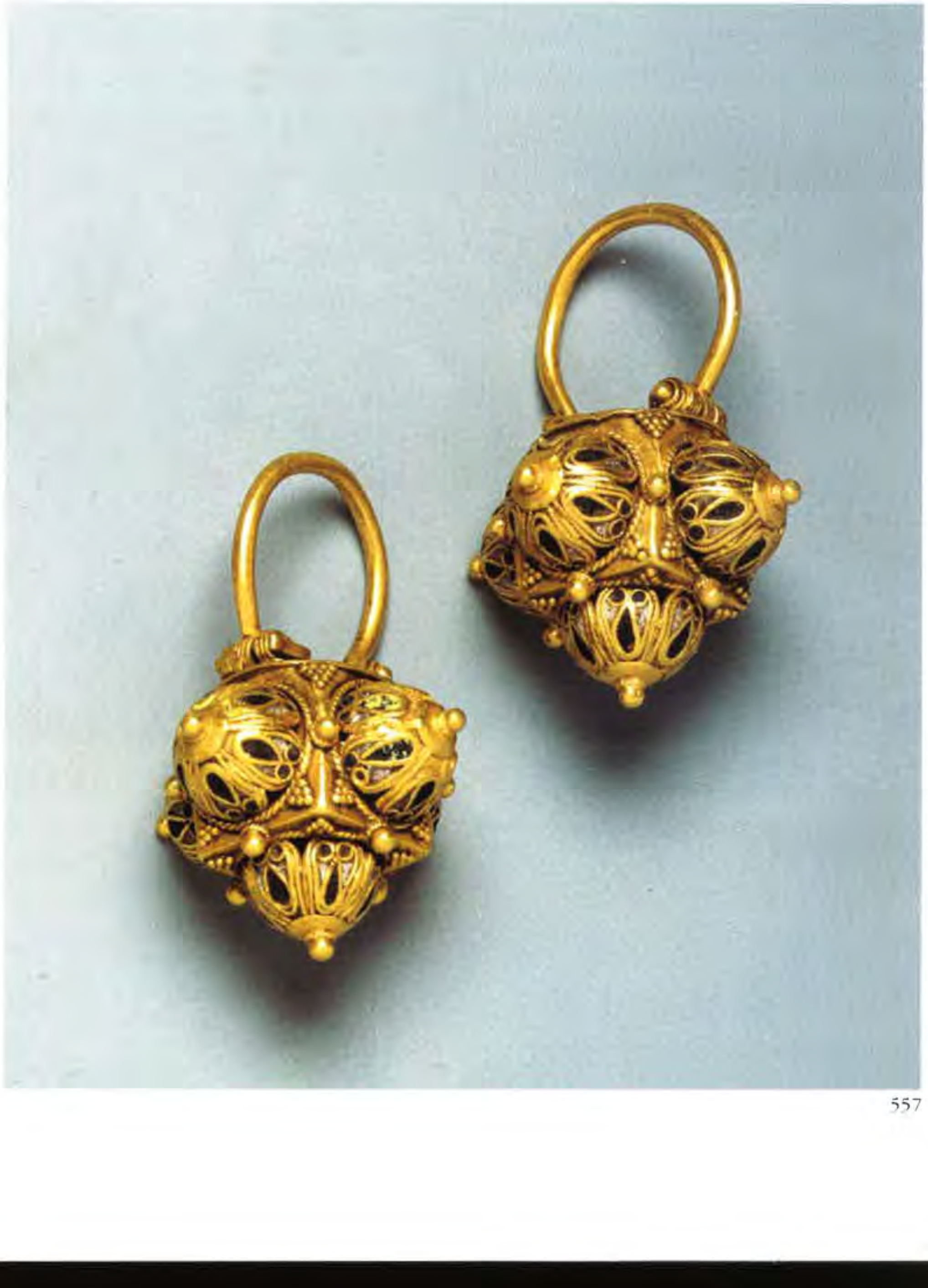
Publication: *6000 χρόνια* 1997, p. 208, no. 240

E.CH.

557 Gold earrings

11th century
Height 3.6 cm., width 2.6 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 461 α, β

Pair of gold basket-shaped earrings. The main body of the ornament consists of a cuboid basket formed of an unperforated skeleton, the five faces of which are decorated with hemispherical mastoid bosses. Each one has filigree and granulated decoration, with white and deep blue enamel in the spaces between the ultra-fine wires. Larger grains are used as eye-like ornaments on the tips of the mastoid bosses, while their bases are emphasised with a wire rope ornament. Granulation adorns the cuboid skeleton. The opening of the basket is round and worked in filigree. To this upper surface a wide horseshoe-shaped suspension hoop is affixed with pins. Basket earrings are known mainly from examples in private collections, whose provenance and dating are not firmly established. To this group belong the earrings in the Stathatos Collection (*Collection Stathatos* III, p. 287, fig. 178, no. 220bis, pl. XLIV, no. 218), the Benaki Museum (Segall 1938, pl. 50, nos. 234, 235, 237, 252), the Dumbarton Oaks Collection (Ross 1965, p. 93, no. 134, pl. LXV), and the Virginia Museum of Fine Arts (Gonosovà – Kondoleon 1994, pp. 83, 93-95, nos. 22, 28, 29, 30). The discovery of jewellery of this type in recent excavations has furnished firmer evidence for dating them: the silver basket earrings found in a burial in the municipality of Parapotamos in Thesprotia during a rescue excavation (Preka-Alexandri 1992-1993, pp. 169, 201, pl. 40,2) and the gold earrings in a hoard discovered during a



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rescue excavation of a house at Tiberias (Na'ama Brosh 1998, pp. 1, 2, figs. 3, 4). This type of ornament is found in the eastern Mediterranean and dates to the Early Christian period and up to the 12th century. The Kanellopoulos Museum earrings are later examples of the type. The Kanellopoulos Museum has another pair of basket earrings, which also date to the 10th to 11th century (though they were erroneously dated to the early centuries of the Christian era).

Publications: unpublished

N.S.

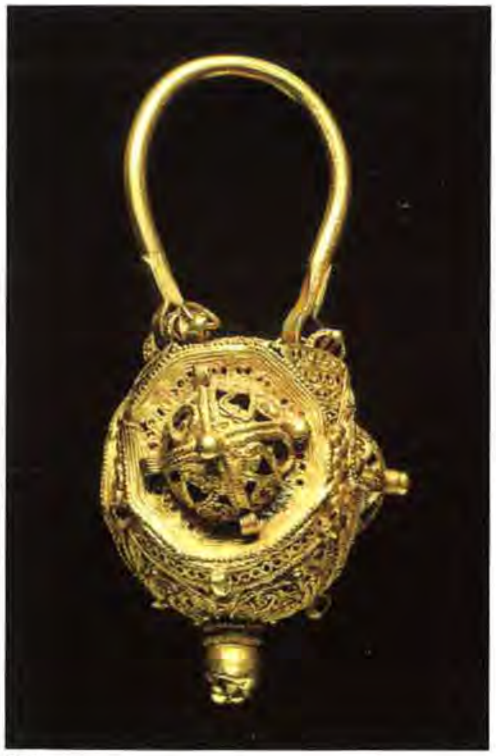
558 Gold earring

11th century
Height 5.3 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 1820

Gold, openwork and filigree with granulated decoration. This basket earring is composed of three octagons, which support openwork hemispheres of granulated wire. Around the edge of each hemisphere and along the lower edge of the octagons are cylindrical rings to hold pearls or semiprecious stones. This finely wrought jewel belongs to a large group of earrings whose shape goes back to the Late Roman period (Segall 1938, nos. 234, 235, 237. *Ελληνικά κοσμήματα* 1999, no. 131). The pendent features of a necklace in the Williams College Museum of Art have the same form (*Ελληνικά κοσμήματα* 1999, fig. 266). An example very similar to the Benaki Museum earring was found in a shipwreck which sank *c.* 1025, suggesting a date around this time for all the earrings of this type (*Glory of Byzantium* 1997, no. 274).
The particular interest of these ornaments lies in the Islamic elements of the decoration, which are so characteristic that virtually identical earrings are ascribed equally to a Byzantine or an Islamic environment (*Glory of Byzantium* 1997, nos. 168, 169, 274, 275). This suggests that certain mutual aesthetic preferences were developing between the two worlds in this period.

Publications: Segall 1938, no. 252, pp. 160-161, pl. 50. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 340-341, no. 444. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 192, no. 207. *Gold of Greece* 1990, p. 85, pl. 66. *Glory of Byzantium* 1997, p. 418, no. 274. *6000 χρόνια* 1997, p. 229, no. 280. *Ελληνικά κοσμήματα* 1999, p. 352, no. 131

A.DR.



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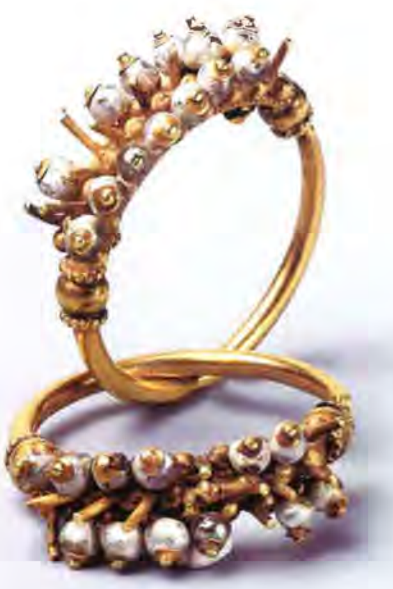
559 Gold earrings

10th-14th century
Max. height 4 cm., width 3.2 cm.
Provenance: Thessaloniki, hoard from Dodekanisou Street
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 262/1

In the form of a circle, half of it decorated along the outer edge with a triple row of pearls threaded on to fine wires. A similar row of pearls along the inner edge does not survive in its entirety.

Publications: Pelekanidis 1959, pp. 55-71. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, no. 428. *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 82. *Glory of Byzantium* 1997, pp. 243-244. *6000 χρόνια* 1997, p. 224, no. 273

G.P.



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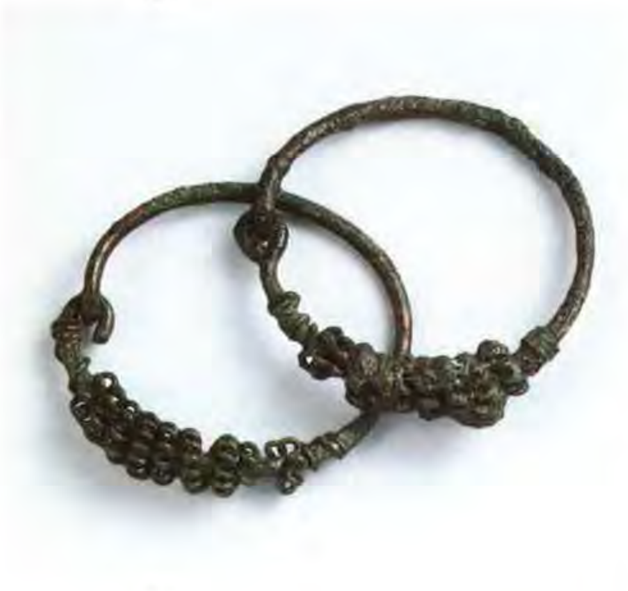

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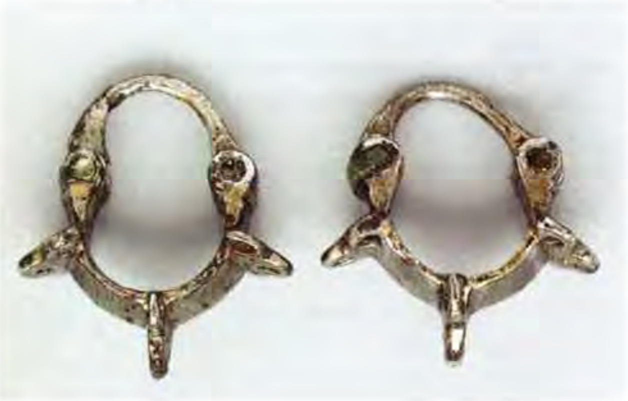

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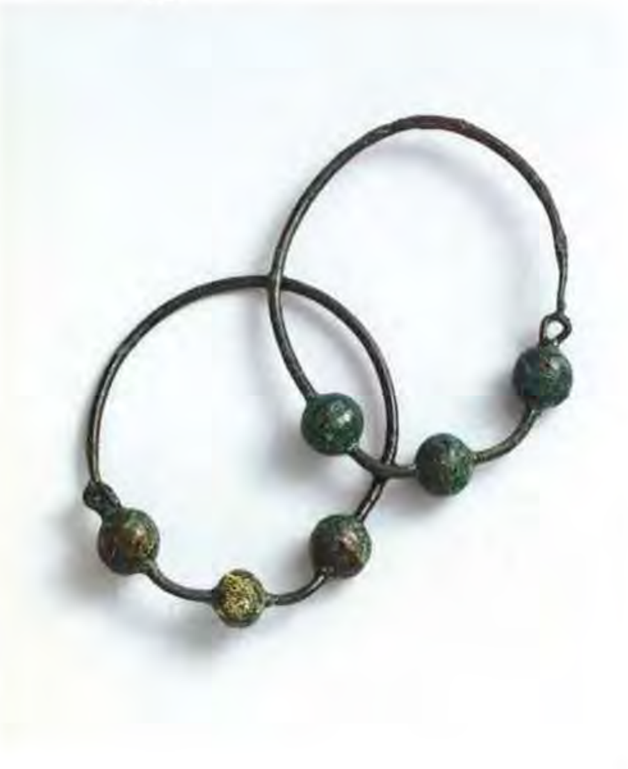


560Copper-alloy earrings

Middle Byzantine period

Height 2.9 cm., diameter 2.8 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 74, grave 4

7th Ephorate of Byzantine Antiquities, inv. no. M 111-112

Hoop of fine wire terminating in a hook and an eyelet. Spiral of wire coiled around the bottom half of the hoop.

Publications: unpublished

S.K.

561Silver earrings

11th-12th century

Height 2 cm.

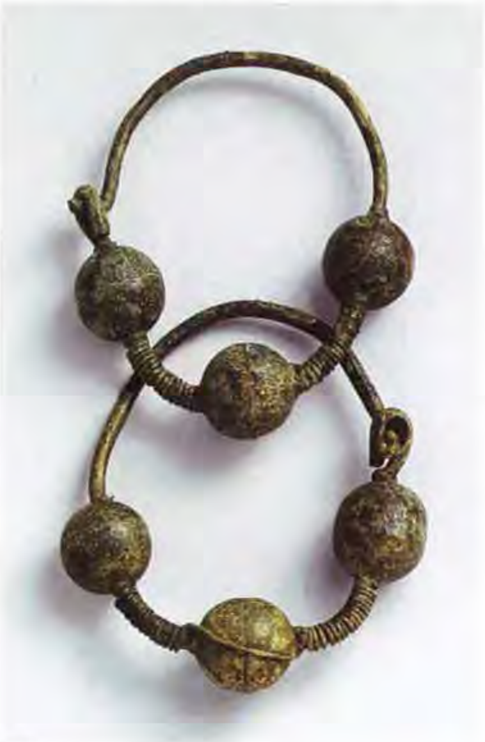
Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4933

In two parts. The lower, semicircular part is in the form of a band with a carination running along the convex side. It is decorated with three three-lobed terminals with a hole in each lobe. The upper part consists of a wire suspension loop. The earrings are gilded and were found in a half-ruined barrel-vaulted tomb.

Publications: *ΑΔ* 48 (1993), Chronika, p. 77, fig. 6. *6000 χρόνια* 1997, p. 234, no. 287

CH.KA.



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562Copper-alloy earrings

11th-12th century

Height 4.5 cm., width 3.5 cm., diameter of sphere 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 5.1-E.E 5.6

Pair of copper-alloy earrings in the form of a wire hoop terminating in a hook and an eye, with three small spheres on the lower part.

Publication: Dina 1997 (in press)

A.D.

563Copper-alloy earrings

11th-12th century

Height 4.6 cm., width 3.4 cm., diameter of sphere 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 36.1a-E.E 36.1β

Pair of copper-alloy earrings in the form of a wire hoop terminating in a hook and an eyelet, with three small spheres in the lower part held in place by a fine wire coiled around the hoop.

Publication: Dina 1997 (in press)

A.D.

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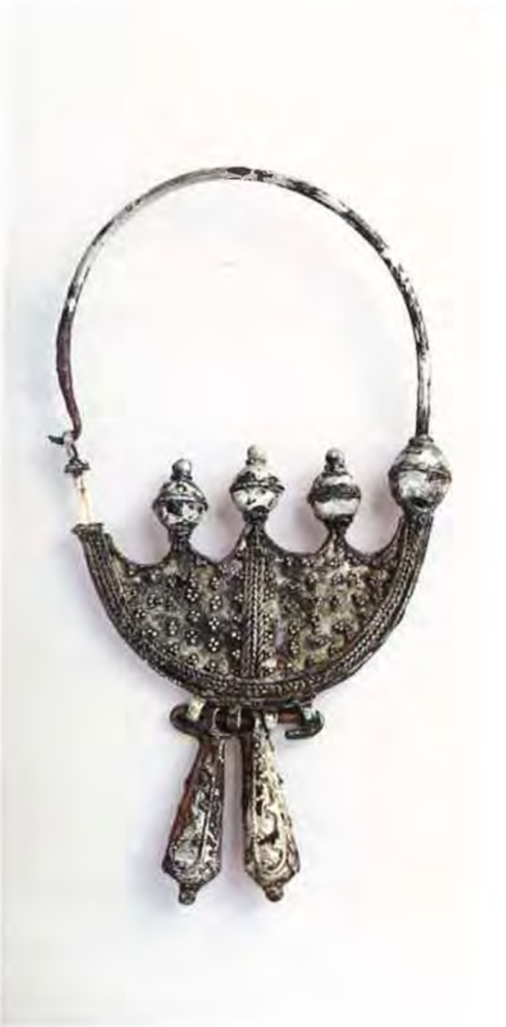

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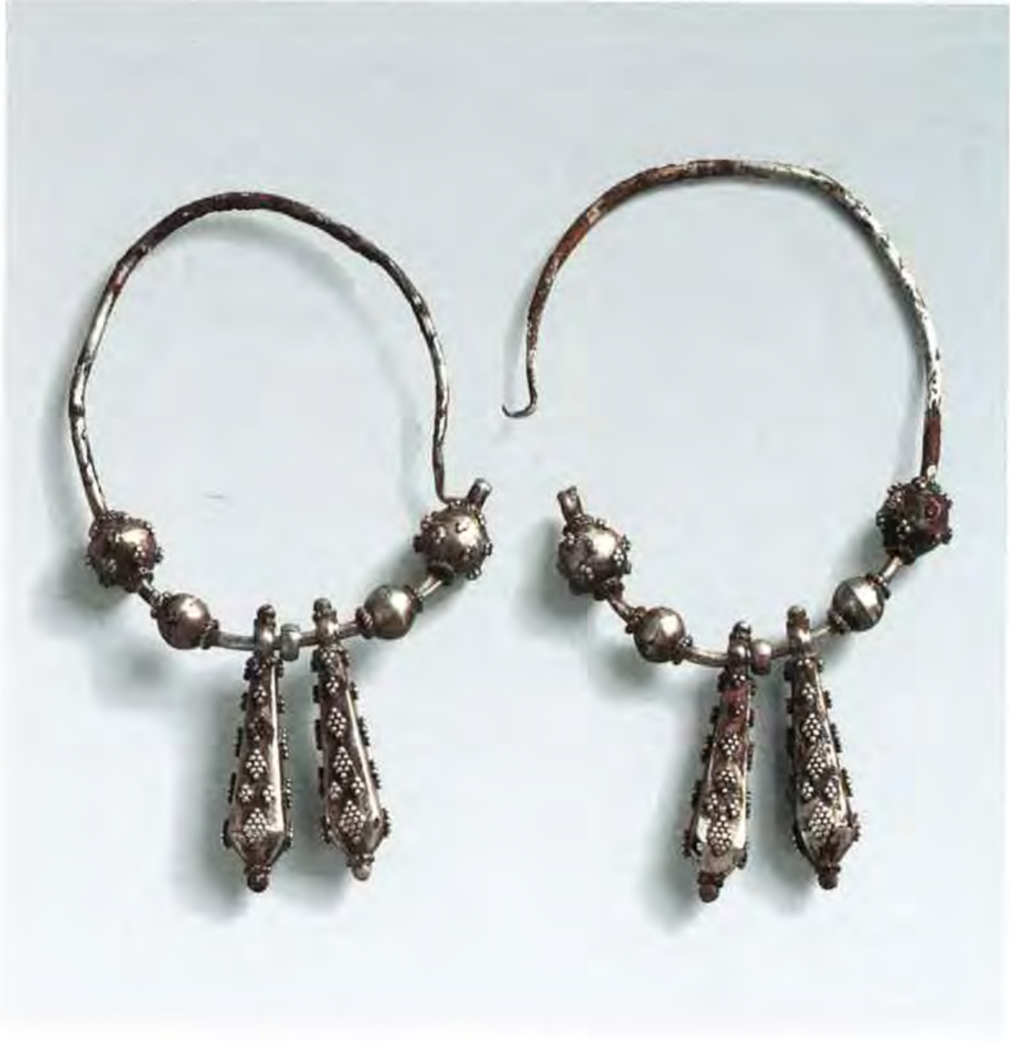

564 Silvered copper-alloy earring

Middle Byzantine period

Height 8.9 cm., diameter 4.7 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 234, grave 6

7th Ephorate of Byzantine Antiquities, inv. no. M 268-269

A large suspension loop of thick wire emerging from a sphere and terminating in a similar sphere with a hook to close it. Their 'south poles' are linked by a long semicircular foil with a central wire rib. To the inner side of this is affixed a crescent foil with four tangential semicircles, each with a small solid sphere at the top crowned with a smaller granule. The surface of the foil has rows of granulated decoration. On the outer edge of the crescent survive two of the original three long ornaments, which have granulated decoration and terminate in tiny spheres.

Publications: unpublished

S.K.

565 Silvered copper-alloy earrings

Middle Byzantine period

Height 7.2 cm., diameter 3.9 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 213, grave 1

7th Ephorate of Byzantine Antiquities, inv. no. M 241-242

A large suspension loop of thick wire emerging from a sphere with granulated decoration and terminating in a similar sphere with a hook to close it. Their 'south poles' are linked by a wire, which has a solid sphere at either end and two long pointed ornaments with granulated decoration suspended from the centre.

Publications: unpublished

S.K.

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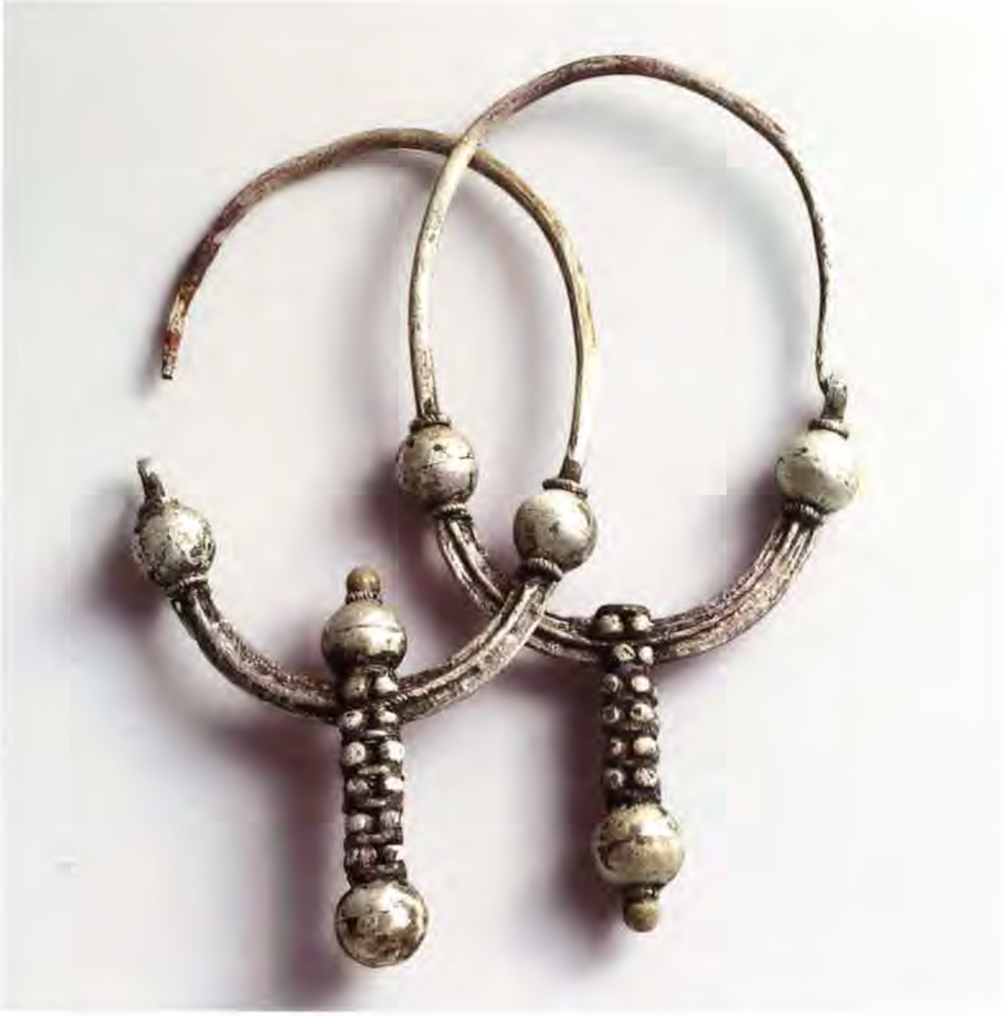

566 Silvered copper-alloy earrings

Middle Byzantine period

Height 7.2 cm., diameter 3.5 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 92, grave 4

7th Ephorate of Byzantine Antiquities, inv. no. M 297-298

Each earring consists of a large suspension loop of thick wire emerging from a sphere and terminating in a similar sphere with a hook to close it. Their 'south poles' are linked by a curved shaft with a central wire rib. Its lower part is intersected by a perpendicular ornament which terminates in a sphere with a boss, while its body consists of six rows of quadruple granules.

Publications: unpublished

S.K.

567 Gold earring

Late Byzantine period

Diameter of hoop 2.5 cm., height of ornament 1.90 cm.

Provenance: Thessaloniki, excavation in Diikitiriou Square

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 230/44

The hoop is hammered. To the lower part, between two double granulated knots, is affixed a granulated relief ornament in the form of a Cephalonian fir-cone. The earring was probably worn unsecured. It was found in the ruins of a Byzantine building on the archaeological site in Diikitiriou Square.

Publications: unpublished

I.O.K.

568 Gilded silver earring

Late Byzantine period

Height with the suspension loop 2 cm., width 1.4 cm.

Provenance: Mystras, Archaeological site

5th Ephorate of Byzantine Antiquities, Mystras Museum, inv. no. 1428

Earring in the shape of a half-moon. Consists of two thin curved foils joined together and a semicircular suspension loop secured with a pin. The loop is cylindrical with flaring ends. The main decorative motif on either side is a medallion engraved with the monogram of the Palaiologoi, made up of the letters Π, Α, Λ, and Γ. Tendrils terminating in half-palmettes occupy the rest of the available space. The monogram of the Palaiologoi is commonly seen on coins, sculptures, jewellery, and fabrics, frequently in combination with the dynasty's symbols or emblems (*Ωρες Βυζαντίου* 2001, pp. 180-182, no. 28). Its presence on this earring offers clear evidence that the ornament belonged to a member of the Palaiologan family, who lived at Mystras after 1384. The archaeological site at Mystras has yielded quite a number of earrings of the same kind, which also bear the Palaiologan monogram and emblems. This suggests that they were in fact attached to a head-covering or a diadem, because their structure recalls similar examples, though they are much smaller (*Ωρες Βυζαντίου* 2001, p. 166-167, no. 23).

Publications: unpublished

A.M.

569 Gold earrings

13th century
Height 3.5 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 1870

These gold earrings are in the shape of a filled crescent. The three rings affixed to the edge of each would have been intended to hold pearls or semiprecious stones (cf. Segall 1938, nos. 291, 292, pl. 58). The filigree decoration of spiral strips is outstanding in its meticulous execution. Similar examples from Bulgaria (*Bulgarie Médiévale* 1980, no. 324, p. 158) and Mystras have been dated to the 13th or 14th century.

Publications: Segall 1938, p. 182, no. 293, pl. 57. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 340, no. 443. *Βυζαντινή και Μεταβυζαντινή τέχνη* 1986, p. 195, no. 212. *6000 χρόνια* 1997, p. 235, no. 288.

A.DR.

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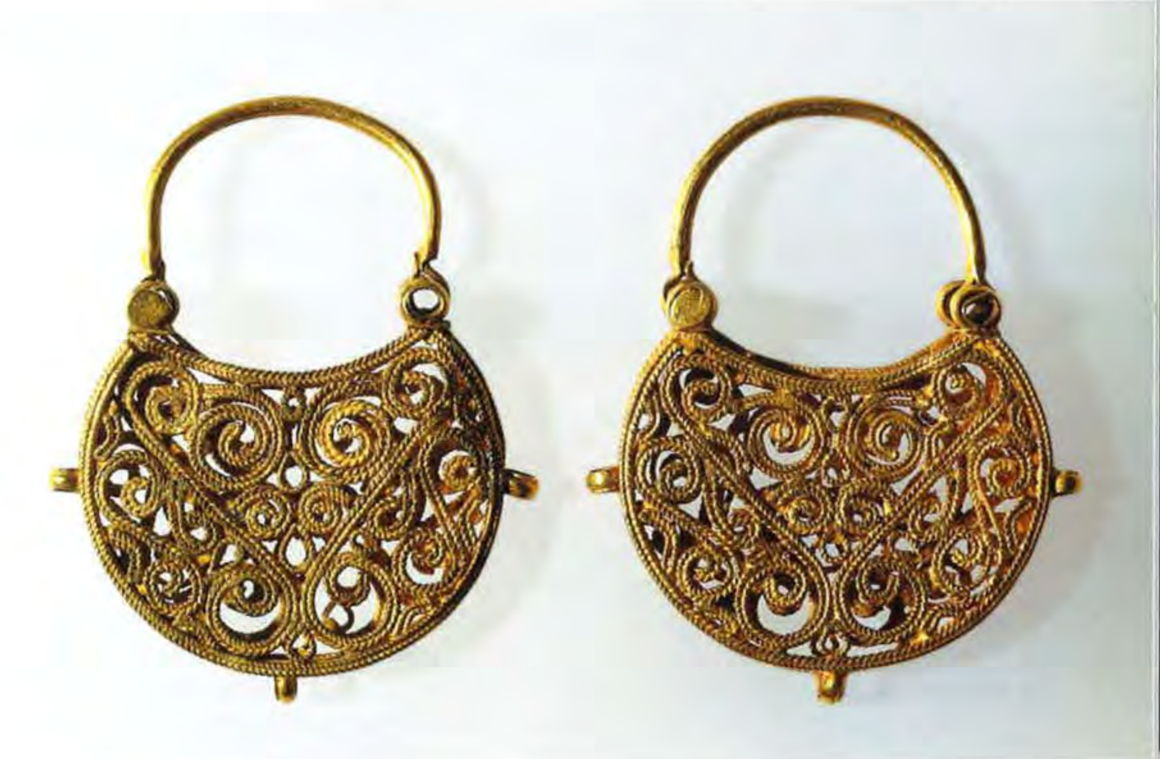


570 Gold signet-ring

5th-6th century

Diameter of hoop 2.1 cm., dimensions of bezel 0.6×0.7 cm.

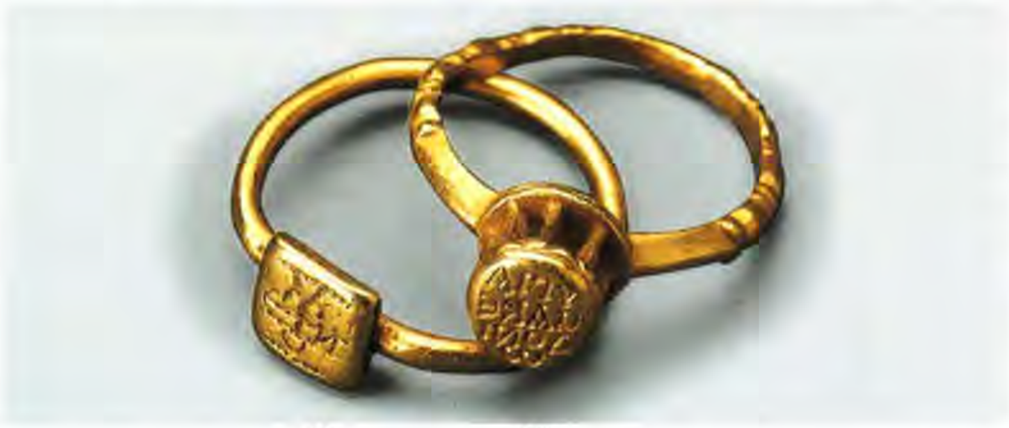
Provenance: unknown, purchase

Athens, Byzantine and Christian Museum, inv. no. BM 2680, T 1793

The fine circular hoop, decorated around the outer edge with an astragal worked in relief, terminates in a high bezel, consisting of two parallel discs separated by delicate colonnettes.
The surface of the upper disc is engraved with the reversed inscription: *ΥΓΙΑ / ΜΑΚΕΔΟΝΙΩ* (Health to Makedonios), indicating that the ring was used as a seal.
The form of the bezel is unusual, though rings with similar wishes for the health of their owners are known. Examples include those in the Early Christian collection in the British Museum, whose provenance is believed to lie in Syria or Asia Minor (Dalton 1901, p. 25, nos. 149-152).

Publication: *6000 χρόνια* 1997, p. 179, no. 192

E.CH.



571 570

571 Gold signet-ring

6th-7th century

Diameter of hoop 2.1 cm., diameter of bezel 0.7×0.8 cm.

Provenance: Oreoi, Euboea

Athens, Byzantine and Christian Museum, inv. no. BM 2975, T 1794

The wire hoop is affixed to a rectangular bezel, on which a monogram-seal is engraved in the form of a cross, which could be read as *ΛΕΟΝΤΙΩ* (Leontios) (Zacos – Veglery 1972, pl. 237, no. 304).
The engraving of monograms on the bezels of rings had been a common practice since Early Christian times (Ross 1965, pp. 63-64, no. 77, where references to relevant examples may be found). From the 6th century onwards, when the cruciform type of monogram first appeared, signet-rings with monograms became particularly popular (*Ελληνικά κοσμήματα* 1999, p. 314, no. 229). Usually bezels bearing monograms are circular or ellipsoidal in form, although rectangular ones are known, such as the one on a ring (also of gold) from a private collection which dates from the late 6th-early 7th century (*Rom und Byzanz* 1998, pp. 222-223, no. 329).

Publication: *6000 χρόνια* 1997, p. 190, no. 212

E.CH.

572 Copper-alloy signet-ring

6th century

Diameter of hoop 2.4 cm., diameter of bezel 1.5×1.1 cm.

Provenance: unkown, donation by N. Karageorgos

Athens, Byzantine and Christian Museum, inv. no. BM 4098, T 2303

Signet-ring, with a plain wire hoop and ellipsoidal bezel with an intaglio bust of an angel. Rings with representations of angels of this kind made either of more precious metals, such as gold and silver (Ross 1965, p. 54, nos. 62-63. *Age of Spirituality* 1979, p. 539, no. 484) or bronze (Wullf 1909, p. 539, pl. LXII) were fairly widespread during the Early Byzantine era, as well as later (*Rom und Byzanz* 1998, pp. 219-220, no. 323).

Publications: *6000 χρόνια* 1997, p. 181, no. 196.

E.CH.

573 Copper-alloy ring amulet with St George

7th century

Diameter of hoop 2.2 cm., height of bezel 1.7 cm.

Provenance: unknown

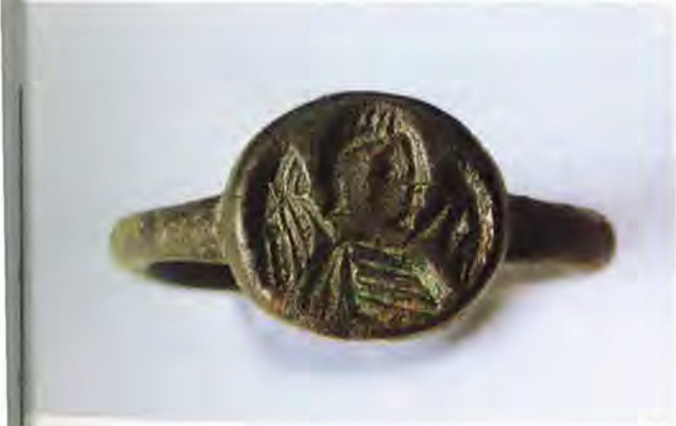
Athens, Benaki Museum, inv. no. 11519

Copper-alloy, cast and engraved.
On the bezel of this finger ring there is an engraved full-length figure of St George. He is clad in military attire and

his hands are raised in prayer. To the left and right of his head have been engraved two crosses. Beneath the saint's accentuated palms the following inscription is clearly legible: *ΑΓΙΕ ΓΕΩΡΓΙ(Ε) ΒΟΗΘ[Ι] ΑΝΑΣΤΑCΙΑΝ* (Saint George, help Anastasia). The manner in which the subject is engraved and the style of the lettering recall examples from the 6th and particularly the 7th century (*6000 χρόνια* 1997, p. 180, no. 194. Ross 1965, no. 4e, 68. *Ελληνικά κοσμήματα* 1999, no. 117). The type of the inscribed invocation occurs on numerous rings of this period, many of which are made of more luxurious materials, such as the gold example at Dumbarton Oaks with the representation of an archangel (Ross 1965, no. 63). Despite the cheaper material, the copper-alloy ring in the Benaki Museum stands out for the precise execution of the subject and the careful inscription of the invocation, details which bear witness to a fine and experienced craftsman.

Publications: unpublished

A.DR.



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574 Copper-alloy ring amulet

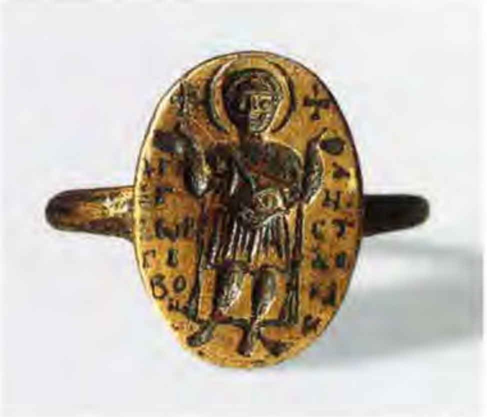
6th-7th century

Diameter of hoop 2.5 cm., diameter of bezel 1.7 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 11521

Cast copper-alloy finger ring with an octagonal hoop. The bezel bears a very concise representation of the Women at the Tomb. This subject, which depicts the prime *locus sanctus* of Christianity, the Holy Sepulchre, features regularly in a large group of bracelets and rings of a magical-medical character (Vikan 1991-1992, pp. 33 ff. Bénazeth 1992, p. 189; see also the bracelet cat. no. 730) as well as on ceramic pilgrim tokens, which take the form of small medallions with relief representations (Vikan 1984, fig. 22, n. 109). The theme of the Women at the Tomb is depicted on these objects with a greater or lesser degree of abstraction, depending on the available space and the model used by the craftsman. Often the sketchy rendering of a building framed by two figures suffices to represent the scene. The present ring, in comparison with others, represents a relatively complete example of the type, with the two women on the left, the Sepulchre – which preserves a few morphological details – low down in the centre and the angel on the right raising a hand in a gesture of blessing. These features bear a very close resemblance to those depicted in the similar scene of the Pilgrim ampulla no. 2, in Monza (Grabar 1958, pl. V. Vikan 1984, fig. 11, n. 56. Vikan 1991-1992, fig. 18). Apart from their commemorative character, pilgrim tokens and their related subject-matter also had a clear apotropaic and therapeutic purpose. In the case of rings, such as this one, this purpose was often reinforced by the octagonal shape of the hoop, which was believed to provide protection against abdominal ailments (Vikan 1984, pp. 83-84, fig. 25. *Art and Holy Powers* 1989, pp. 9, 28, 161. Van den Hoek et al. 1994, pp. 41 ff.).



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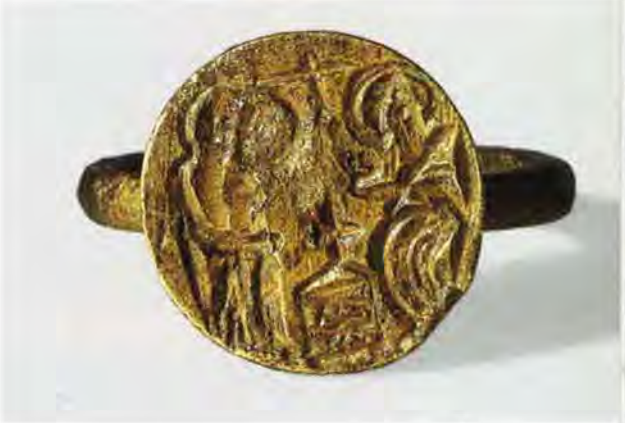

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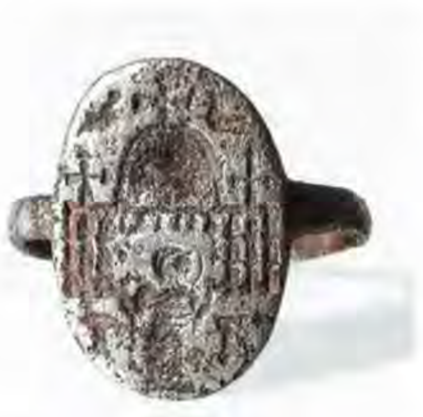
Publications: unpublished

A.DR.

575



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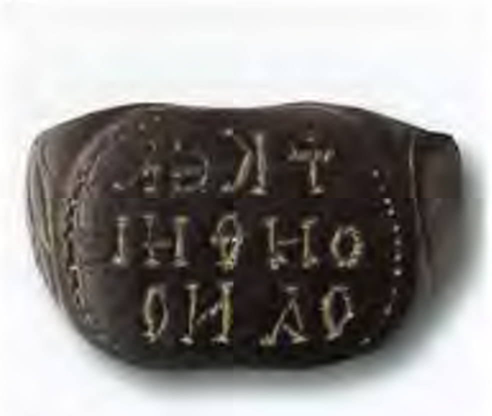


no. 124. *Byzantium* 1996, p. 102, no. 82). Rings of this type were manufactured in large quantities and were released onto the market in bulk, with a common name already engraved on them, or simply an appeal to God for help, so that buyers could be found more easily (*Byzantium* 1996, p. 102).

Publications: unpublished

A.TS.

575 Iron ring amulet

6th-7th century

Diameter of hoop 2.2 cm., height of bezel 2 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 11520

On the ellipsoidal bezel of this cast iron finger ring there is a full-length representation of a female figure at prayer, standing in front of a domed edifice with three crosses projecting from its roof. To the right of the central cross, which dominates on top of the dome, lies a highly stylized figure of a bird (?) while opposite it, on the left, there is an indeterminate subject (a bird or an angel?). The praying figure is framed by two low colonettes.

This ring of cheap material is another example of a pilgrim token. The lack of an inscription or any other distinguishing feature that might connect the depicted subject with a particular saint and the pilgrimage to his or her shrine makes it possible that the monumental domed edifice is a representation of the Holy Sepulchre.

Publications: unpublished

A.DR.

576 Signet-ring

9th-10th century

Diameter of hoop 2 cm.

Provenance: unknown

Athens, Byzantine and Christian Museum, inv. no. T 439

Signet-ring of a dark alloy, with a partially broken hoop and integral bezel in the form of a parallelogram, the short sides of which are rounded. On the surface of the bezel is engraved the reverse three-line inscription: *† Κ[ΥΡΙ]Ε Β/ΟΗΘΗ Ι/ΩΑΝΟ[Υ]* (Lord, help Ioannes). At the base of the bezel, on each side there is a star ornament engraved within a circle.

This ring, apart from its dual function as an ornament and a seal, is also a means of expressing personal piety and thus acquires talismanic value for its owner. A considerable number of rings of this type have survived, often of bronze; the type appears to have had numerous variations and was in use from the 4th until at least the 10th century (Baldini-Lippolis 1999, p. 208, nos. 4-5. Dalton 1901, pp. 24-25, nos. 144, 148. Davidson 1952, pp. 239, 243, nos. 1888, 1930-1933. Ross 1965, p. 89,

577 Gold ring of Leontios, *patrikios*

c. 990-1030

Diameter 2.25 cm.

Provenance: unknown

New York, Metropolitan Museum, Rogers Fund, and Rogers Fund by exchange, 1982, inv. no. 1982.282

This ring is elaborately decorated with richly twining acanthus scrolls on its hoop and a multilobed bezel. Like many rings it is difficult to date by its design, which includes elements like the acanthus scrolls that were popular for centuries. Most recently Nesbitt has dated the ring to approximately 1000 on the basis of the manner in which the last syllable of the final word has been set on a separate line between two bars. He has identified the practice as first being seen on lead seals of that date. (*Glory of Byzantium* 1997, p. 248, no. 173). Like most rings of the ninth/tenth century, the inscription on its bezel both invokes divine assistance and identifies the rank of its owner:

ΚΕ ΒΘ/ΛΕΟΝΤΙΩ/ΠΑΤΡΙΚΙΩ Ϛ/ΚΟΜΜΙΤΗ/Τȣ̆ ΘΕΟΦΥΛΑ/ΚΤȣ̆ ΒΑCΙ/ΛΙΚȣ̆ ΟΨΙΚΙȣ̆

"Lord, help Leontios, *patrikios* and

count of the God-guarded Opsikion.' The term *patrikios* had its roots in the late Roman world; it was used by the first Christian emperor of the Empire, Constantine I. Between the eighth and tenth centuries, the title was granted to the most important governors and generals [*ODB*, vol. 3, p. 1600 (A.P. Kazhdan)]. While it is not yet possible to identify Leontios, the owner of this ring, he was a man of wealth as the ring weighs the equivalent to six and one-half Byzantine *solidi*, a sum said to equal in 987 to the asking price for a pair of buffalo cows (*Glory of Byzantium* 1997, p. 248, no. 173). Opsikion, now in northwesternTurkey, was one of the four original themes of Asia Minor. Its general was paid 30 pounds of gold [*ODB*, vol. 3, p. 1528 (C. Foss)].

Publications: *Glory of Byzantium* 1997, p. 248, no. 173. *ODB*, vol. 3, p. 1528 (C.Foss)

H.E.

578 Gold signet-ring of Ioannes, imperial *spatharios*

10th century

Diameter 2.4 cm.

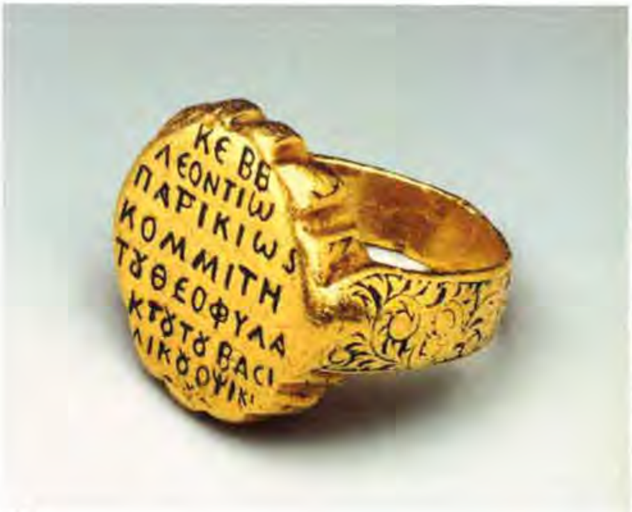
Provenance: unknown, bought by relatives of Valerie Tempest Megagree in Istanbul

New York, Metropolitan Museum, donation by Guy and Valerie Tempest Megagree, 1992, inv. no. 1992.239.

Byzantine men often wore heavy gold rings signifying their rank. Many of the rings were inscribed with their titles and requests for heavenly assistance. While styles for rings changed slowly over time, this ring can be dated to the 9th-10th century by the shape of its oval bezel with small projections extending from each long side. Nesbitt has dated the ring to the 10th century on the basis of the abbreviation marks in the retrograde inscription (*Glory of Byzantium* 1997, pp. 247-248, no. 172). At least some of the rings may have been used as seals. As the niello decoration of this ring includes not only the simple vine scrolls on the hoop but also the inscription, the ring may have been meant for show more than for use. The inscription begins:
+K[YPI]E BO[H]Θ[EI] TO Δ[OY]Λ[ῶ]' Iῶ[ANNH][B]ACIΛIKῶ] CΠ[A]Θ[AP]i[ῶ]...
'Lord, help [your] servant Ioannes, imperial *spatharios*.....' the final portion may include other titles that have not yet be identified. The term *spatharios* in the late Roman Empire could have meant an imperial bodyguard. It is thought that by the 8th century it was a title of some importance. By the 9th century the title began to mean less with the term disappearing after the late 11th century [*ODB*, vol. 3, pp. 1935-1936 (A.P. Kazhdan)]. The weight of this ring and the use of the term imperial suggests that its owner, Ioannes, was a person of wealth and at least local significance.

Publications: *Glory of Byzantium* 1997, pp. 247-248, no. 172. *ODB*, vol. 3, p. 1935-1936 (A. Kazhdan)

H.E.



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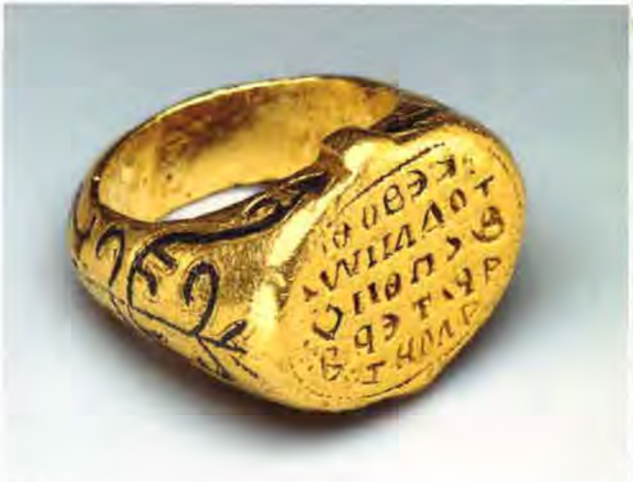

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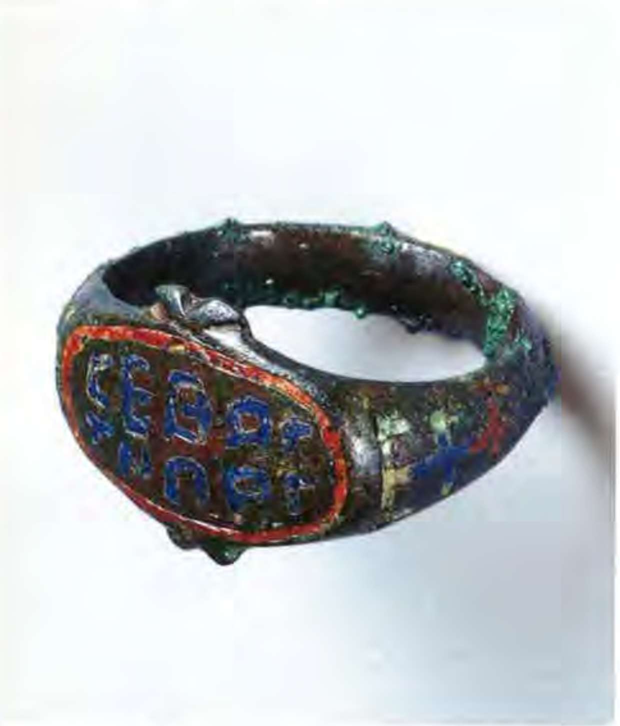

579 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2 cm., diameter of bezel 1.3 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 201.1

Intact cast finger ring. Hoop of semicircular section. Each shoulder bears two engraved crosses and a Π-shape. The bezel is flat and oval with plastic projections at the sides.
It is adorned with a blue inscription *CEBACTNΠPΓ*, which is completely enclosed by a red band.

Publication: Dina 1997 (in press)

A.D.

580 Silver signet-ring

13th-14th century

Diameter of hoop 2.6 cm., diameter of bezel 1.7 cm.

Provenance: sequestration

Athens, Byzantine and Christian Museum, inv. no. K 370, T 166

Silver and niello. The heavy solid hoop bears geometric niello decoration and terminates in two stylized relief busts at the base of the disk-shaped integral bezel. In the centre of the latter, within an inscribed circle, there is an engraved cruciform monogram, which probably reads *ΒΛΑCΙΟC* (Blasios), while around the edge lies the reverse inscription *+Ο ΜΕΛΑΧΡΗΝΟC*. The name of the Melachrinos family occurs in the 13th and 14th centuries (*Prosopogräphisches Lexicon* 1985, pp. 183-184) and this ring probably belonged to one of its members. Signet-rings with similarly arranged inscriptions on their bezels that belonged to distinguished members of well-known Byzantine families are kept in the Benaki Museum (*6000 χρόνια* 1997, p. 236, no. 290) and the Cabinet des Médailles (*Byzance* 1992, p. 338, no. 252).

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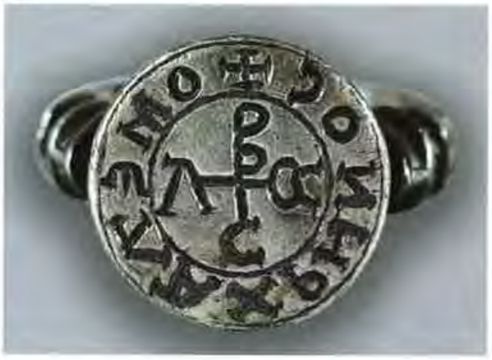

Publication: *6000 χρόνια* 1997, p. 236, no. 289

E.CH.

581 Gold signet-ring

14th century

Diameter 2.1 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 11839

In this inscribed jewel-seal the hoop widens at the shoulders to terminate in a circular bezel, the flat surface of which is organised in two concentric zones by engraved lines. The centre is adorned with a cruciform monogram, while the outer zone contains a reverse inscription which reads: *+ΤΟΥ ΕΥΜΟΡΦΟΠΟΥΛΟΥ* (of Eumorphopoulos). The reverse rendering of the name, which is repeated in the monogram, confirms the use of the ring as a seal, most probably by a member of the well-known noble family of this name at Mystras. A comparable Palaeologan ring exists in the Dumbarton Oaks collection (Ross 1965, p. 90, no. 129) and the Cabinet des Médailles (*Byzance* 1992, p. 338, no. 252).

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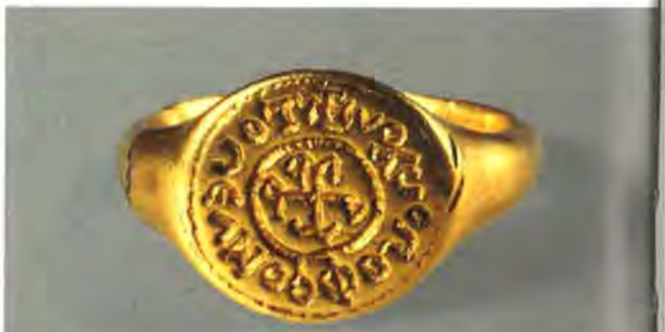


Publications: *6000 χρόνια* 1997, p. 236, no. 290, *Βυζαντινή και Μεταβυζαντινή τέχνη* 1986, p. 195, no. 215

A.DR.

582 Gold finger ring

7th century

Diameter of hoop 1.8 cm., diameter of bezel 1 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Hammered gold. Finger ring with flat ellipsoidal hoop and bezel in the shape of a calyx. A small sphere affixed to the hoop supports the four leaves of a calyx which bend slightly outwards and hold a ring with two claws. The stone once borne by the hoop has fallen out.
A similar ring from the same period which, however, preserves its central stone is now in the Dumbarton Oaks collection and is attributed to a Constantinopolitan workshop (Ross 1965, p. 61, no. 72, pl. XLV). The particularly decorative spirit that characterizes rings of this type, their usually small dimensions, together with the inscriptions that some of them bear, support the conclusion that they are women's ornaments (Yeroulanou 1994, vol. I, p. 103, vol. II, p. 50, fig. 1).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 325, no. 397. Yeroulanou 1994, vol. I, p. 103, vol. II, p. 50, fig. 1. *6000 χρόνια* 1997, p. 202, no. 229

E.ME.

583 Gold finger ring

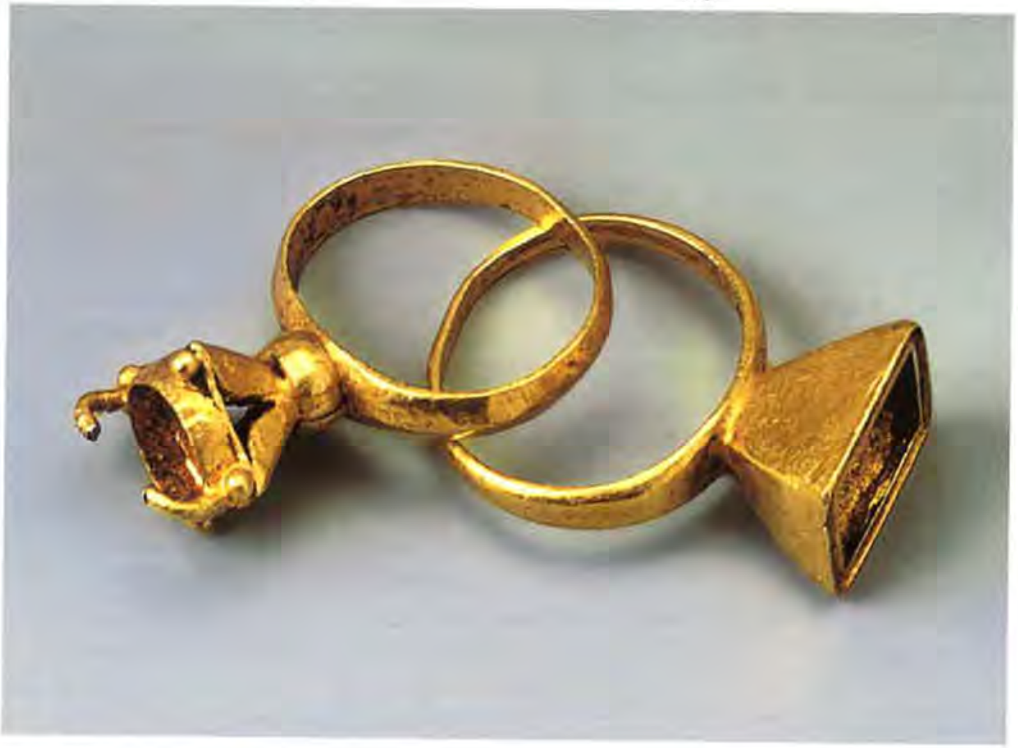
7th century

Diameter of hoop 1.8 cm., diameter of bezel 0.9×1.1 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Gold with hammered decoration. Finger ring with flat ellipsoidal hoop and tall pyramidal bezel. The stone once held by the bezel is lost. A similar ring exists in the Dumbarton Oaks collection and comes from Constantinople (Ross 1965, p. 62, no. 73, pl. XLV). It was formerly believed that rings of this type were probably of a funerary character as the projecting bezel would have been irritating in everyday use (Volbach 1917, p. 237). However, the use of inlaid stones and the properties of healing and protection they were attributed with reinforces the view that such rings, apart from their ornamental function, also served as amulets (Yeroulanou 1994, vol. I, p. 103).



Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 325, no. 396, *6000 χρόνια* 1997, p. 202, no. 230

E.ME.

584Copper-alloy finger ring

Late 10th-early 11th century

Ext. diameter 2.2 cm., width of hoop 0.5 cm., diameter of bezel 1.2 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, spec. cat. no. Εδ/Μ36

The hoop consists of four wire rings soldered together at the apex. The calyx-shaped bezel has a round flattened base and is adorned around the edge with a continuous series of filigree triangles, while on top it is inlaid with a red and black stone. This type is well known from a few examples found in medieval necropoles of the 10th, 11th and 12th centuries (Davidson 1952, nos. 1830-1833 and Ercegović-Pavlović 1976, pls. VIII.3, XV.4).

Publications: unpublished

M.P.

585Copper-alloy finger ring

10th-12th century

Ext. diameter 2.8 cm., int. diameter 2.3 cm., diameter of bezel 1.5 cm., width of hoop 0.5 cm.

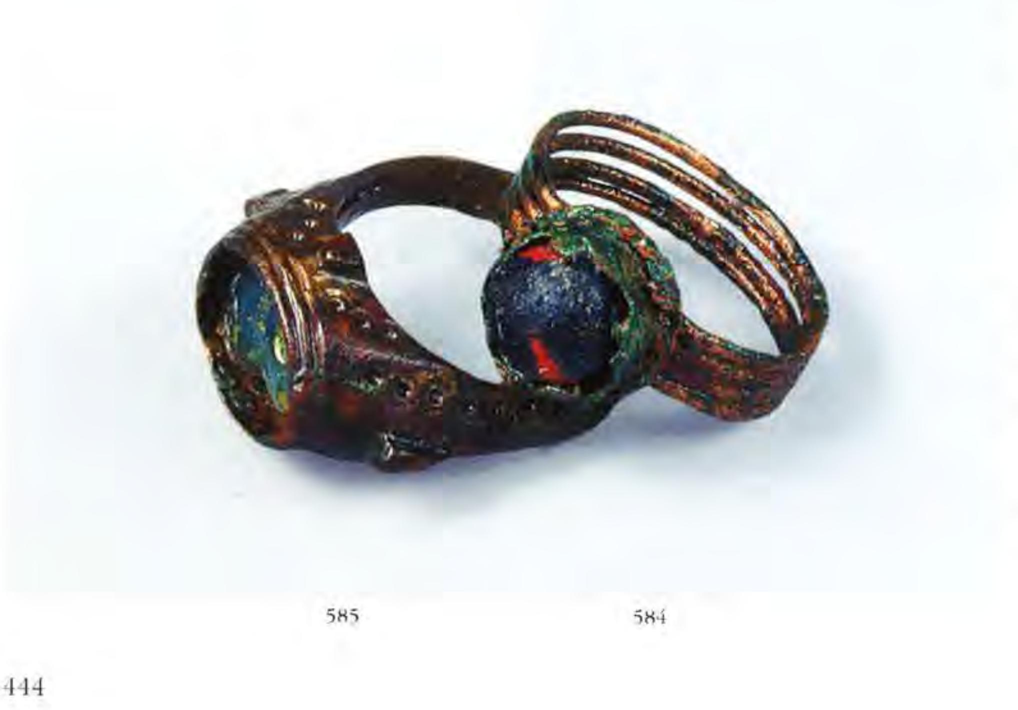
Provenance: Chrysi, Almopia, Byzantine castle

Veria, Byzantine Museum, inv. no. 1374/Κο 8

Cast bronze finger ring. Consists of a circular hoop and ellipsoidal bezel inlaid with a stone of glass paste. The hoop is triangular in section and adorned midway up on either side with small engraved parallel lines and above these a series of dotted circles as far as the shoulder. At the base of the bezel there are four decorative triangular projections, while two concentric circles mark its outer edge. The surface of the bezel is adorned with an oval stone of bluish-green glass paste bearing an intaglio representation of what is probably a horse with a rider. Both the ring type, with its characteristic emphasis on the bezel (Maneva 1993-1995, p. 199, figs. 5-6, 12) and the excavation data (Evgenidou 1988, pp. 15-19) date this object to between the late 10th and early 12th century.

Publications: unpublished

M.P.



585 584

586Copper-alloy finger ring

11th-12th century

Diameter of hoop 1.9 cm., diameter of bezel 1.1 cm., thickness 0.1 cm.

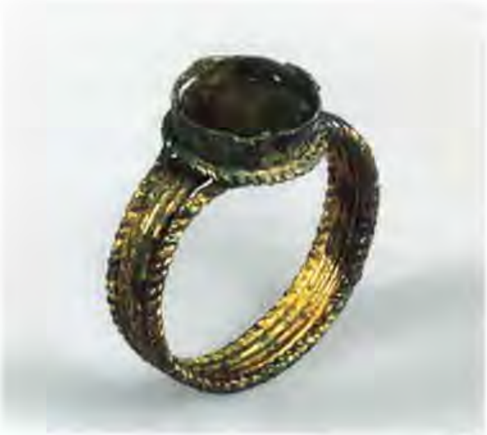
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 4.5

Intact finger ring. The hoop is circular and formed by five wires, the outside two of which are twisted. The bezel is affixed to the hoop and forms a setting for a ring stone bounded by twisted wire. The stone took the form of a flat piece of glass.

Publication: Dina 1997 (in press)

A.D.



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587Copper-alloy finger ring

11th-12th century

Diameter of hoop 1.8 cm., diameter of bezel 1.2 cm., thickness 0.3 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E. 27.2

Intact bronze finger ring. It is composed of a twisted wire hoop, to which is affixed the low cylindrical bezel. Only the setting survives, which is bounded by a slender twisted wire at its base (cf. *6000 χρόνια* 1997, no. 266).

Publications: Dina 1997 (in press)

A.D.

588 Silvered copper-alloy finger ring

11th-12th century

Diameter of hoop 2.2 cm., diameter of bezel 1.1 cm., thickness 0.3 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 144.2

Intact silver-plated copper-alloy finger ring. It is composed of a twisted wire hoop, to which is affixed the low cylindrical bezel. Only the setting survives, which is bounded at its base by a slender wire (cf. *6000 χρόνια* 1997, no. 266).

Publications: Dina 1997 (in press)

A.D.

589 Silver finger ring

11th-12th century

Diameter of hoop 2.1 cm., diameter of bezel 1.15 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 197.3

Virtually intact silver finger ring. The hoop is thin, circular in section and affixed to the rectangular bezel, which preserves only the setting of the ring stone, which is adorned with filigree decoration.

Publication: Dina 1997 (in press)

A.D.

590 Copper-alloy finger ring

11th-12th century

Diameter of hoop 1.9 cm., diameter of bezel 1 cm., thickness 0.15 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 15.2

Intact cast finger ring. Hoop semicircular in section with raised oval bezel with triangular projections at the sides. The surface of the bezel forms a niche, which once held a blue sealstone of glass (?) adorned with a herring-bone pattern.

Publication: Dina 1997 (in press)

A.D.

591 Copper-alloy finger ring

11th-12th century

Diameter of hoop 1.95 cm., diameter of bezel 1.2 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 43.3

Intact cast finger ring. Hoop semicircular in section and raised oval bezel with lateral projections which lend it a hexagonal appearance. Adorned with a blue glass ring stone with an indistinct representation, probably of an animal.

Publication: Dina 1997 (in press)

A.D.

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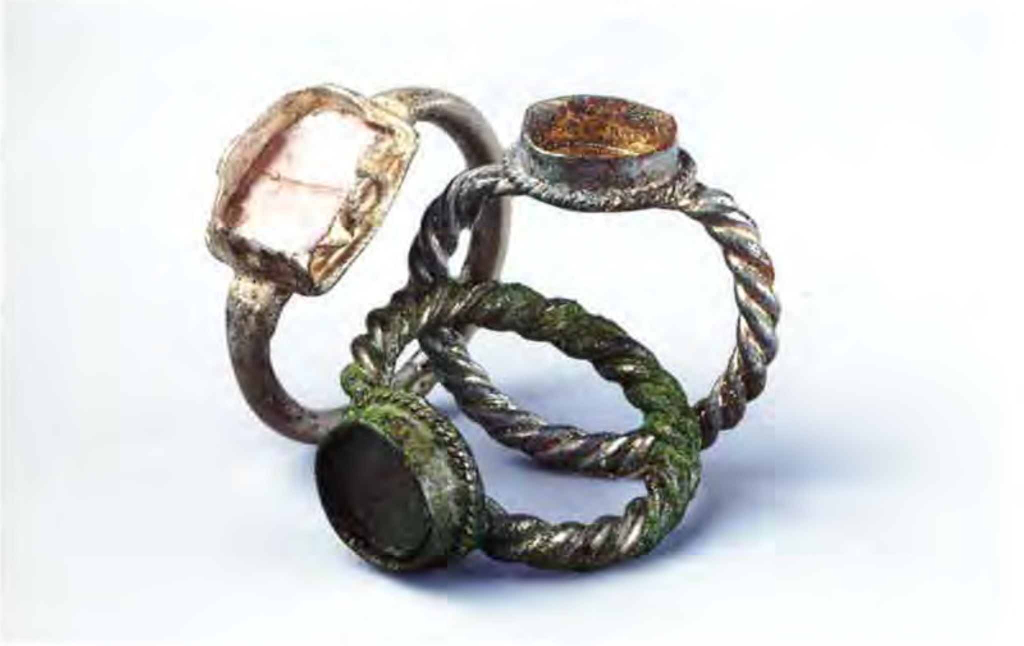

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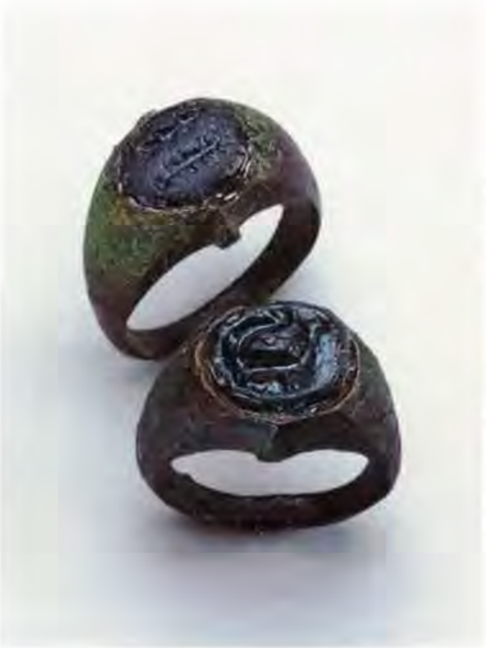

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592 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.3 cm., diameter of bezel 1.3 cm., thickness 0.5 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 26, grave 2

7th Ephorate of Byzantine Antiquities, inv. no. M 124

Finger ring with a fluted band-hoop, which widens towards the top and is affixed to the lower surface of the bezel, which bears decoration consisting of coiled wires on its sides, while at the centre there is a setting for a semi-precious stone.

Publications: unpublished

S.K.

593 Gilded silver finger ring

11th-12th century

Int. diameter 1.8 cm., width of hoop 0.6 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 4843

The ring has a circular band-hoop with filigree decoration. At the ends of the hoop there are confronted heart-shaped motifs enclosing three-leaf palmettes. These motifs are bordered by two wires twisted in opposite directions to form a kind of braid. The bezel is inlaid with five fragments of blue semi-precious stones forming a cross ornament with granulated decoration at the end of each arm of the cross. It was found in a cist-grave together with a pair of earrings.

Publication: *6000 χρόνια* 1997, p. 234, no. 286

CH.KA.

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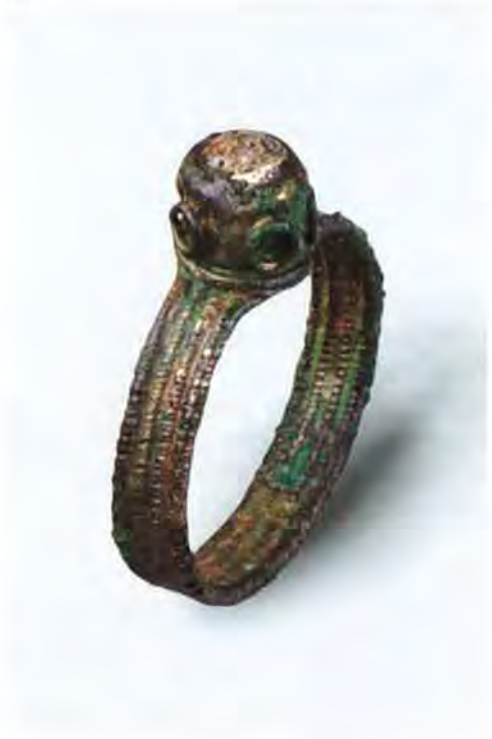

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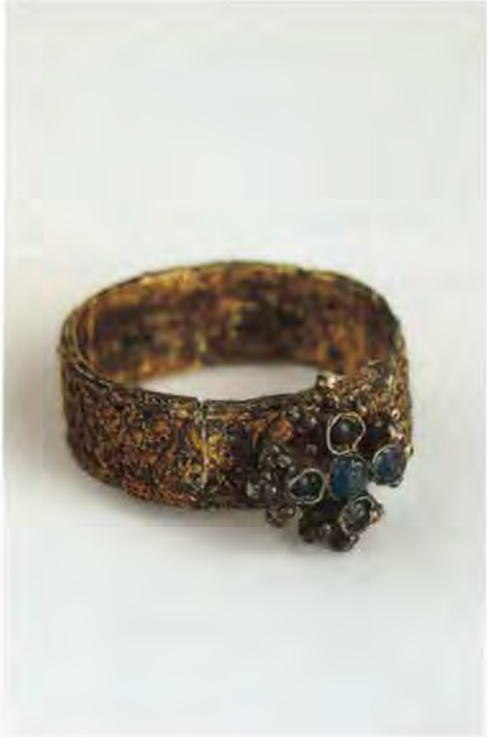

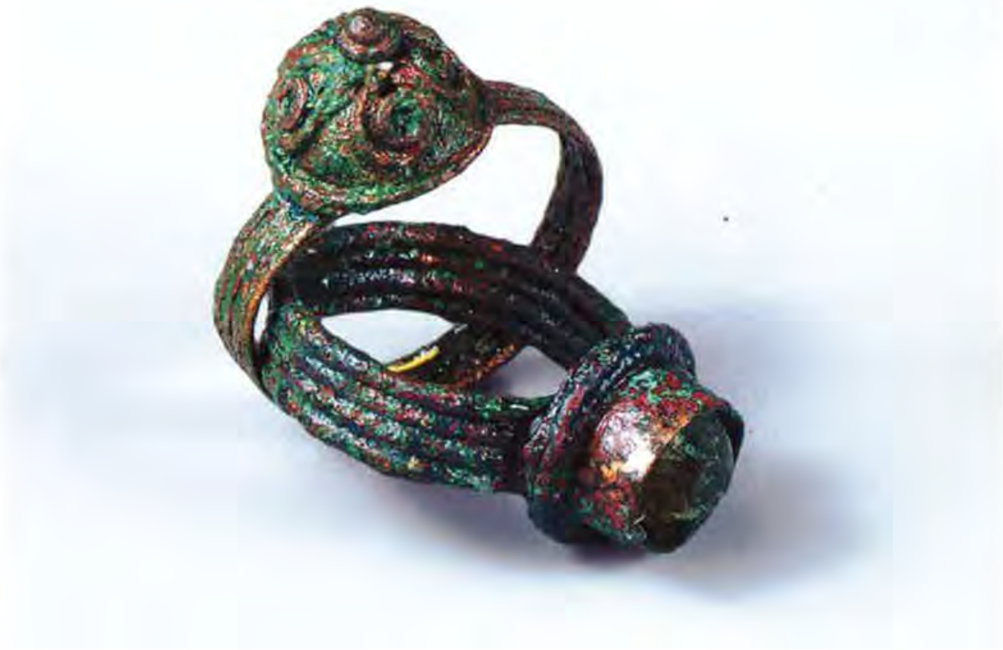

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594

594Copper-alloy finger ring

Late 10th-early 11th century

Ext. diameter 2.2 cm., width of hoop 0.6 cm., diameter of bezel 1.2 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, spec. cat. no. Eδ/M32

The hoop is composed of four strands of wire soldered together. The plain calyx-shaped bezel has a broad flattened circular base and is adorned with an inlaid yellowish-green glass stone. On the basis of the excavation data, it dates from the late 10th-early 11th century (Païsidou 2000, p. 69).

Publications: unpublished

M.P.

595Copper-alloy finger ring

Late 10th-early 11th century

Ext. diameter 2.3 cm., width of hoop 0.4 cm., diameter of bezel 1.3 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, spec. cat no. Eδ/M1

The hoop is composed of four strands of wire soldered together. The bezel is hemispherical and adorned with five filigree spirals and a small knob at the apex. The type is widespread in medieval necropoles in Macedonia of the late 10th and 11th centuries (Aleksova 1966, pl. XVIII, nos. 175-190. Maneva 1993-1995, figs. 5-6. Kepeska 1993-1995, fig. 10. Kepeska 1996-1997, p. 316, pl. II.8).

Publications: unpublished

M.P.

596Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.3 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 157.2

Intact finger ring. The hoop is constructed of smooth twisted wires fixed together. The bezel is hemispherical and bears granulated and filigree decoration.

Publications: Dina 1997 (in press)

A.D.

597Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.2 cm., diameter of bezel 0.8 cm., thickness 0.4 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 26, grave 2

7th Ephorate of Byzantine Antiquities, inv. no. M 123

Bronze finger ring with a fluted band-hoop which widens towards the top and is affixed to the lower surface of the bezel. The bezel itself is composed of a disk-shaped band with an attached rim on top of which eight leaves of a rosette are fashioned with plain pieces of bent wire. The centre of the rosette bore a small sphere.

Publications: unpublished

S.K.

598Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 0.8 cm., thickness 0.1 cm.

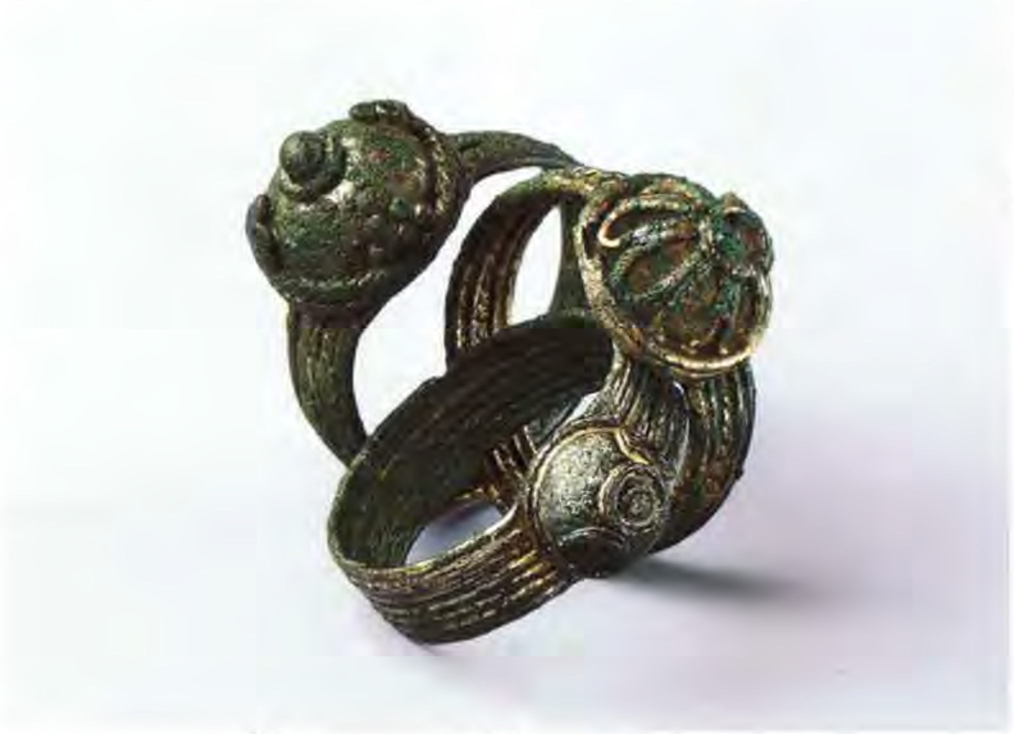
Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 197, grave 1

7th Ephorate of Byzantine Antiquities, inv. no. M 135

Finger ring with a fluted band-hoop which widens towards the top and is affixed to the lower surface of the bezel. The bezel itself takes the form of an integral hemispherical projection above a disk-shaped band adorned with five circular bent wires.

Publications: unpublished

S.K.



597

596 598

599 Copper-alloy finger ring

11th-12th century

Diameter of hoop 1.5 cm., diameter of bezel 0.8 cm., thickness 1.5 cm.

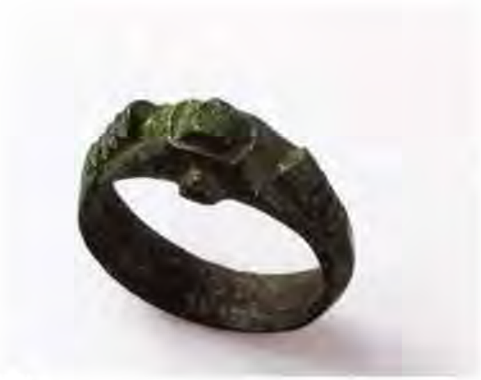
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 196.5

Intact cast finger ring. The hoop, which is semicircular in section, has bold projections at the shoulders which mark the base of the pyramidal bezel. Smaller, triangular projections appear in the middle of the sides of the bezel (cf. Aleksova 1996, pl. XVII, no. 164).

Publication: Dina 1997 (in press)

A.D.



599

600 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2 cm., diameter of bezel 1 cm., thickness 0.2 cm.

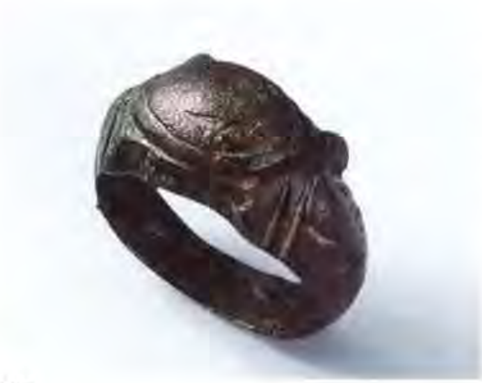
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 77.6

Intact cast finger ring. Hoop semicircular in section and slightly raised oval bezel bounded at the corners by small projections bearing engraved decoration.

Publication: Dina 1997 (in press)

A.D.



600

601 Copper-alloy finger ring

10th-12th century

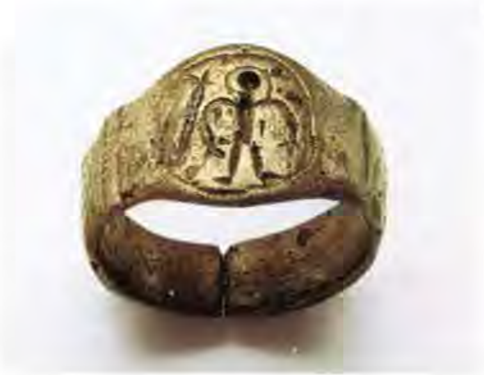
Diameter of hoop 1.8 cm., diameter of bezel 1 cm., thickness 0.1 cm.

Provenance: Ayios Dimitrios, Pieria, grave in the grounds of the church of Profitis Ilias

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 126/ε

Intact, cast band ring with a flat circular bezel which bears an intaglio representation of a military saint inscribed within a circle; the saint holds a cross-tipped staff in his right hand and a sword in his left. On either side of the bezel there is a row of dots and, lower down, a spiral. The hoop of the ring is circular, flat and open at the base so that it could be adjusted to fit different sizes of finger. Band rings were one of the commonest forms of adornment for men during the Middle Byzantine period. Their bezels are mainly adorned with engraved decoration and the representations are principally of an apotropaic character, a fact which can be attributed to the troubled nature of the times, and full-length depictions of military saints were a common subject [cf. Bajalović-Birtašević 1960, p.19, pl. X/7 (late 12th century). Aleksova 1966, pl. XVIII (nos. 196, 202), XXI (nos. 291, 292), 9th-12th century].

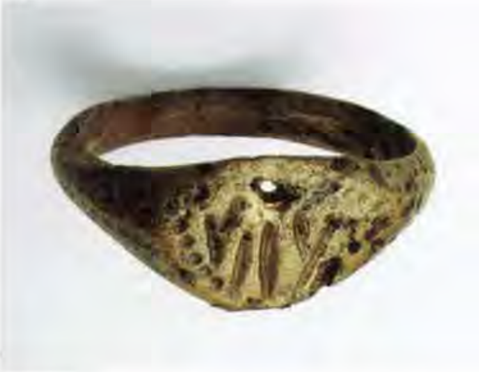
601



Publication: *6000 χρόνια* 1997, p. 213, no. 249

A.A.

602



602 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.2 cm., diameter of bezel 1.3×1.1 cm., thickness 0.1 cm.

Provenance: Ayios Dimitrios, Pieria, grave in the grounds of the church of Profitis Ilias

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 126/δ

Intact, cast band ring with an ellipsoidal bezel enclosed by a dotted band. At the centre of the bezel there is a highly simplified linear representation of a standing figure holding a lance and a sword. The internal surface of the hoop is flat while the external surface is semicircular. For the symbolic significance of the representation see cat. no. 601.

Publication: *6000 χρόνια* 1997, p. 213, no. 250

A.A.

603 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 1.4 cm., thickness 0.1 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 188, grave 3

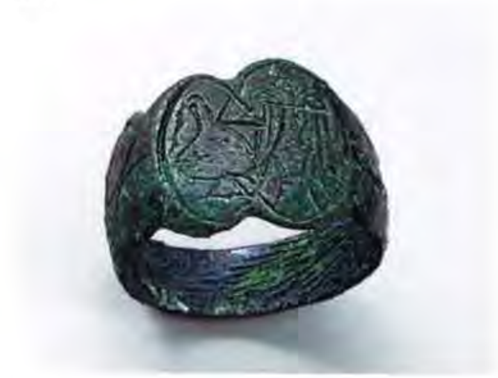
7th Ephorate of Byzantine Antiquities, inv. no. M 196

Finger ring with a broad hoop which forms a flat figure-of-eight bezel adorned with a representation of birds (eagle and partridge?) and enclosed by an engraved ellipsoidal frame.

Publications: unpublished

S.K.

603



604 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.2 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 137, grave 4a

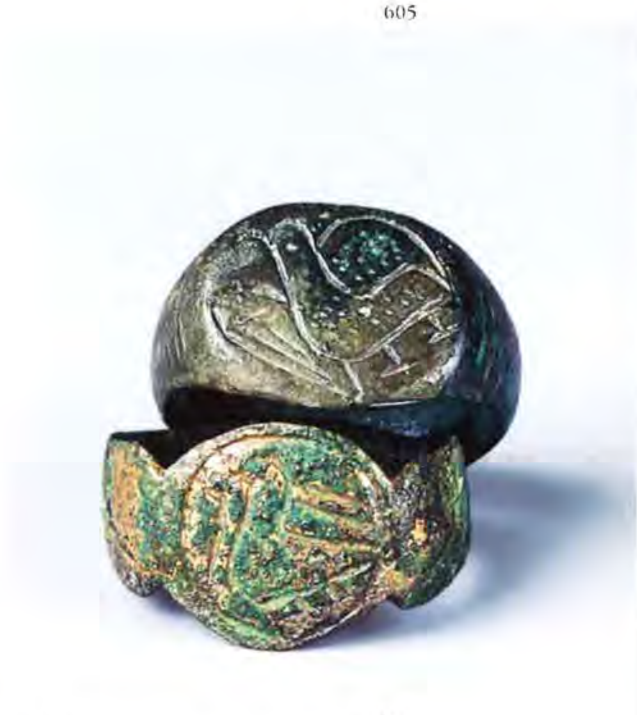
7th Ephorate of Byzantine Antiquities, inv. no. M 11

Finger ring with a hoop which widens towards the top and forms a flat oval bezel which is adorned with an engraved dove within an oval frame. The two sides of the hoop bear engraved decoration.

Publications: unpublished

S.K.

605



604

605 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.2 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

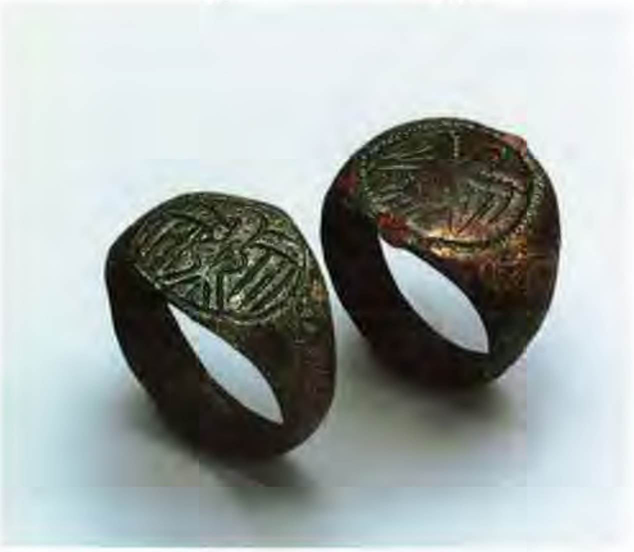
Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 198, grave 1

7th Ephorate of Byzantine Antiquities, inv. no. M 149

Finger ring with a hoop which widens towards the top and forms a flat oval bezel adorned with an engraved dove. The body and wings of the bird bear ring-punched decoration. The two sides of the hoop bear engraved decoration.

Publications: unpublished

S.K.



606Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 1.8 cm., thickness 0.1 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 195, grave 3

7th Ephorate of Byzantine Antiquities, inv. no. M 60

Finger ring with a hoop which gradually widens towards the top and forms an oval bezel adorned with an eagle set within a dotted oval frame. The two sides of the hoop bear stylized engraved vegetal decoration.

Publications: unpublished

S.K.

607Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.3 cm., diameter of bezel 1.8 cm., thickness 0.1 cm.

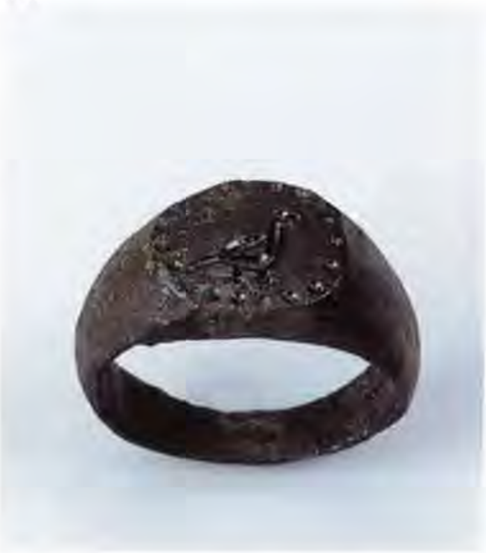
Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 89, grave 2

7th Ephorate of Byzantine Antiquities, inv. no. M 87

Finger ring with a hoop which gradually widens towards the top and forms a flat oval bezel adorned with an engraved eagle. The two sides of the hoop bear engraved lanceolate vegetal decoration.

Publications: unpublished

S.K.



608Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.2 cm., diameter of bezel 1.1 cm., thickness 0.15 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 130.1

Intact cast finger ring. Hoop of semicircular section. The bezel, which is slightly raised and bounded by a dotted band, bears a stylized engraved representation of a bird.

Publication: Dina 1997 (in press)

A.D.

609Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.4 cm., diameter of bezel 0.9 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 69.1

Intact cast finger ring. Hoop of semicircular section. The shoulders are bounded by two vertical engraved lines and a ring-punched circle. The bezel, which is rectangular with small triangular projections at the sides, is adorned with four ring-punched circles.

Publication: Dina 1997 (in press)

A.D.

610Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.3 cm., diameter of bezel 0.9 cm., thickness 0.25 cm.

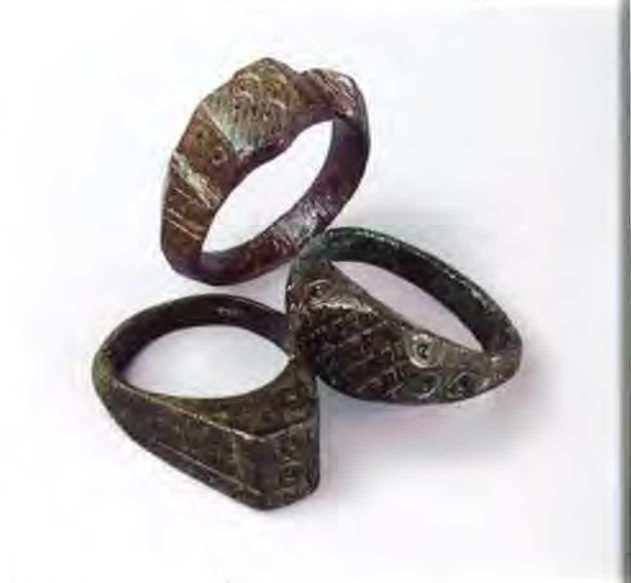
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 142.1

Intact cast finger ring. Hoop semicircular in section and shoulders slightly raised with ring-punched decoration terminating in a rectangular bezel bearing an engraved chequer-board motif.

Publication: Dina 1997 (in press)

A.D.



611Copper-alloy finger ring

11th-12th century

Diameter of hoop 2 cm., diameter of bezel 0.85 cm., thickness 0.2 cm.

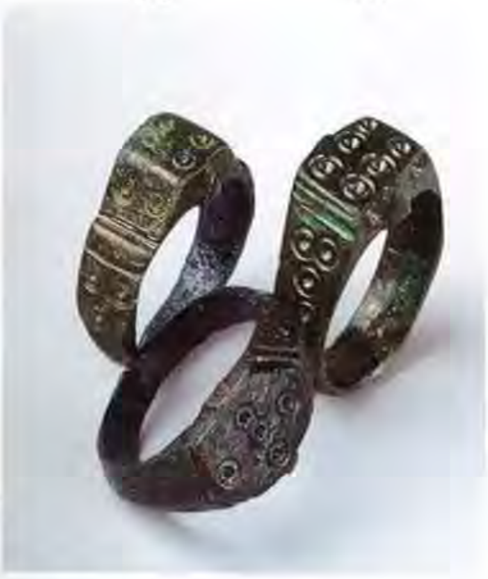
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 157.1

Intact cast finger ring. Hoop semicircular in section and bezel in the form of a truncated pyramid with ring-punched and engraved decoration.

Publication: Dina 1997 (in press)

A.D.



612 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.35 cm., diameter of bezel 1.1 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 162.1

Intact cast finger ring. Hoop semicircular in section. The hexagonal bezel is adorned with five ring-punched circles arranged in the form of a cross. The shoulders bear similar embossed and engraved decoration (cf. Aleksova 1996, pl. XVII, no. 169).

Publication: Dina 1997 (in press)

A.D.

613 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2 cm., diameter of bezel 1.1 cm., thickness 0.1 cm.

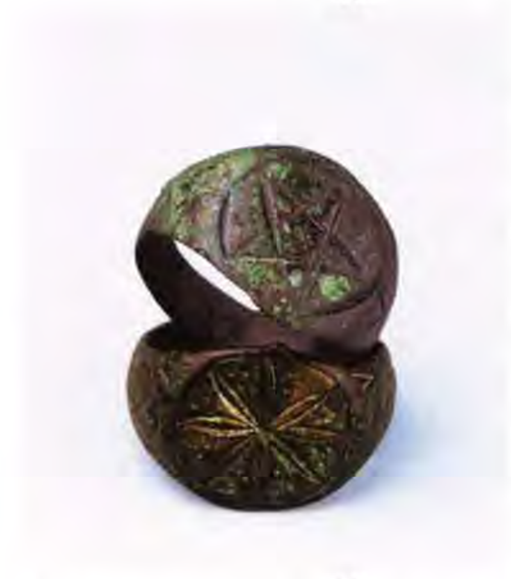
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 24.2

Intact cast finger ring. Hoop semicircular in section and bezel slightly raised in the form of a truncated pyramid. Engraved and ring-punched decoration on the shoulders and bezel.

Publication: Dina 1997 (in press)

A.D.



614 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.3 cm., diameter of bezel 1.2 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E. 127.1

Intact cast finger ring. The lower part of the hoop is semicircular in section while its upper part and the bezel are flat and have a semi-hexagonal appearance. The shoulders and the bezel are adorned with ring-punched circles and on the sides of the bezel there are triangular projections.

Publications: Dina1997 (in press)

A.D.

615 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 217, grave 3

7th Ephorate of Byzantine Antiquities, inv. no. M 156

Finger ring with a hoop which gradually widens towards the top and forms a flat oval bezel adorned with a pentagram inscribed within an engraved circular frame. The two sides of the hoop bear engraved decoration.

Publications: unpublished

S.K.

616 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

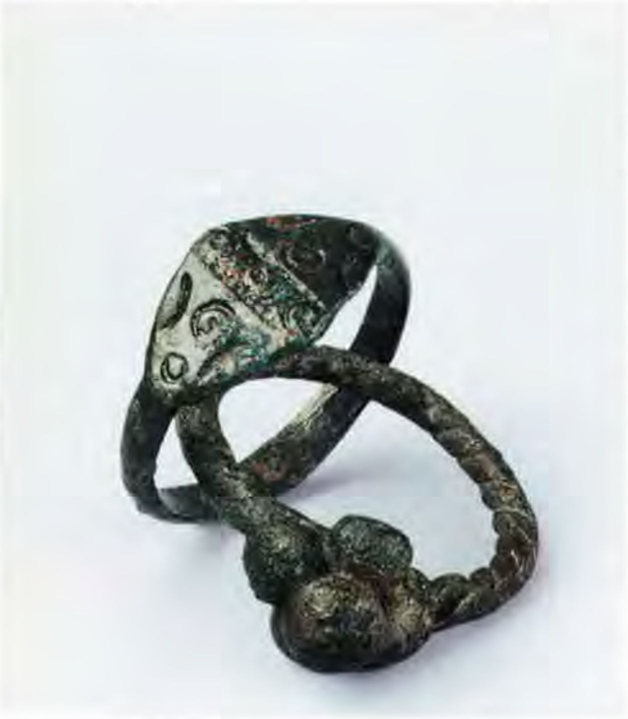
Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 122, grave 4

7th Ephorate of Byzantine Antiquities, inv. no. M 98

Finger ring with a hoop which gradually widens towards the top and forms a flat oval bezel, which is adorned with an eight-pointed star set within an engraved oval frame and three granules arranged in the form of a triangle in the interstices between the points of the star. The two sides of the hoop bear stylized engraved vegetal decoration.

Publications: unpublished

S.K.



617 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.3 cm., diameter of bezel 1 cm., thickness 0.2 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, trench 120, grave 1

7th Ephorate of Byzantine Antiquities, inv. no. M 76

Finger ring with a twisted hoop and bezel formed by five small spheres laid out in the form of a rosette.

Publications: unpublished

S.K.

618 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.1 cm., diameter of bezel 1 cm., thickness 0.3 cm.

Provenance: cemetery at Azoros near Elasson, Paliokklisi, chance find

7th Ephorate of Byzantine Antiquities, inv. no. M 115

Band ring with an ellipsoidal bezel, which is adorned with five pairs of concentric ring-punched circles. The shoulders are decorated with ring-punched circles.

Publications: unpublished

S.K.

619 Copper-alloy finger ring

11th-12th century

Diameter 1.8 cm., thickness 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E E1.2

Intact, open-ended band ring adorned with engraved geometric decoration.

Publication: Dina 1997 (in press)

A.D.

620 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2 cm., diameter of bezel 1 cm., thickness 0.1 cm.

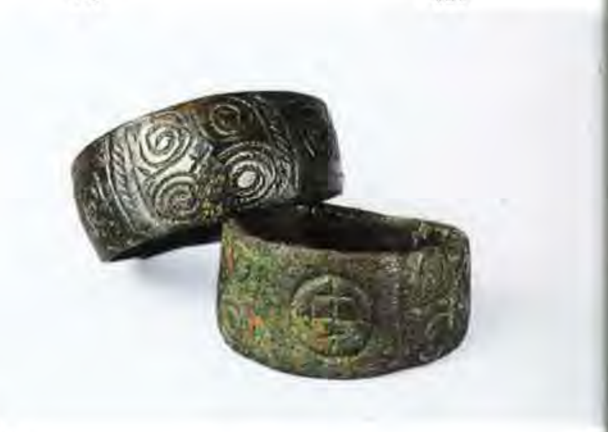
Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 196.6

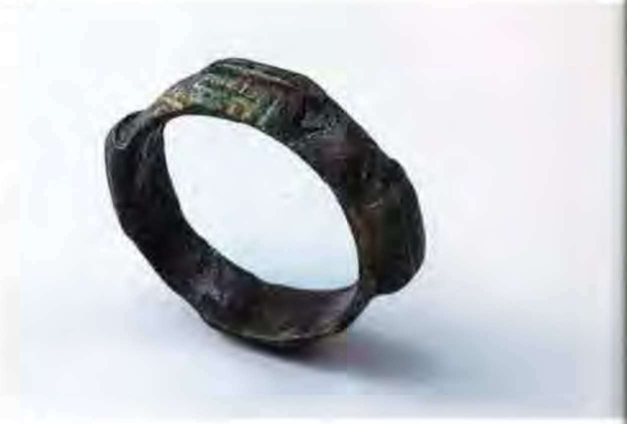
Intact, open-ended band ring which is broader at the bezel and narrower at the ends. It is covered with engraved geometric decoration of varied design. Traces of cloth were preserved on its surface.

Publication: Dina 1997 (in press)

A.D.



621



621 Copper-alloy finger ring

11th-12th century

Diameter 1.9 cm., thickness 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

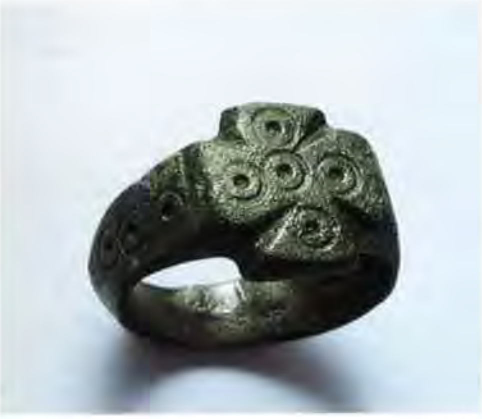
N. Anchialos, Archaeological site, inv. no. E.E 12.1

Intact, cast band ring bearing four rectangular projections spaced at equal intervals and adorned with engraved decoration.

Publication: Dina 1997 (in press)

A.D.

622



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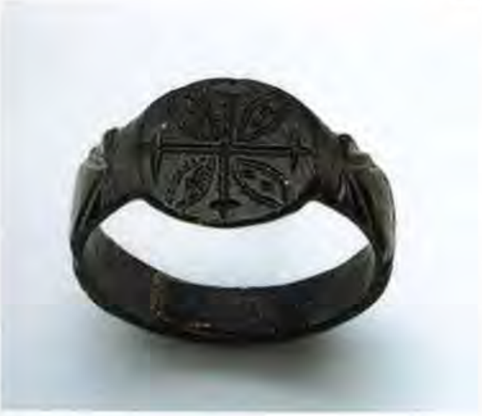


622 Copper-alloy finger ring

11th-12th century

Diameter of hoop 2.35 cm., diameter of bezel 1.45 cm., thickness 0.2 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 126.1

Intact cast finger ring with a hoop of semicircular section and cruciform bezel with ring-punched decoration.

Publication: Dina 1997 (in press)

A.D.

623 Bronze finger ring

Middle Byzantine period (post mid-9th century)

Diameter of hoop 2 cm.

Provenance: Fortress at the Byzantine settlement of Rentina

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 79

Composed of a band-hoop with engraved linear decoration which widens into a flat circular bezel adorned with an engraved cross, the arms of which terminate in four small crosses, and four pointed leaves arranged diagonally in the spaces between the arms.

Publication: *6000 χρόνια* 1997, p. 207, no. 239

N.M.

624 Silver finger ring

12th century

External diameter of hoop 2.1 cm., diameter of bezel 1 cm.

Provenance: cemetery at the basilica of Ayios Achilleios, Mikri Prespa

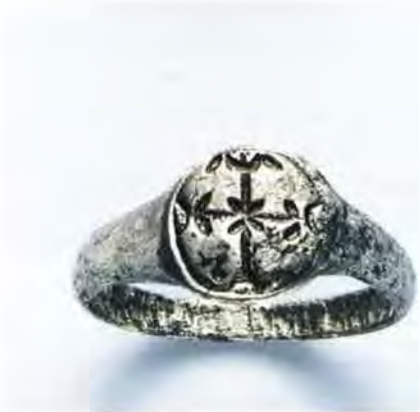
Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ40/M81

Composed of a slender unadorned hoop which widens at the shoulders and an integral, flattened ellipsoidal bezel. The small light bezel is adorned with an engraved cross, the arms of which terminate in pairs of)(and ≤ -shaped figures in imitation of ligatures. At the junction of the arms there is a x. Similar examples date from the 11th-12th century (Davidson 1952, nos. 1970-1971).

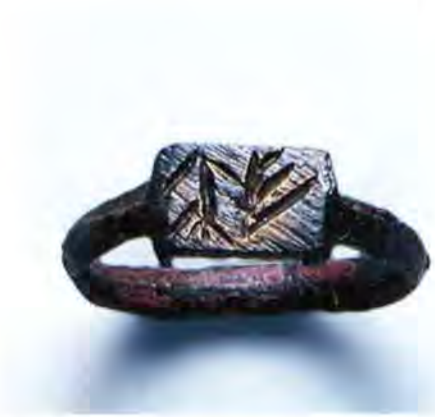
Publication: Païsidou 2000 I, p. 532, fig. 6

M.P.

624



625



625 Copper-alloy finger ring

Late Byzantine period

Diameter of hoop 1.8 cm., diameter of bezel 0.6×0.9 cm.

Provenance: Thessaloniki, excavation in Diikitiriou Square

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 230/2

Composed of a plain band-hoop, to which is affixed a rectangular bronze bezel with engraved decoration. It was found in the ruins of a Byzantine house in the archaeological site at Diikitiriou Square.

Publications: unpublished

I.O.K.

626 Ivory pyxis (box) with hunting scenes

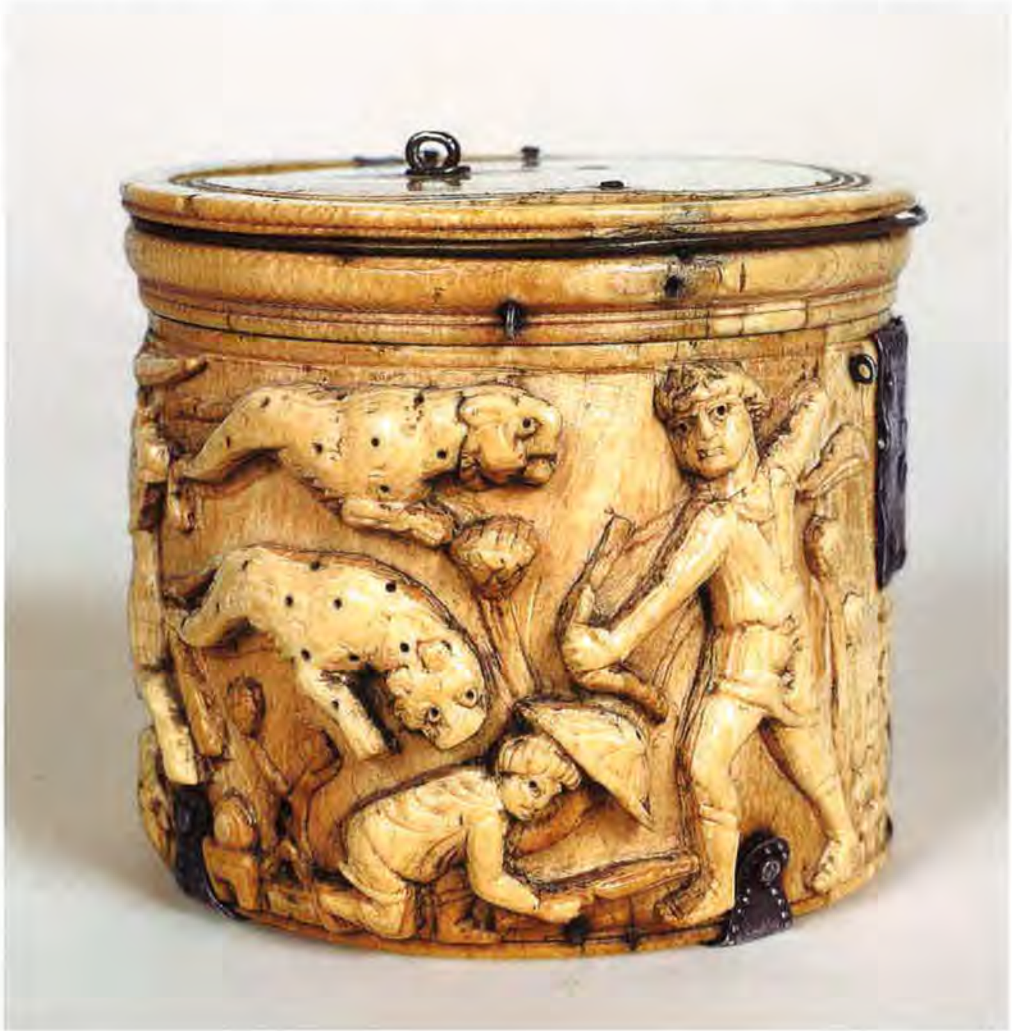
First half of 6th century
Height 9.5 cm., diameter 12 cm.
Provenance: Constantinople (?)
Burgundy (France), Musées de Sens
Formerly in the city's cathedral treasury

The Sens ivory pyxis is a sumptuous work which very probably belonged to a prosperous household, perhaps in Constantinople. It is unclear what its original use was, although we know that from the late Middle Ages, by which time the object was already in France, it was used as a pyxis and that in 1768 it was mentioned as containing episcopal finger-rings. Its cylindrical body has been constructed from a single piece of ivory and possesses a lid and base of the same material. The latter is secured to the body of the pyxis by four silver joints which are adorned with a series of studs. The lid consists of two parts: the flat upper part (disk) and a ring, around which run two parallel grooves and a moulding. Along the upper groove a circular piece of bronze wire has been affixed. At the top of the lid there is a lug (perhaps added later) with a suspension hole. A rectangular silver band designed to imitate a lock – evidently because of the influence of caskets – is fastened to the cylindrical body of the pyxis, over a rectangular projection of the same size. It bears decoration consisting of studs similar to those on the joints of the base.

On the body of the pyxis there are three continuous relief representations of hunting scenes. In the first, between two trees, a man is spearing a large lion, which is also being bitten by a hunting dog. Next to this, a second lion is depicted, which appears to hover as it runs, and also a spotted cat, evidently a leopard. A third lion is depicted behind the hunter. To the right, there is a depiction of a horseman holding a sword with his head turned backwards, while beneath the horse's legs lies a dead lion. The last scene depicts two leopards and two hunters, one with a sword and the other with a bow and quiver. The first is being attacked by a leopard and has fallen to the ground, covering his head with his shield, while the other one is firing arrows at the beast. All the hunters are wearing short tunics and cloaks, which in most cases are billowing out behind them.

The decoration of the pyxis is completed with stylized plants in the spaces between the figures.

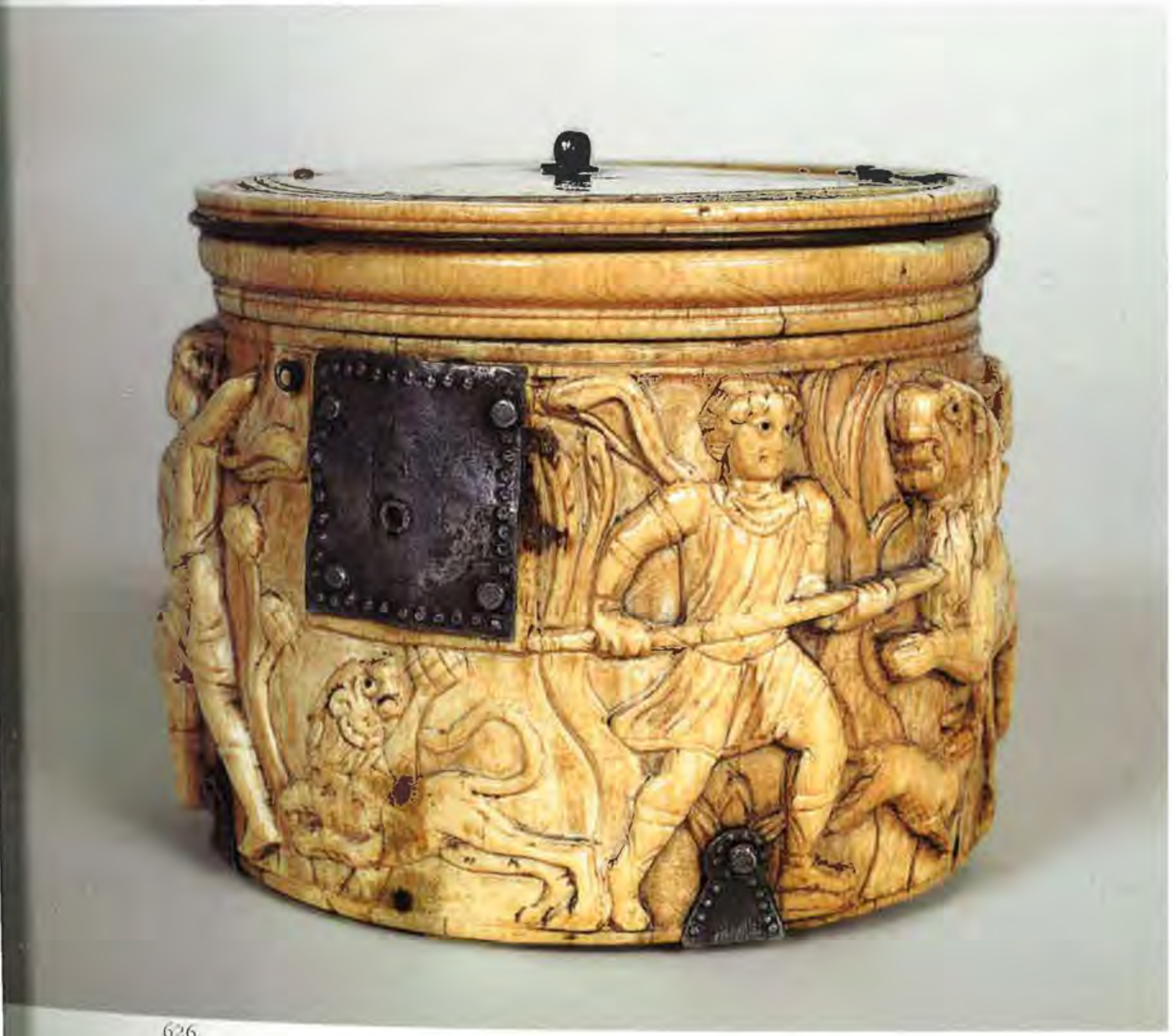
Lion-hunting was a particularly popular subject in Hellenistic and Roman art (see Andreae 1980). During the Early Christian period the subject occurred in sculpture, mosaics and fabrics (Gaborit-Chopin 1978, p. 25, fig. 21). The holes



626

in the eyes of the animals and the human figures, as well as in the bodies of the three leopards, must have been inlaid with some other material, such as glass, semiprecious stones, gold or even coloured mastic, as we know was the practice in both Early Christian and medieval ivories (*Byzance* 1992, no. 12. Gaborit-Chopin 1978, p. 15). A spotted feline also occurs in the diptych of the consul Anastasios in the Bibliothèque Nationale in Paris (Volbach 1976, no. 21, pl. 9. *Byzance* 1992, no. 15).

In the representations adorning the Sens pyxis one may clearly see elements which are peculiar to Early Byzantine art, such as the faces with large expressionless eyes and a lack of concern about rendering the third dimension, as can be seen in the depiction of the animals in the background which appear to be flying. This tendency coexists with an attempt to portray the figures and the hunting scenes in a realistic manner, a legacy of the Greco-Roman tradition. Stylistically, the Sens pyxis may be compared with other ivory pyxides from the late 5th and the first half of the 6th century, which are adorned with mythological and religious subjects (Volbach 1976, nos. 179, 180, 182 and 184. *Byzance* 1992, nos. 30-31). Compared with these, the Sens pyxis stands out for its somewhat greater attention to detail, a typical example of this being the folds of the clothing. Also of particular significance are the similarities it bears to consular diptychs from Constantinople (first few decades of the 6th century), which depict circus scenes in their lower sections. Characteristic in this respect are the similarities it displays to the representations on three diptychs of Anastasius, in Paris, the Victoria and Albert Museum (*Splendeur de Byzance* 1982, no. iv. 3), and the Hermitage – which preserves only the circus scenes (Volbach 1976, no. 19, pl. 9) – as well as the Aerobindus triptych in Zurich (Volbach 1976, no. 8, pl. 4). On the basis of the above comparisons, the Sens pyxis should be dated to the first half of the 6th century.



626

Publications: *Age of Spirituality* 1979, no. 78. *Avori bizantini* 1990, no. 40. *Byzance* 1992, no. 29. *Les Trésors* 1965, no. 811. *Saint-Germain d'Auxerre* 1990, no. 90. Volbach 1976, no. 102

Y.S.V.

627 Bone casket with mythological figures

Late 10th-early 12th century
16.3×24×15.6 cm.
Provenance: Dutuit Collection
Paris, Musée du Petit Palais, inv. no. O.DUT.1273

The Petit Palais casket, known as the Dutuit casket, is an example of a 'rosette casket' (10th-12th century), a type of luxury item which was often decorated with mythological subjects (see *Trésors* 1965, no. 734. *Splendeur de Byzance* 1982, no. iv. 24. *Avori bizantini* 1990, no. 9. *Glory of Byzantium* 1997, nos. 155, 156). It takes the form of a rectangular parallelepiped with a truncated pyramid lid and is cracked at various points. The bone plaques and bands are attached to a wooden core. The decorated relief panels on the four vertical sides are framed by rosettes inscribed within circles. The hole in the centre of each rosette originally contained an inlay. The band between the plaques on the short sides, as well as the four bands on the base of the lid, are adorned with a braid of engraved lozenges, relief rosettes and buttons. In the central panel on the front there is a depiction of a seated warrior – half-covered by the latch, which was added later – on either side of whom there is a beardless man (Herakles) fighting with a lion. On the rear there are depictions of an archer in a short tunic (on the left) and a warrior in breeches with a sword and shield (on the right), while in the central plaque there is a griffin biting a lion in the neck. On the short left side there is a depiction of a man in a short tunic with a sword and shield and a centaur with a wolf's hide on his back and the animal's head in its hands. On the other short side there is a depiction of a barefooted man in a tunic, who is conveying offerings in a worshipful attitude, and a lion-griffin group, identical to the previous one. On the transverse axis of the lid of the

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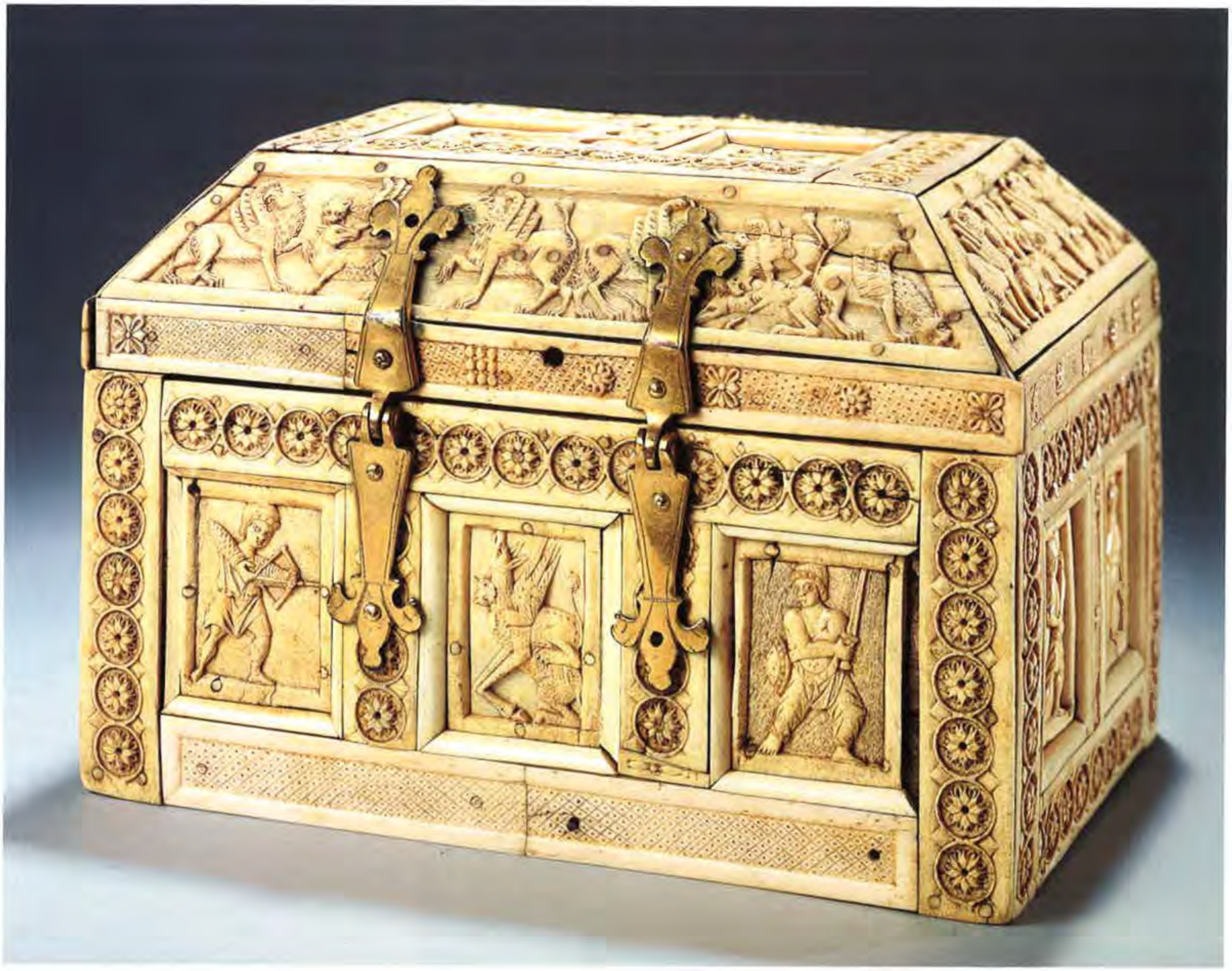
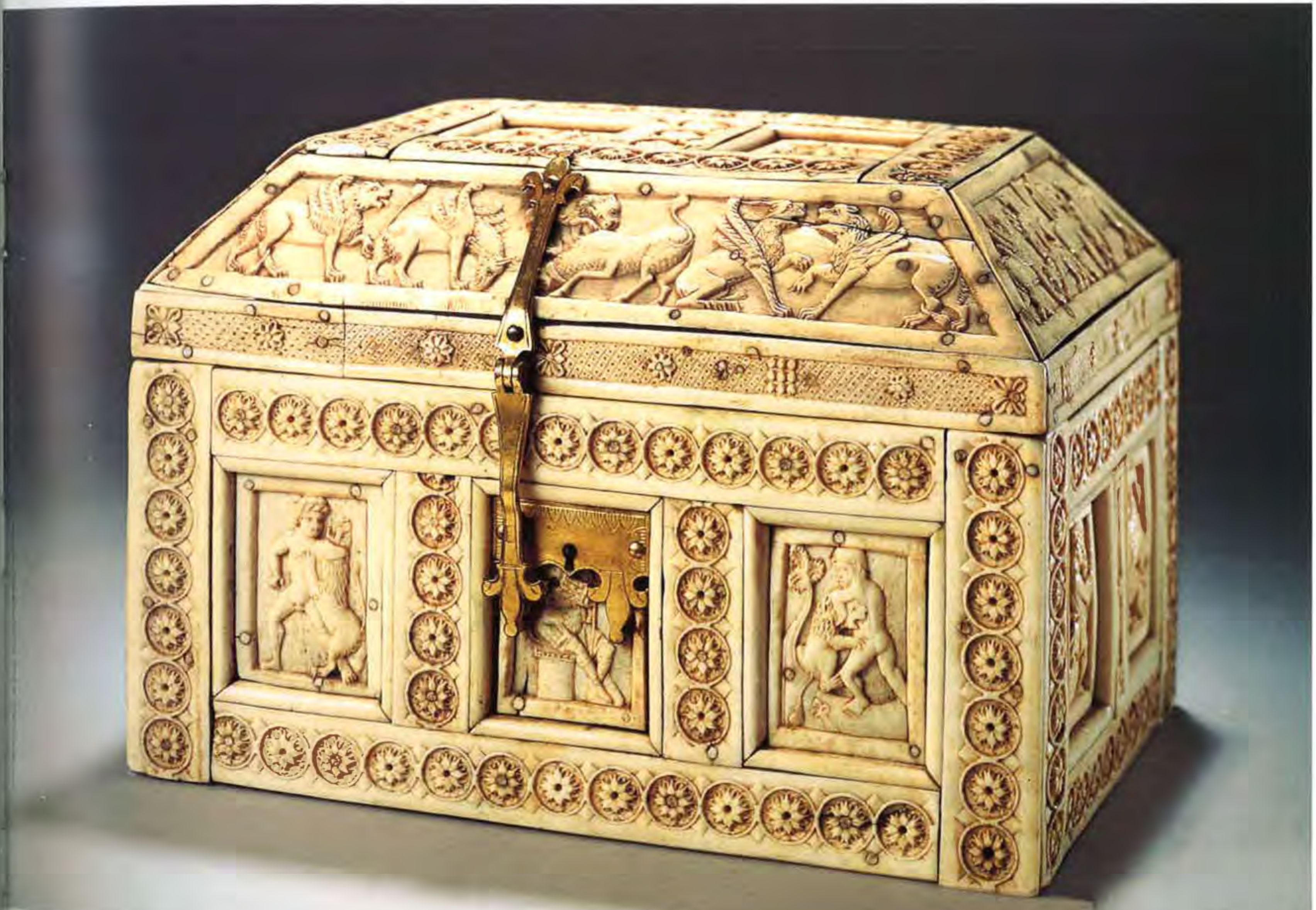


casket there is a band with three figures enclosed within medallions, a Roman motif which was revived in Middle Byzantine ivory-work (Goldschmidt–Weitzmann 1930, no. 41, pl. XXIII). The two plaques in the flat top surface of the lid depict two confronted horseman, who hold either a spear or sword in one hand and a shield on the other arm. The sloping sides are adorned with mythological winged beasts in different postures, some of which are attacking other animals (a bull and perhaps some boar). The winged beasts with birdlike heads can be identified with certainty as griffins, while others are winged lions. The beasts with wings and the head of a goat (?), on the left and rear sloping sides, recall a cross between a griffin and a chimaera, variations of which are known from the art of antiquity (see *LIMC*, vol. III.I, p. 256, no. 111).

As is evident from the crude assembly of some of its parts – e.g. the upper band on the short right side protrudes – the casket in its present form is the result of a more recent (19th century?) assembly of its parts. The fact, however, that the medallions with rosettes at the ends of several of the bands are cut in the middle does not necessarily mean that they were fixed in position at a later date (see Cutler 1994, p. 223. Bühl 2000 and pls. I, III, and IV, and also cat. no. 655). The lower band on the rear with the engraved lozenges is clearly more recent and is claimed to have replaced a band of rosettes which now lies in the upper section of the front surface (Goldschmidt–Weitzmann 1930, p. 29). The plaque with the lion and griffin on the short right side is probably a 19th-century imitation and copies the corresponding plaque on the rear.

Many of the 'rosette caskets' come from Constantinople and some of them possess a truncated pyramid lid similar to that on the casket from Paris (Goldschmidt–Weitzmann 1930, nos. 47-



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49. *Trésors* 1965, no. 734. *Splendeur de Byzance* 1982, no. iv. 25. *Glory of Byzantium* 1997, no. 156). The rosettes, in the form in which they appear in about the 10th century, represent a combination of Late Roman (Gaborit-Chopin 1978, p. 29, fig. 29. Delbrueck 1929, pl. 33) and Oriental motifs (Bréhier 1931, p. 273; see also Goldschmidt–Weitzmann 1930, pp. 12-13). The fight with the lion (Herakles or Samson), the archer, the warriors and the griffins are subjects which are generally well known from ivory-work (*Splendeur de Byzance* 1982, no. iv. 25). Despite the fact that the griffin was adopted at an early stage by ancient Greek art, it may have reached Byzantium via Sassanian Persia, like the winged lions (*Splendeur de Sassanides* 1993, no. 71. Ghirshman 1962, p. 219, fig. 261). From the 9th century onwards griffins occur frequently in Byzantine sculpture, miniature art, manuscript illumination and embroidery (*LCI*, vol. 2, cols. 202-204. *Splendeur de Byzance* 1982, no. Sc. 11. *Glory of Byzantium* 1997, no. 150), indeed in some cases as Sassanian *semmurv* (*Byzance* 1992, no. 281. *Glory of Byzantium* 1997, no. 148). Sometimes they are depicted attacking animals (Muthesius 1997, pl. 75). Generally, fights between animals are a popular subject in Sassanian art (Ghirshman 1962, p. 9, fig. 14), as well as Middle Byzantine decorative art (Sklavou-Mavroeidi 1999, no. 150). The representation of the seated warrior and the man in a worshipful attitude recalls the episode of Joshua and the Gibeonites (Book of Joshua, ch. 1), although it is not certain if the craftsman specifically intended to portray the Old Testament leader. A similar scene occurs on ivory plaques in 10th-century caskets depicting scenes from the Joshua cycle (*Splendeur de Byzance* 1982, no. iv. 21. *Glory of Byzantium* 1997, no. 152). This iconography is believed to be based on that of the well-known Joshua Roll (Vat. Palat. Gr. 431, see Weitzmann 1948, pl. XI, fig. 37) or a similar manuscript. A similar seated military figure occurs

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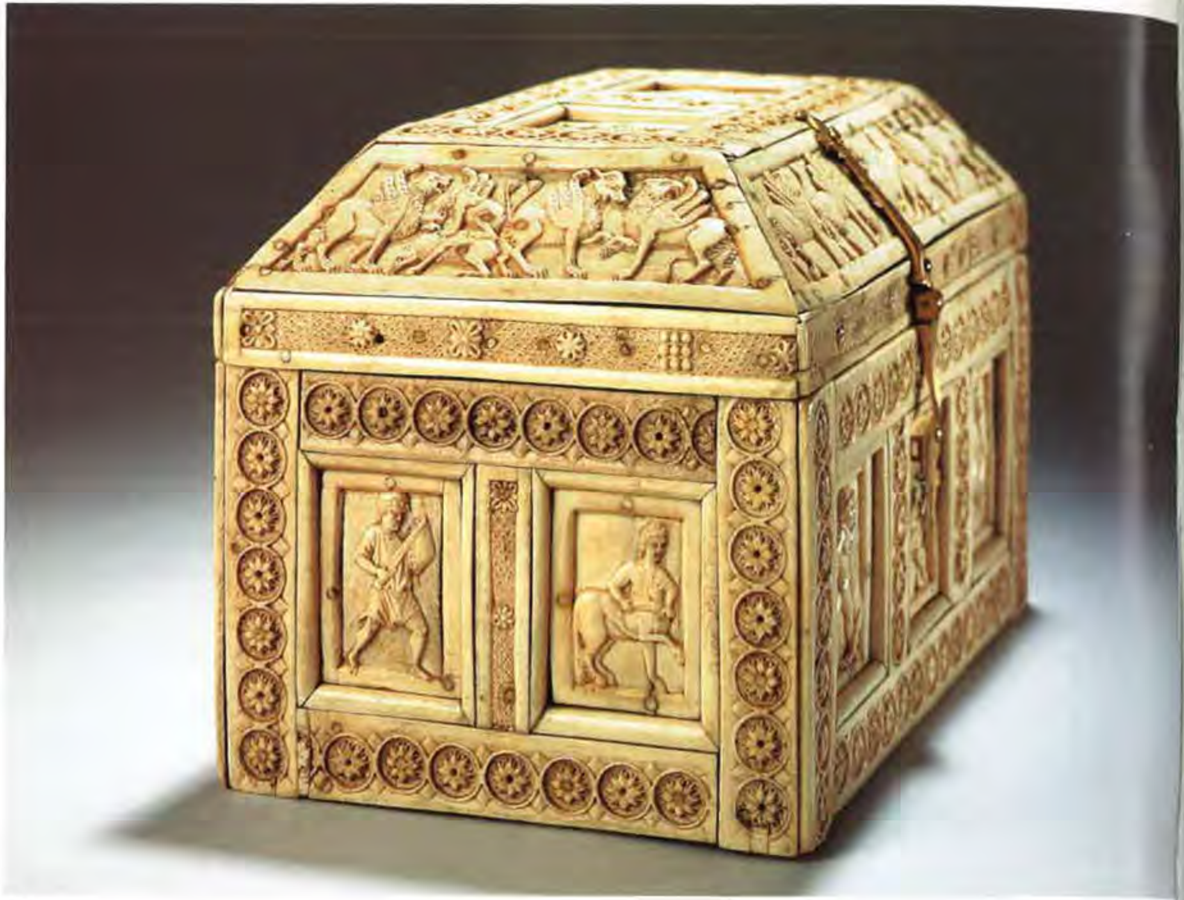

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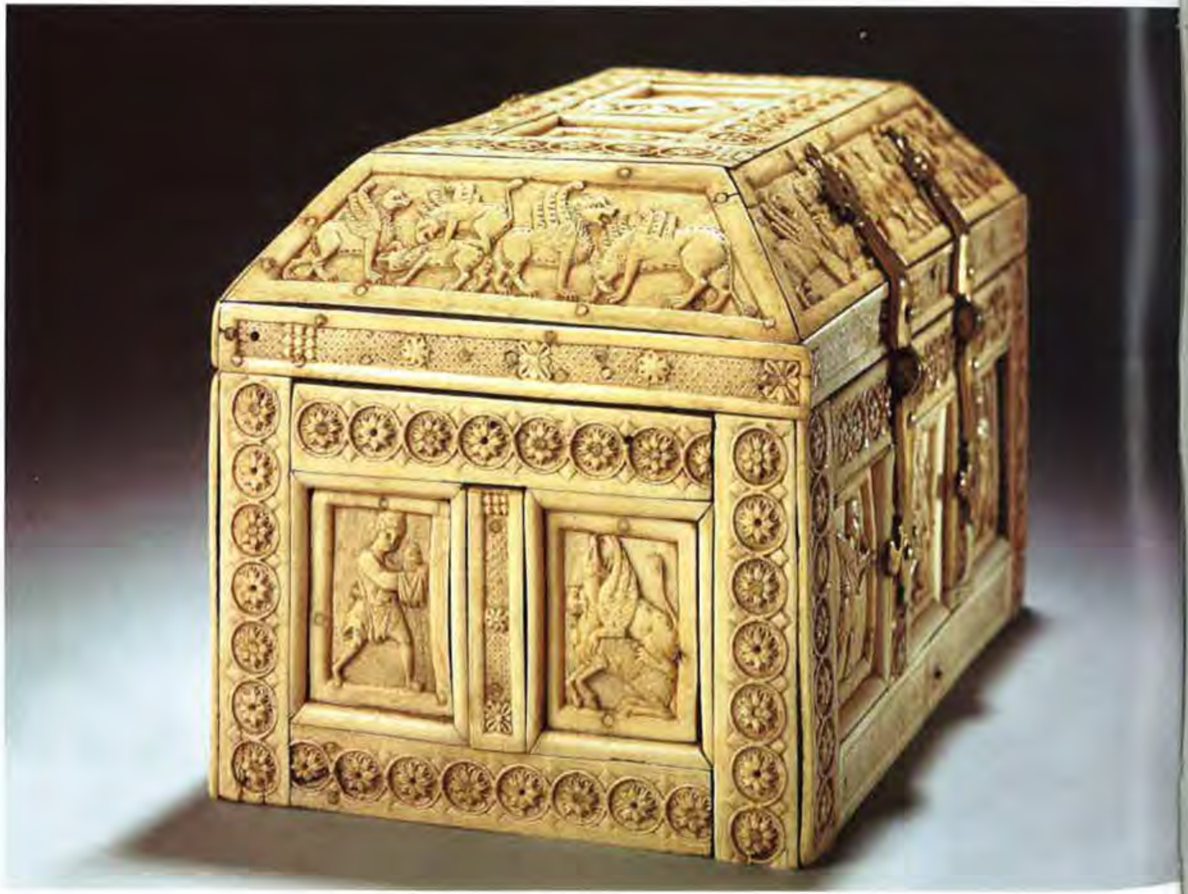

on Middle Byzantine caskets in the Metropolitan Museum of Art and the Musée de Cluny (*Glory of Byzantium* 1997, no. 155. Goldschmidt–Weitzmann 1930, no. 41).

The figures in the vertical plaques (including perhaps the lion and griffin group), as well as the two warriors on the lid, have been executed by the same hand and are distinguished by their low relief, the short bodies, the deeply engraved concisely rendered almond-shaped eyes, and the stylized drapery. These features reappear on ivory plaques and caskets of the 10th-11th century (Goldschmidt–Weitzmann 1930, nos. 9, 15, 19. Goldschmidt–Weitzmann 1934, no. 236). These plaques on the Dutuit casket, together with the decorative bands, have always belonged to the same object, which was probably produced by a Constantinopolitan workshop between the closing decades of the 10th and the middle of the 11th century.

The zoomorphic representations on the sloping sides of the lid are executed in a different style (a comparison between the griffin on the vertical face and those on the lid is characteristic). On account of these differences, as well as the crude assembly of the different sections of the casket at various points, it is likely that these bands originally belonged to a different object. To be precise, it has been claimed that they come from 11th-12th Italy, on the basis of comparisons with relief ivory plaques and horns of probable or certain Southern Italian origin (*Byzance* 1992, no. 171).

This hypothesis cannot be ruled out, although comparisons between depictions of animal figures on Italian – and Italo-Byzantine – ivories (see Swarzenski 1962, figs. 2-24. Bergman 1980, fig. 137. Pinder-Wilson & Shalem 2000, figs. 1-6) and those on the Dutuit casket are inconclusive. In any event, despite the fact that the casket probably acquired its present form in the 19th century, it may be that the original assembly of the plaques of different origins into a uniform whole was indeed carried out in medieval Italy.

Publications: Bréhier 1931, p. 272, no. 171. Goldschmidt–Weitzmann 1930, no. 20. *Byzance* 1992, no. 171

Y.S.V.

628 Bone casket with warriors and dancers

11th century

23×28.8×19 cm.

Provenance: unknown, formerly in the Hoentschele Collection

New York, Metropolitan Museum of Art, donated by J. Pierpont Morgan, 1917, inv. no. 17.190.239

The rectangular pyramidal casket is composed of delicately carved bone panels attached to a wooden frame by bone pegs. On the sides of the casket are square panels set within bands of rosette medallions. Each panel contains a youth, or erotideus, naked except for a flowing cloak, playing at war, or the hunt. Each of them wields a sword and carries a shield. Around the top of the truncated lid similar erotideis inhabit a scrolling vine. Additional figures in the vine scrolls include a youthful kneeling archer, an erotideus in combat with a lion, and a four dancing figures on the face of the lid. A large rectangular panel with several figures decorates the top of the casket. At one end of the panel an erotideus grasps the muzzle of a female panther. Behind the panther another erotideus stands gesturing with his right hand while with his left grasping the collar of a leaping dog. Under the dog a small erotideus tumbles into a basket with only his bare rear and feet protruding beyond the rim. The composition of the two erotideis, the panther and the dog closely follows the image on the left end of the back of the exquisitely carved Veroli casket (Goldschmidt – Weitzmann 1930, pl. IXc). On the Metropolitan Museum casket, which is carved in lower relief, the composition has been slightly altered – the erotideus nursing at the panther's teats on the Veroli casket becomes instead the figure in the basket (an image found on the right end of the back of the Veroli casket and on its left end) (Goldschmidt – Weitzmann 1930, pl. IXc and Xe). Scenes similar to that on the Metropolitan Museum casket and also carved in lower relief are found on other caskets (Goldschmidt – Weitzmann 1930, pls. XIVa, XXVIa, and XXVIIa).

The use of bone for these caskets rather than ivory as found in the Veroli casket and the lower relief of the carving used on these works support Cutler's hypothesis that outstanding ivory caskets were copied in multiple versions worked in thin bone (Cutler 1998, XVI, 36). The panther was associated with Dionysos, god of wine.

The dancers on the face of the Metropolitan Museum casket appear to be taking part in a Dionysiac revel. Their sources, however, are found less in Classical antiquity than in the Early Byzantine era, as in the mid-5th century writings of Nonnos of Panopolis (now Akhmim, Egypt) (*Glory of Byzantium* 1997, p. 230, no. 153). Whatever the precise meaning of the images, if there was one, they clearly represent the continuing popularity of aspects of the Classical tradition in the Middle Byzantine era.

Caskets like these were used in the secular world, possibly to hold jewellery or coins. This work would have fitted well in the palace described in the epic romance on Digenis Akritas, the two-blooded border lord (D. B. Hull, trans., *Digenis Akritas, The Two-Blood Border Lord*, Ohio U. Press, Athens, Ohio, 1972, pp. 98, 99). As Cutler suggests, its owner would have been one of 'the passionate and literate devotees of the novels, the circus, and the theater that lay so close to the heart of Constantinople' (Cutler 1998, XVI, 46). In the West such caskets were often converted for use as containers for relics in the Latin Church.

It was probably in the West that the gilt copper-alloy hinges, flanges, handle and lock were added to this work, possibly in the 15th century.

Publications: Cutler 1998, Goldschmidt–Weitzmann 1930, *Glory of Byzantium* 1997, p. 233, no. 156

H.E.

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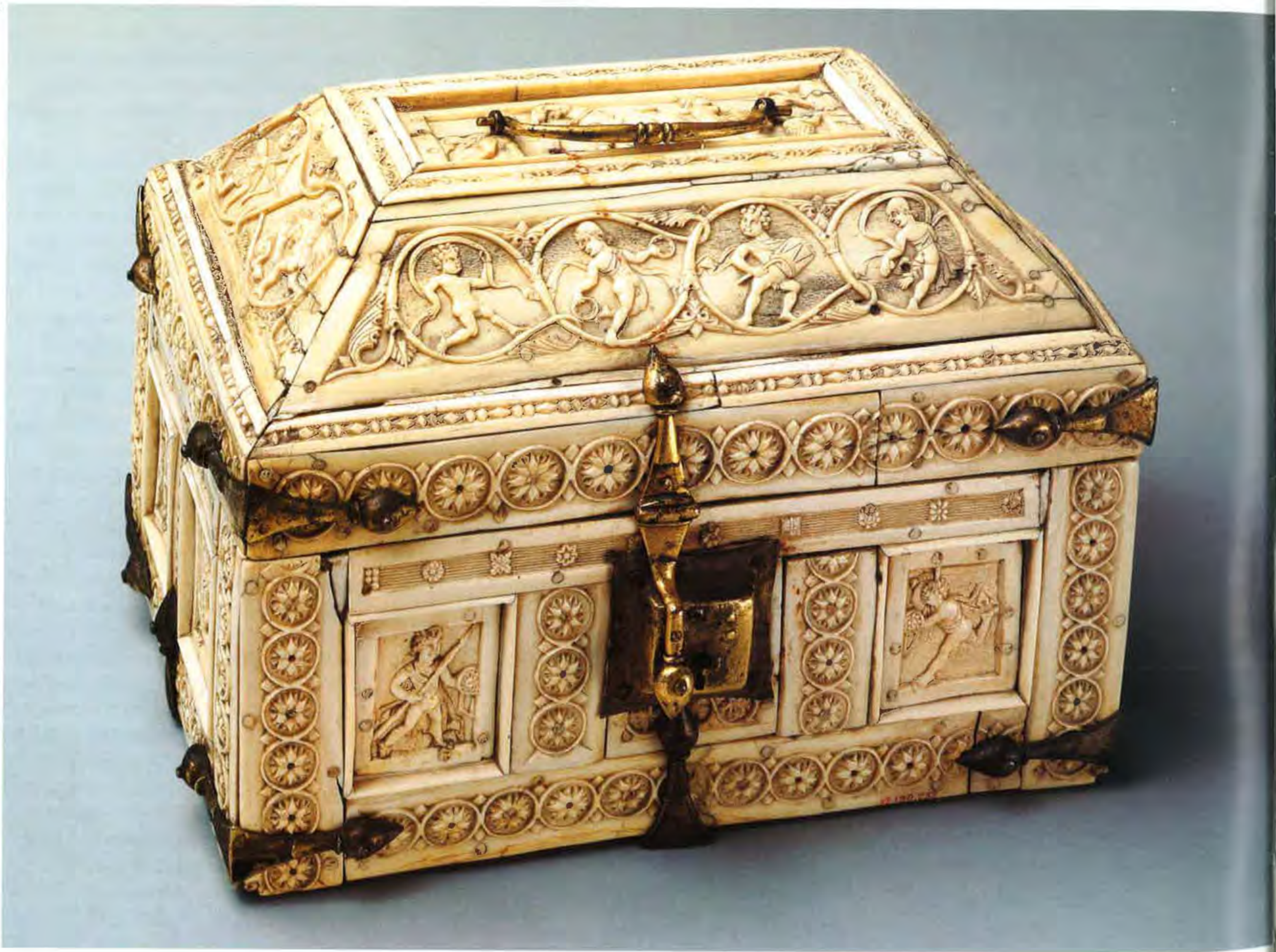


629 A woman with a mirror in a tapestry of linen and wool

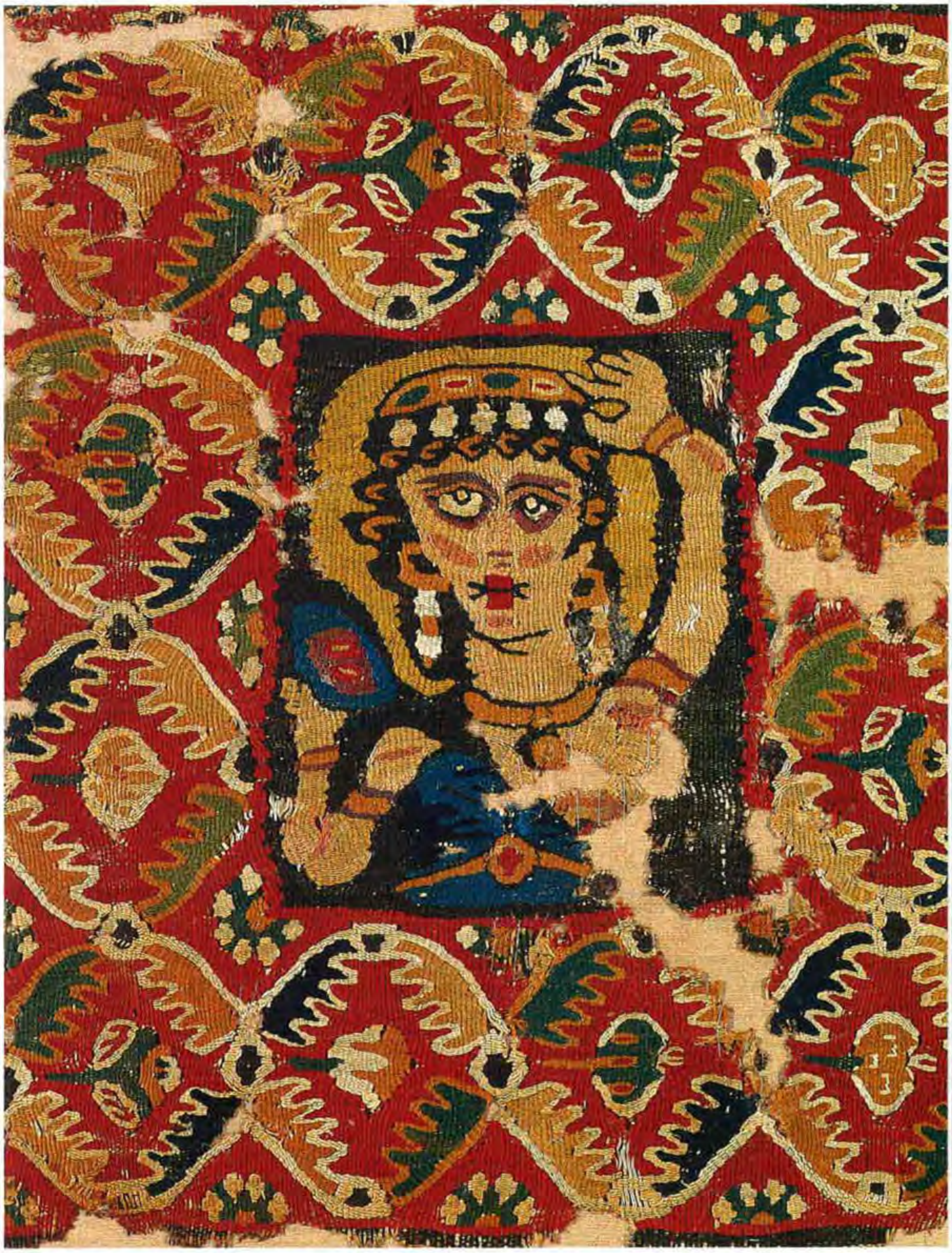
5th-6th century
Height 38 cm., width 34 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 7111

Within a large external frame, stylized acanthus leaves form roundels which are covered with pomegranate leaves or flowers. In the dark, rectangular central panel there is a bust of a woman with a halo. She wears sumptuous jewellery: a gold necklace with a *bulla*, bracelets, armlets, a girdle with a red *cabochon* in the centre beneath the breast, pearl ear-rings and a head-dress adorned with jewels. Her left hand is raised to touch her head-dress. In her right hand she holds a blue oval object with concentric rings. Anna Apostolaki has identified this object as a mirror. Such representations of women are not common in Egyptian tapestries. From the Hellenistic up until the Byzantine era concentric rings were the commonest form of decoration for metal mirrors and very often their mere presence indicated the existence of a mirror.

Publications: Apostolaki 1950, pp. 423-432. Essen 1963, no. 337. Delivorrias–Fotopoulos 1997, p. 176

R.C. – S.T.

629



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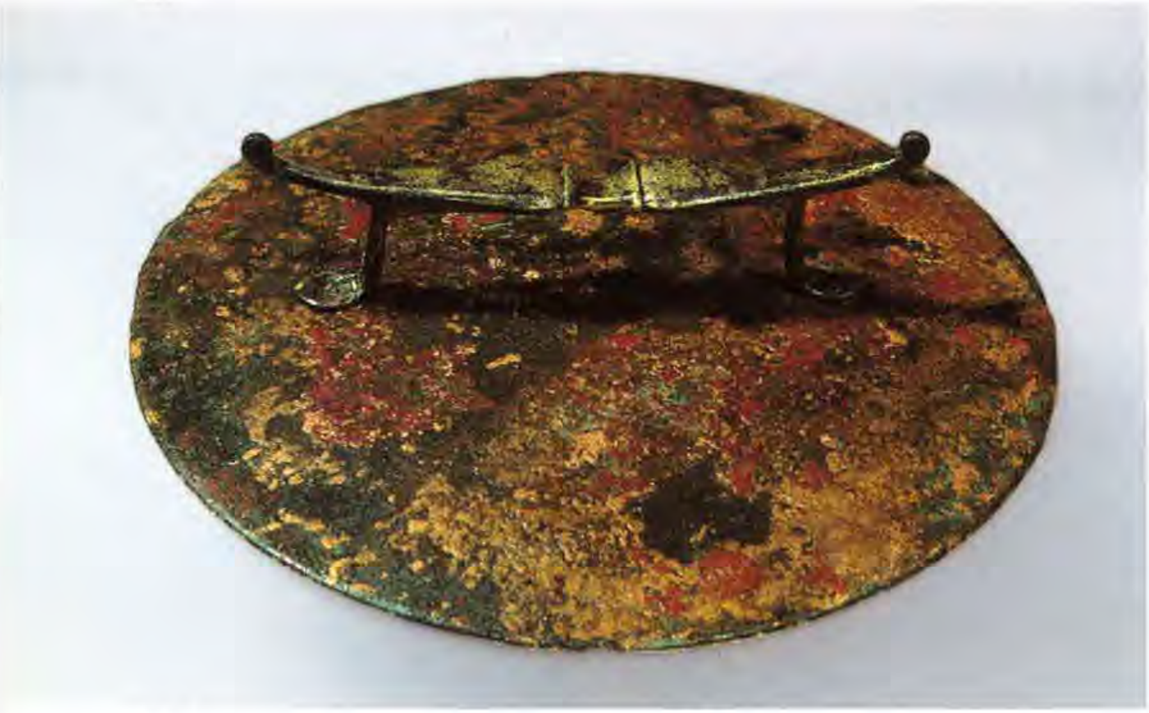

630 Copper-alloy mirror

3rd century

Diameter 10.5 cm., length of handle 7.5 cm., height of handle 1.6 cm.

Provenance: Thessaloniki, east cemetery, excavation to the north of the Evangelistria Cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 234/35

Slightly convex round bronze mirror. Around the concave side, 4 mm. in from the rim, runs a shallow groove. To the same side was attached a Π-shaped support, which has become detached. The vertical arms of the support were fastened to the mirror by means of feet. The horizontal arm is broader, with projecting ends which curve outwards.

Publications: unpublished (on the excavation, see Pelekanidou 1995, pp. 534-535)

E.PE.

631 Ivory comb

Second half of the 6th century

Length 16.3 cm., width 5.5 cm., thickness 0.6 cm.

Provenance: Egypt, purchased from the antiquities dealer Daguerre in Paris in 1925

Athens, Benaki Museum, inv. no. 10287

Rectangular ivory comb with champlevé and engraved decoration on both sides. The long narrow central section is framed by sets of teeth, which are large and widely spaced at one of the short ends, and fine and closely packed at the other. The decoration is laid out in panels bounded by incised lines.

On one side there is a depiction of an enthroned female figure beneath an arch with dentils, which is borne by twisted columns, flattened in the centre and framed by palmette acroteria at its upper edges. The woman wears a chiton, which leaves one breast and her right arm exposed, and a girdle high above her waist and across her chest, with one end coming up over the back and hanging down in front of her as far as her feet. She wears a helmet on her head and holds a spear in her right hand and a globe in her left. On the other side there is another enthroned lady, this time beneath a ciborium with stylized shell decoration borne by twisted columns and framed by palmette acroteria. The woman wears a sleeved chiton with decorated cuffs and a himation, with a stylized turreted crown on her head over which lies a veil that reaches down to her shoulders. In her right hand she holds a torch and in her left a *cornucopia*. Both thrones have a high back, cushion on the seat and a footstool.

The comb depicts deities which derive from the *Genius* of Roman antiquity (cf. Romeo 1997) and personify the Tychai of the cities of the Empire, with the earliest prototype being the renowned statue of the Tyche of Antioch, which was created by the sculptor Eutychides in 296 BC (Dohrn 1960. Shelton 1979. Bühl 1995, pp. 21-29. Villard 1997. Rausa 1997). The deity with the helmet and the spear is identified as the Tyche of Rome (cf. Di Filippo Balestrazzi 1997), while the deity with the turreted crown on her head and the *cornucopia* in her hand can be identified as the personification of Constantinople (cf. Vickers 1986). In iconographical terms, Rome with a helmet and a shield occurs in a similar form in a late-4th-century silver figurine in the British Museum, part of the Esquiline treasure [*Aurea Roma* 2000, pp. 491-493, no. 114(c)]. The personification of Constantinople, which came into being on its foundation in 324, adopted some of the symbols of Rome only after 380, for example the helmet and the *cornucopia* (Cameron 1985, p. 141), as may be seen in a late-4th-century bronze figurine in the

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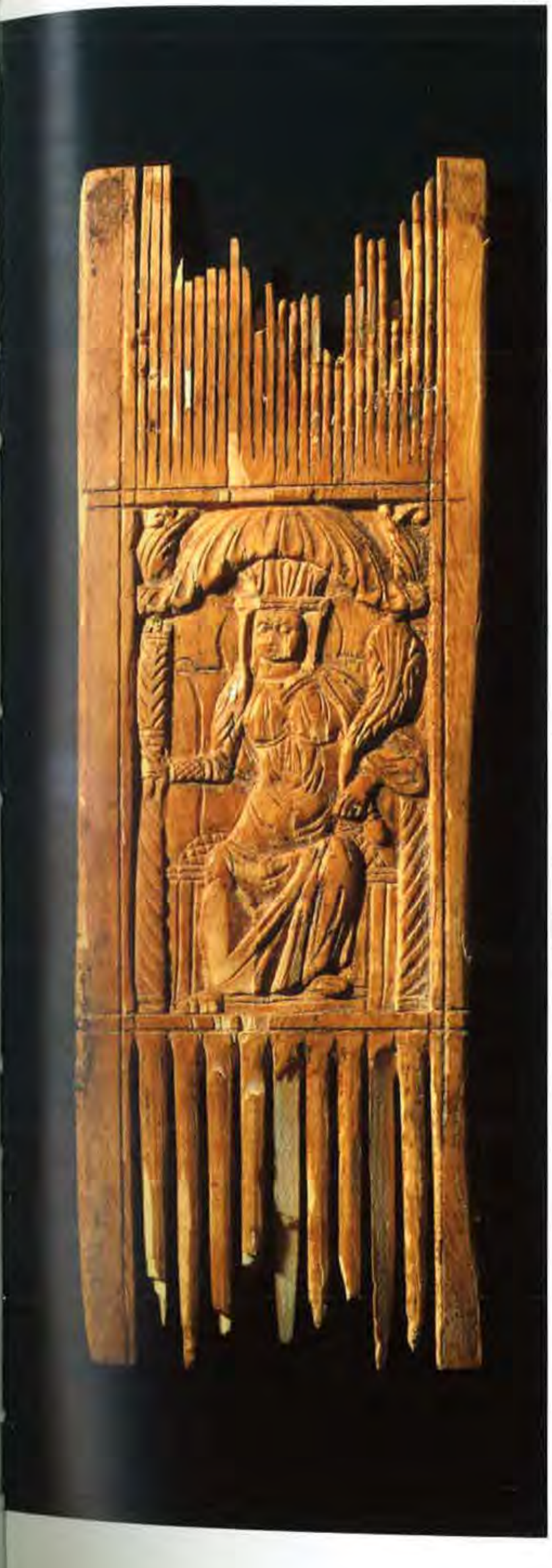


Metropolitan Museum in New York (*Age of Spirituality* 1979, pp. 175-176, no. 154). However, the stylized crown which she wears here, belongs to the iconographical tradition of city Tychai (Deonna 1940, pp. 127 ff. Sande 1985), while the combination of a turreted crown and a veil recalls old representations of the goddess Cybele (cf. Angelicoussis 2001, p. 146, no. 46, pl. 84). The joint depiction or mere combination of these two personifications does not appear to have continued after the age of Justinian (Bühl 1995, pp. 41-77). The representations on the comb from the Benaki Museum derive from prototypes of the imperial iconography or symbols of political and military power: allegorical representations of the capitals of the state would perhaps have adorned ivory consular diptychs, symbolizing the prosperity secured in the East and the West by the central state power and its legal representatives in the provinces. A typical example of such representations might have constituted the prototype, now lost, of the diptych in the Museum of Art History in Vienna with the personifications of the two cities (Cutler 1984). As for the comb's technique, the champlevé, combined with the use of engraved decoration, finds parallels in 5th- and 6th-century ivory works from North Africa and Syria. Indeed, the ciborium which covers Rome is similar to that on a comb in the Cairo Museum (Volbach 1976, no. 204. *Age of Spirituality* 1979, p. 629, no. 567) and those on pyxides in the Hermitage and Cluny Museums (Volbach 1976, nos. 179, 180. *Age of Spirituality* 1979, pp. 445-446, no. 405). The ciborium covering Constantinople finds parallels with those which adorn a pyxis in the British Museum (Volbach 1976, no. 167. *Age of Spirituality* 1979, p. 485, no. 436) and the plaque depicting the Adoration of the Magi and the Nativity which is now in the John Rylands University Library of Manchester (Volbach 1976, no. 127. *Age of Spirituality* 1979, pp. 509-510, no. 457). The shape of Rome's face, with its chubby cheeks and non-protruding chin, as well as her helmet, are rendered in similar fashion in figures on a pyxis in the Walters Art Gallery, Baltimore (Volbach 1976, no. 104), while Constantinople, with her broad face, slender waist and wide pelvis, may be compared to the Aphrodite on the pyxis at Bargello Museum, Florence (Volbach 1976, no. 99). The sumptuousness of the material and the iconography of the representations on the Benaki comb recall the products of workshops in the capital, which nevertheless could be found circulating in high society circles in the provinces. The existence of particles of earth between the fine teeth on one of the short sides of the comb suggests that it may have been found as an offering in a grave, while its relatively good state of preservation is perhaps an indication that it was little used and for a long time remained in an area with a hot climate. It would not be unrealistic to claim that it comes from the grave of a prominent person in Egyptian society.

Publications: Chatzidakis 1974, p. 382, fig. 17. Volbach 1976, p. 68, no. 88b, pl. 49. Cutler 1984, pp. 56, 61, pl. VII, fig. 13. Bühl 1995, pp. 156-57, figs. 81-82; Delivorrias–Fotopoulos 1997, p. 177, figs. 301-302

Exhibitions: *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 106-107, no. 30. *Splendeur de Byzance* 1982, p. 92, no. Iv.1

I.D.V.

632 Six wooden combs

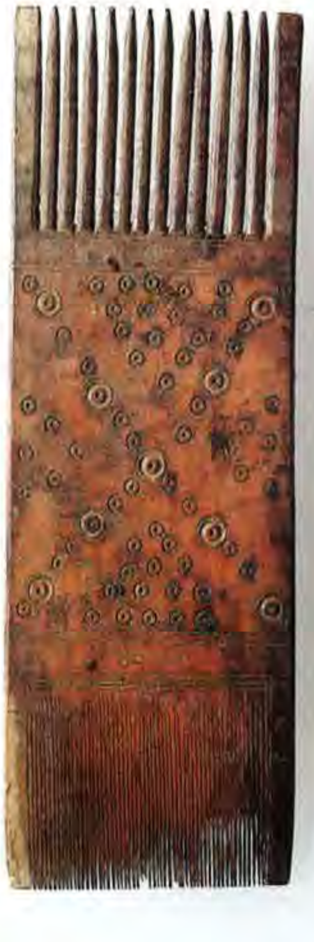
6th-7th century

Max. dimensions: a) 26.6 cm. (length) × 7.4 cm. (width) × 0.7 cm. (thickness); b) 19 cm. × 7.3 cm. × 0.7 cm. c) 23.8 cm. × 7.85 cm. × 0.7 cm.; d) 21.2 cm. × 6.1 cm. × 0.7 cm.; e) 24 cm. × 6.4 cm. × 0.5 cm.; f) 10 cm. × 10.8 cm. × 0.7 cm.

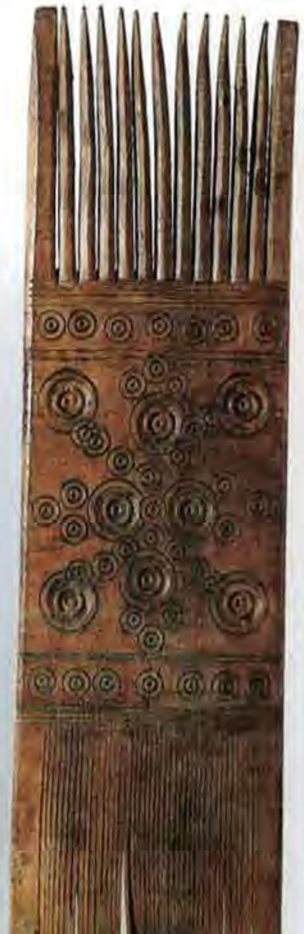
Provenance: Egypt. Two of the combs were purchased from the antiquities dealer Gayer-Anderson in Cairo in May 1930

Athens, Benaki Museum, inv. nos. 10269, 10271, 10275, 10266, 10263, 10257

Six wooden combs with engraved, perforated or champlevé decoration in the central section, which is bounded by a set of large, widely spaced teeth on one side, and fine, closely packed teeth on the other. The first three combs bear engraved decoration on one side only: lines at the edges form the borders of ornamental bands which, like the central panel, are adorned with concentric circles, arranged either in rows or irregularly. The first comb, which is slightly curved, bears eight large sets of concentric circles: the four central ones form a cross, while the others are laid out in the corners. In the second one, four large sets of concentric circles form a lozenge, while a fifth occupies the centre. The third comb bears sets of eight circles laid out in the form of an X, while smaller circles form triangular panels in the interstices.
The next two combs bear openwork decoration within rectangular panels: one is adorned with a peacock, and the other with two confronted birds and a latticelike ornament consisting of three rows of three crosses. The sixth comb is not long and narrow but broad and its long sides curve inwards: on both sides the central panel bears champlevé decoration, using the well-known technique of systematically removing the ground, which remains coarse and is then filled with concentric circles. One side bears the representation of a cross with flattened arms, which lies to the left of a stylized plant and a boar, while the other depicts a scene from an animal hunt: a four-legged predator bites the leg of a wild goat.
Wooden combs of similar construction are known only from Egypt: the hot dry climate of the country preserved the examples which are now kept in museums and collections all over the world. These combs are made from different types of wood, from trees which as a rule were cultivated in Egypt itself (Rutschowscaya 1986, pp. 14-17. Rutschowscaya 1990). The combs, with the two types of teeth on their short sides – the large, widely spaced ones for untangling the hair and the fine, closely packed ones for making it clean and shiny – were objects of everyday use (see, for example, Gazda 1983, pp. 26-27, figs. 43-44); recent entomological research has shown that they probably also served to remove lice from the scalp (Palma 1991). The type of wood, the quality of the decoration and the good state of preservation of certain specimens indicate that the more luxurious combs were probably wedding gifts (*L'art copte* 2000, p. 211, no. 255). However, the majority of combs of known provenance were in fact found in graves, where they had been placed as offerings. The shape of the combs – rectangular, with two types of teeth on the short sides – as well as their decoration seem to have remained

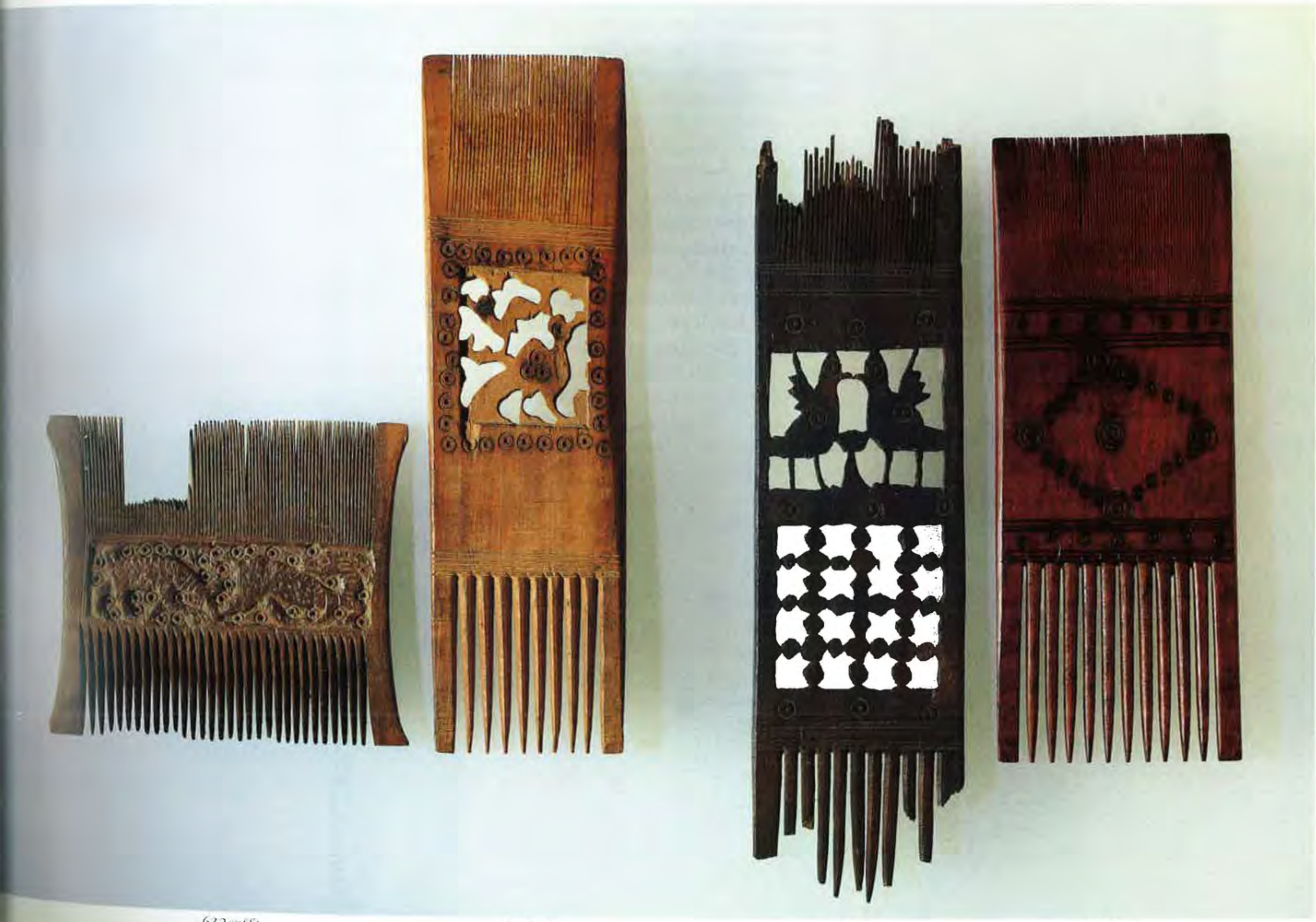


632γ(c)



632α(a)

essentially unchanged from the period of Roman rule until after the conquest of Egypt by the Arabs. The first three combs from the Benaki Museum are of the solid type and bear numerous concentric circles at different points, with a recession or small projection at the centre, which are believed to be of an apotropaic character (*Art and Holy Powers* 1989, pp. 5-7, 21-22, 28-29 and pp. 191-192, nos. 113-114). On wooden combs in the Cairo and Berlin Museums and the Louvre, decoration of this type with concentric circles forms similar designs, either with lozenges (Wulff 1909, p. 95, no. 294, pl. IX; Rutschowscaya 1986, pp. 30-31, nos. 18-19) or X-shaped motifs (Strzygowski 1904, p. 146, no. 8832, pl. VIII; Rutschowscaya 1986, pp. 29-30, nos. 15-17; cf. a comb at the Museum of Fine Arts, Virginia, in *Art of Late Rome and Byzantium* 1994, pp. 222-223, no. 76). The next two combs belong to a special category, with one or two panels with perforated decoration: these are usually thinner and their iconographical repertory includes human and animal figures and objects from everyday life, as well as scenes depicting mounted men and women with beasts and vessels (cf. Strzygowski 1904, pp. 145-146, nos. 8826-8830, pl. VIII [Cairo Museum]; Wulff 1909, pp. 93-95, nos. 286-287, 289-292, pls. IX-X. Nauerth 1982, pp. 9-13. Severin 1988, pp. 266-267, figs. 12-15, a. *Ägypten* 1996, pp. 188-189, nos. 180-181 [Berlin Museum]. *Iskusstvo Vizantii* 1977, 2, p. 10, no. 427. *Christians in the Holy Land* 1998, p. 155, no. 202 [Hermitage Museum]. Rutschowscaya 1986, pp. 34-35, nos. 34-37. *L'art copte* 2000, p. 211, no. 255 [Louvre Museum]). In particular, the comb with the panel bearing the two



632στ(f)

632δ (d)

632ε(e)

632β(b)

confronted birds is similar to combs in the Louvre (Rutschowscaya 1986, pp. 34-35, nos. 34, 36-37), which, however, are of clearly inferior work. Finally, in the sixth comb, the vegetal and animal decoration is rendered in a similar champlevé technique, as may be seen on a comb in the Louvre (Rutschowscaya 1986, p. 34, no. 33) and a loom shuttle in the Kelsey Archaeological Museum at the University of Michigan (*Art and Holy Powers* 1989, p. 156, no. 80).

Publications: unpublished

I.D.V.

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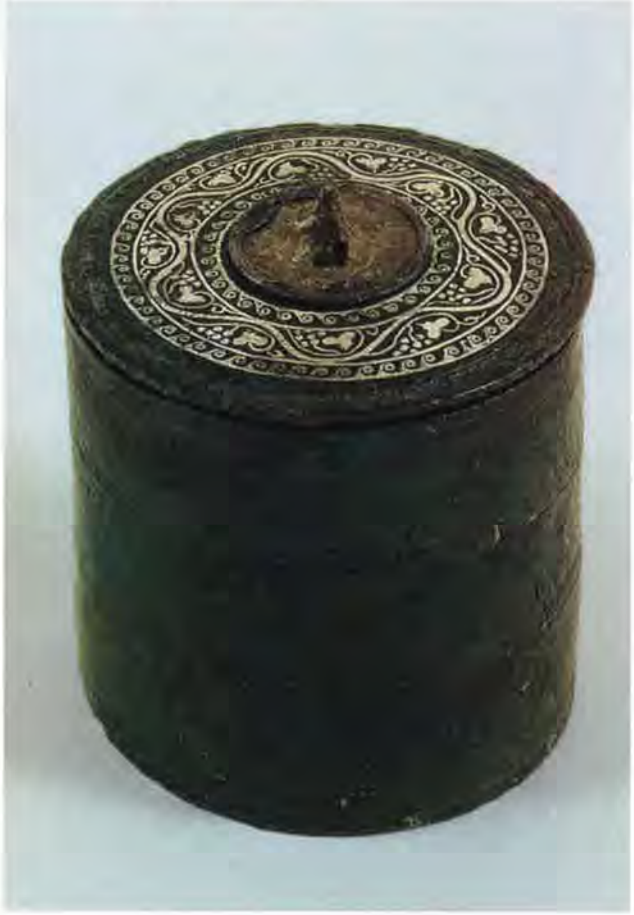


633 Copper-alloy pyxis (box)

3rd-4th century

Height 6.5 cm., diameter 4.5 cm.

Provenance: unknown, donation by Helen Stathatos

Athens, Benaki Museum, inv. no. 22017

Hammered copper alloy, engraved, and inlaid with silver. The vertical surface of this small cylindrical pyxis is embellished with an engraved reticulated ornament. The lid is intricately adorned with a twisting vine shoot, which is enclosed by two running dog ornaments. These motifs are highlighted with inlaid silver. The handle of the lid, which probably had an ornamental finial, has broken. Similar vessels of bone or wood have been found in tombs at Hawara in Egypt (Walker, Bierbrier 1997, nos. 67, 318). A pyxis with identical decoration on the outer surface is depicted in a Tunisian mosaic (*Mosaïques antiques et Trésors d'Art de Tunisie* 1973, fig. 40), while a bronze example, almost identical to that in the Benaki Museum, is to be found in the Archaeological Museum at Zadar (Popović et al. 1969, p. 127, no. 231). Small pyxides like this one were luxurious vessels that were kept for both practical and ornamental purposes in the private chambers of their owners. It may have served to store jewellery, as is indicated by a similar example in Munich which contained rings (*Rom und Byzanz* 1998, no. 318).

Publication: *Collection Stathatos* II, pl. VIbis

A.DR.

634 Copper-alloy pyxis (box)

6th century

Height 6.1 cm., diameter of base 4.5 cm., diameter of body 5.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

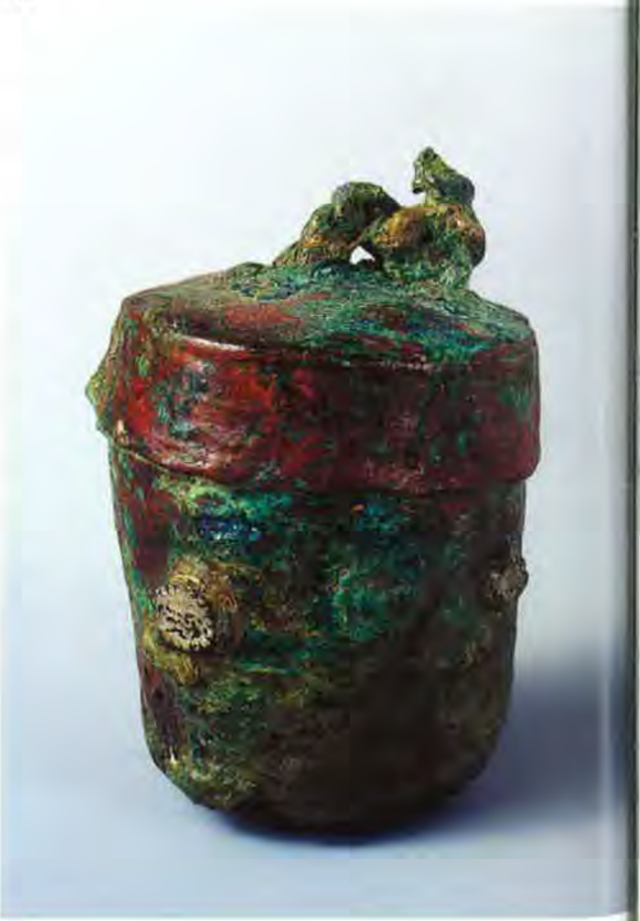
Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/1

Pyxis with a rounded base, cylindrical body and circular lid. The surface of the body preserves a horizontal row of three applied ornamental disks which are coated with brass. The circular lid of the casket has a vertical rim and preserves a considerably corroded section of chain in the centre.

Publication: Marki 1997, p. 21

E.M.

634



635 Silver spoon

4th century

Length 13.2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T4)

1st Ephorate of Byzantine Antiquities, inv. no. 4379

The spoon is intact and consists of a long slender stem which terminates at one end in a small bowl set at an angle. A section of the stem near the tip is adorned with a compact engraved reticulated ornament, which is framed by simple slender annulets enclosing prominent bulges. The lower surface of the bowl bears a set of engraved lines radiating outwards in the form of a seashell.

These objects are usually identified as implements for medical or toilet use as their shape, with the long handle, is suitable for removing small quantities of substances from small deep vessels (e.g. perfume-jars). Objects of this kind, usually of bronze or bone, were particularly widespread during the Roman and Late Roman periods and have been found in other graves at the same cemetery (cf. 1st Ephorate of Byzantine Antiquities, inv. no. 4373), at Corinth, at Stamata in Attica (cf. 1st Ephorate of Byzantine Antiquities, inv. no. 2882) and elsewhere. The same type of decoration on the shaft may be seen on a 4th-century bone example from Corinth (Davidson 1952, no. 1347, pl. 82) and the bronze object from Euboea (cat. no. 772) belonging to the 1st Ephorate of Byzantine Antiquities (inv. no. 7018), while a similar bronze example (similar also in respect of the decoration on the bowl) has been found in Sardis (see Waldbaum 1983, p. 106, no. 634, pl. 41).

Publications: unpublished

E.G.-T.

636 Silver spoon

4th-5th century

Length 13 cm.

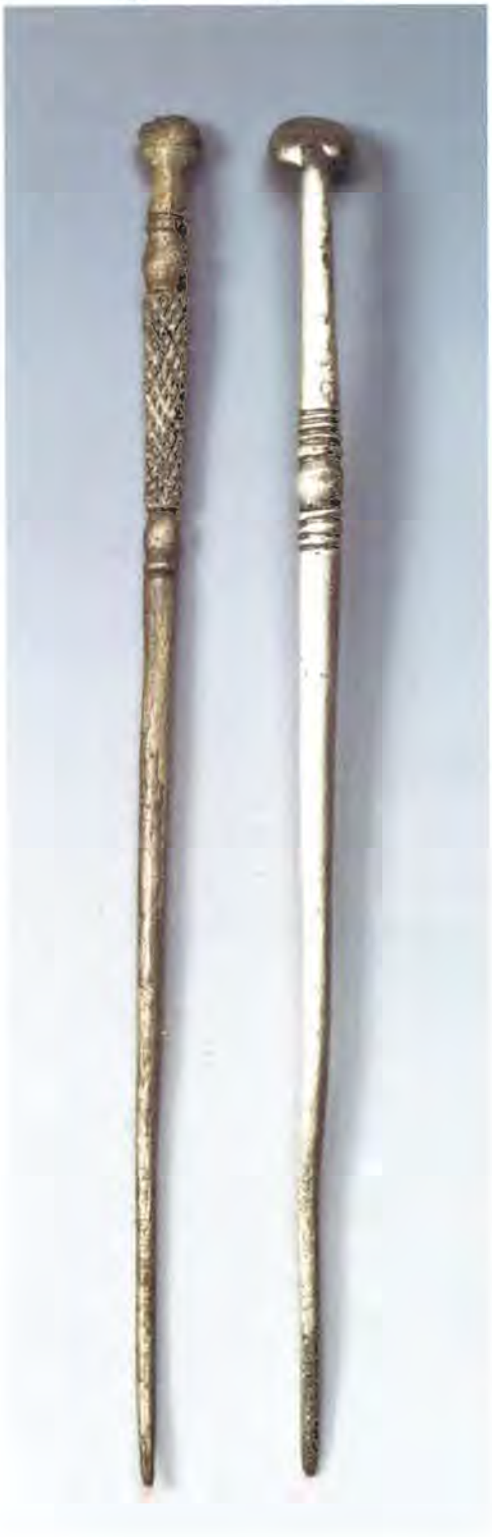
Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T147)

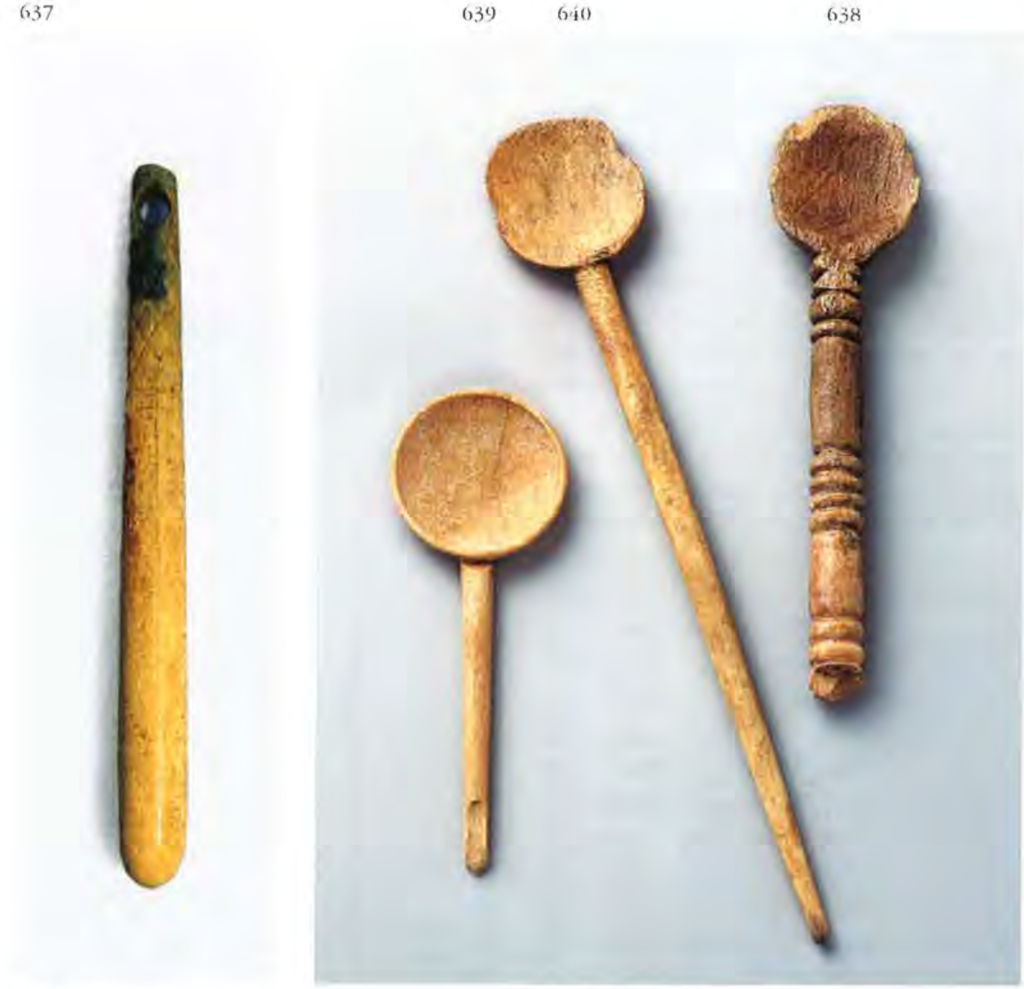
1st Ephorate of Byzantine Antiquities, inv. no. 4373

This object is intact and is composed of a long pointed stem which terminates at one end in a small bowl set at an angle. A section of the stem near the bowl is adorned with two pairs of fine engraved annulets, framing a prominent bulge. A similar object of bronze has been found at Corinth and dates from the Late Roman or Byzantine era (Davidson 1952, no. 1324, pl. 82). Decoration with annulets on the stem is common on silver brooches of the 4th-5th century from the same cemetery (cf. inv. no. 4386 and *6000 χρόνια* 1997, p. 176, nos. 185, 187).

Publications: unpublished

E.G.-T.





637Bone pestle

Early Christian period

Length 9.3 cm., diameter 0.7 cm.

Provenance: Thessaloniki, excavation at 7 Filiki Etaireia Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 45

Virtually cylindrical shaft which is blunt at both ends. The narrowest end contains a hole and is adorned with engraved decoration of lozenges bordered by a double band. Pestles were essential toilet articles for all women during this period as most of their cosmetics were in crystalline form. Before they could be used, these materials had to be crushed with the aid of light pestles and then they were spread onto the face in the form of a powder-pomade.

Publications: unpublished

I.M.

638Bone spoon

Early Christian period

Surviving length 9.5 cm., diameter of handle 0.7 cm., dimensions of body 2.2x2.7 cm.

Provenance: Thessaloniki, excavation at Church of Ayios Dimitrios

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 93/1

Bone spoon with a shallow, almost flat, round body and an engraved cylindrical handle, the end of which is missing. Three sets of five grooves divide the handle into three equal parts.

Publications: unpublished

I.M.

639Bone spoon

Early Christian period

Surviving length 7.5 cm., diameter 2.6 cm.

Provenance: Thessaloniki, Rotonda, grave IIX

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 103/1

Spoon with a flat circular body, of which the smooth cylindrical handle is only partially preserved. The body and entire length of the handle bear irregular incisions from the chiselling process. Bone spoons of this type are found very frequently and were used mainly as measuring utensils in the preparation of cosmetics, drugs and perfumes. They were also used at table, mainly for the consumption of eggs, oysters and molluscs, in which the pointed end of the handle was used to extract the edible part from the shell (Bellezza 1990, p. 104, nos. 177-184, p. 113, no. 22/17). Their shape remained unchanged for a long time, making it impossible to give them a more precise dating, particularly when accompanying finds do not assist in such a task.

Publications: unpublished

A.A.

640Bone spoon

5th or 6th century

Surviving length 13.5 cm., diameter of handle 0.2-0.4 cm., dimensions of body 3x2.5 cm.

Provenance: Thessaloniki, excavation at 8-10 Antiochou Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 15/12

This spoon is quadrilateral in shape with rounded corners. The end of the handle is missing.

Publications: unpublished (on the excavation see Makropoulou 1997 2)

D.M.

641 Bronze amphoriskos

5th century
Height 17.3 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 11607

Cast bronze, incised and ring-punched. Bronze pointed amphoriskos with a lid in the form of a cockerel. The bird's tail contains a section of chain inserted to fasten the lid to the vessel. The surviving handle, as is usual in vessels of this type, takes the form of a stylized feline. The pointed base of the amphoriskos forms a multilobed calyx. Higher up, the belly and shoulders of the vessel are adorned with pointillé motifs arranged in horizontal zones consisting of continuous figures-of-eight and scrolls. The neck is adorned with incised lines and simple ring-punched motifs. The amphoriskos would have rested on a base similar to that of cat. no. 642. The Benaki Museum contains two more objects like this one (nos. 11604, 11606), while objects of this type have also been found in excavations in Nubia (Emery 1948, pl. 48a) and others are known from museum collections (Hayes 1984, no. 195. Wulff 1909, I, no. 1034. Bénazeth 1992, pp. 61-63). These amphoriskoi were probably used to store perfume.

Publications: unpublished

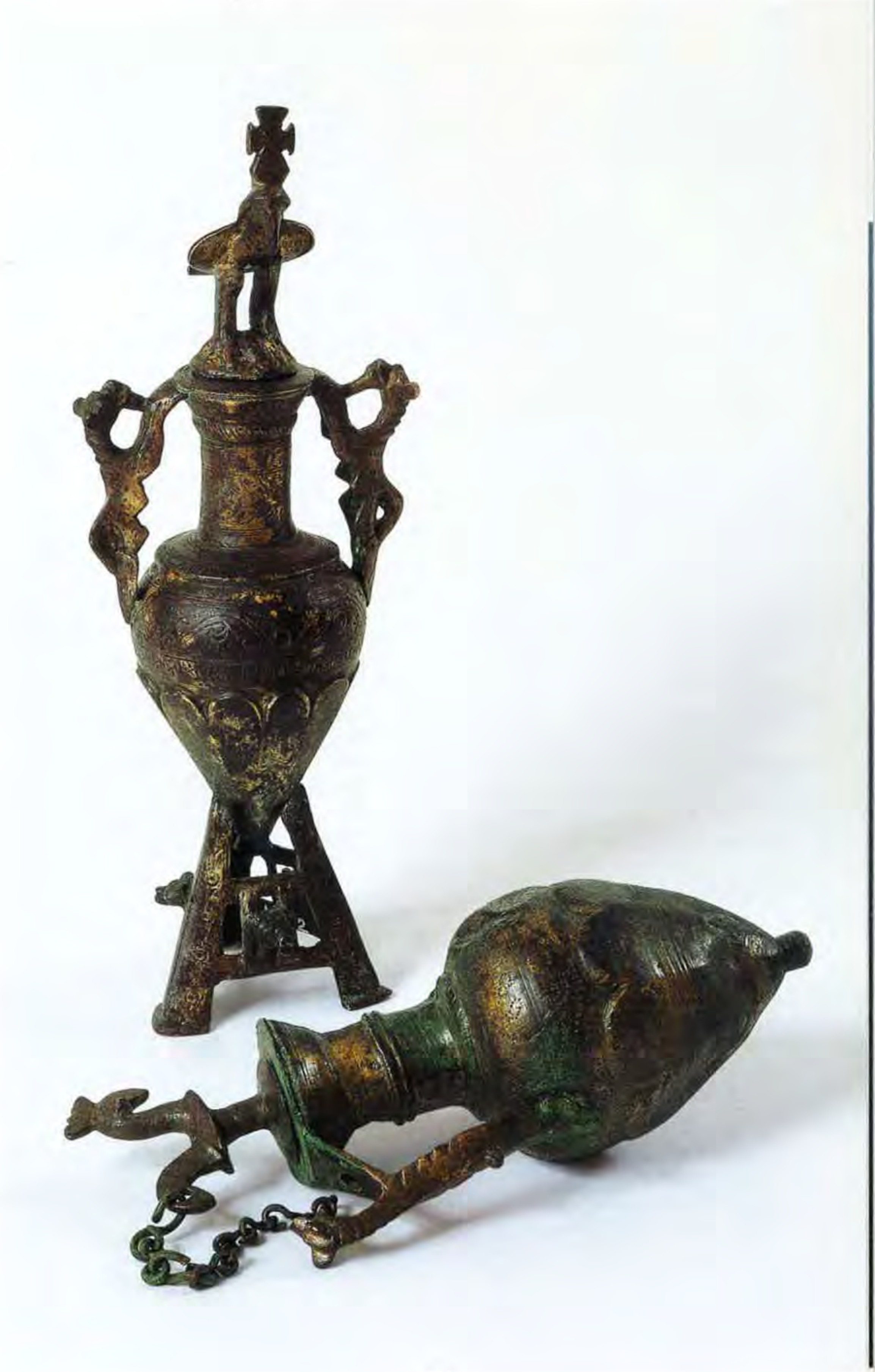
A.DR.

642 Bronze amphoriskos

5th century
Height 22.2 cm., side of base 8.5 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 11602

Cast bronze, incised and ring-punched. This pointed amphoriskos rests on a tripod which is adorned with punched concentric circles and relief busts of animals. The handles of the amphoriskos are in the form of felines (lionesses), while the lid bears an eagle with a cross on its head, perched on a

642



641

highly stylised bucranium. The neck of the amphoriskos is adorned with a herringbone design and the belly with an incised vine-shoot and a band of geometric motifs, while the pointed base forms a multilobed calyx. An example with similar decoration and an identical finial is kept in the Hermitage Museum (*L'art copte* 2000, no. 263). This amphoriskos, like the other examples of its type (see cat. no. 641), was probably used to store perfume. The decorative elements – the eagle with the cross, the felines, the vine-shoot and the concentric circles – were widespread motifs on all kinds of objects in the Late Roman period. They served both to embellish vessels and also, through their apotropaic character, to protect their owners against malevolent spirits and hostile forces (*Art and Holy Powers* 1989, pp. 1-33).

Publications: unpublished

A.DR.

643 Glass unguentarium

4th century

Height 13.6 cm., rim diameter 3.2 cm., base diameter 3.9 cm.

Provenance: Thessaloniki, excavation at 8 Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/1

Glass perfume jar of pale blue glass with an omphalos base, spherical body and tall cylindrical flaring neck.

Publications: unpublished

E.M.

644 Glass unguentarium

3rd century

Height 6.9 cm., rim diameter 2.1 cm., base diameter 1.4 cm.

Provenance: Thessaloniki, excavation in Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/7

Pear-shaped glass perfume jar of blue glass, with a small flat base, short cylindrical neck and broad flat rim.

Publications: unpublished

E.M.

645 Glass unguentarium

3rd century

Height 5 cm., rim diameter 1.4 cm., base diameter 0.7 cm.

Provenance: Thessaloniki, excavation in Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/8

Very small tear-shaped perfume jar of amber glass, with a slender everted rim.

Publications: unpublished

E.M.

646 Glass unguentarium

4th century

Height 6 cm., rim diameter 2.9 cm., base diameter 3.8 cm.

Provenance: Thessaloniki, excavation at 26 Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/9

Glass perfume jar of transparent greenish glass with an omphalos base, asymmetrical quadrilateral body, cylindrical neck and flat slender rim.

Publications: unpublished

E.M.

647 Glass unguentarium

3rd century

Height 3.7 cm., rim diameter 1 cm., base diameter 1 cm.

Provenance: Thessaloniki, excavation at 4 Borou Street

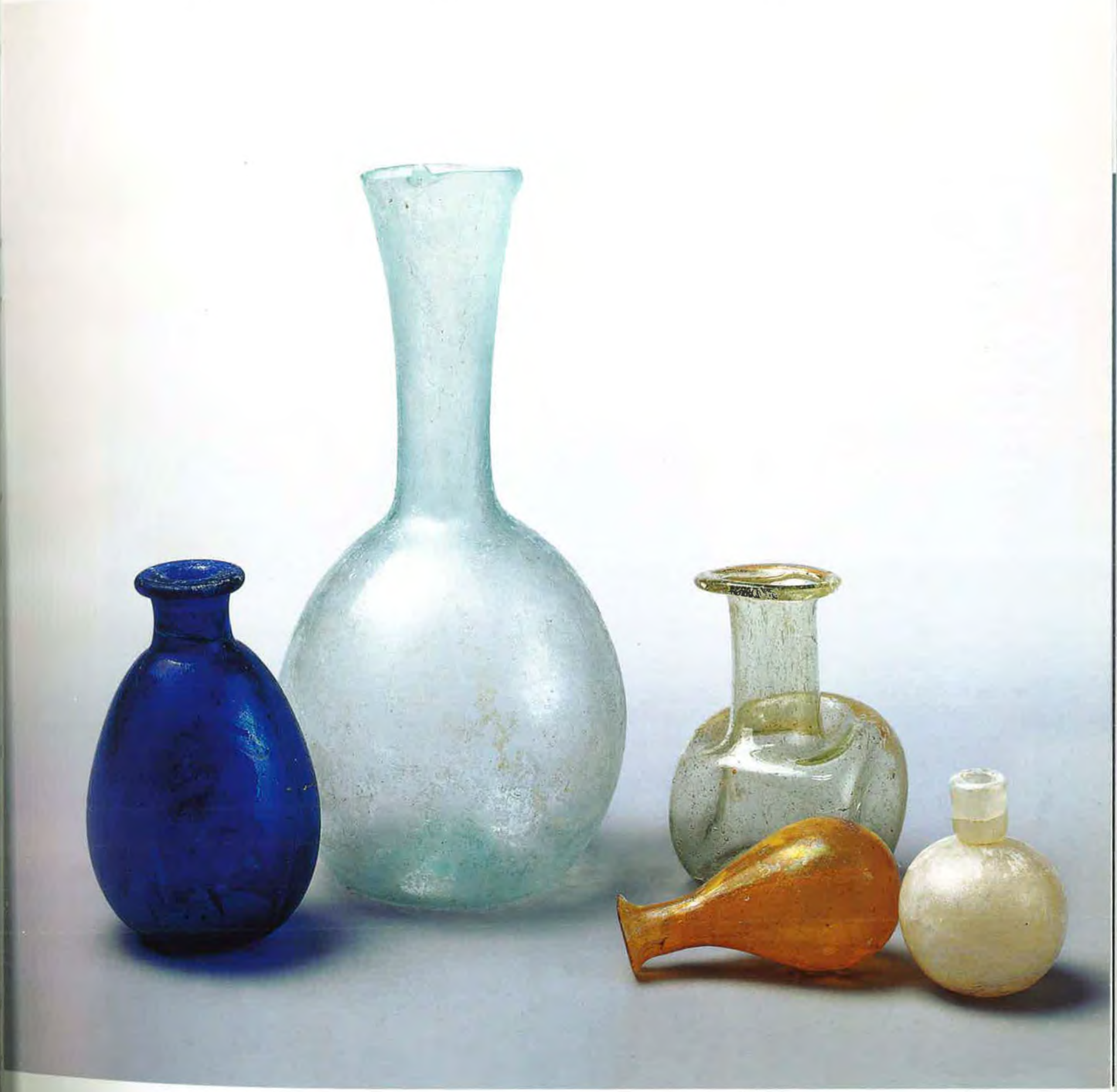
Thessaloniki, Museum of Byzantine Culture, inv. no. BY 324/1

Very small spherical perfume jar of white glass, with a small flat base and narrow cylindrical neck.

Publications: unpublished

E.M.

644 643 646



645 647

648Glass perfume bottle

14th-16th century

Height 11,5 cm., base diameter 5 cm.

Provenance: Thessaloniki, excavation at
1 Ippodromiou Street

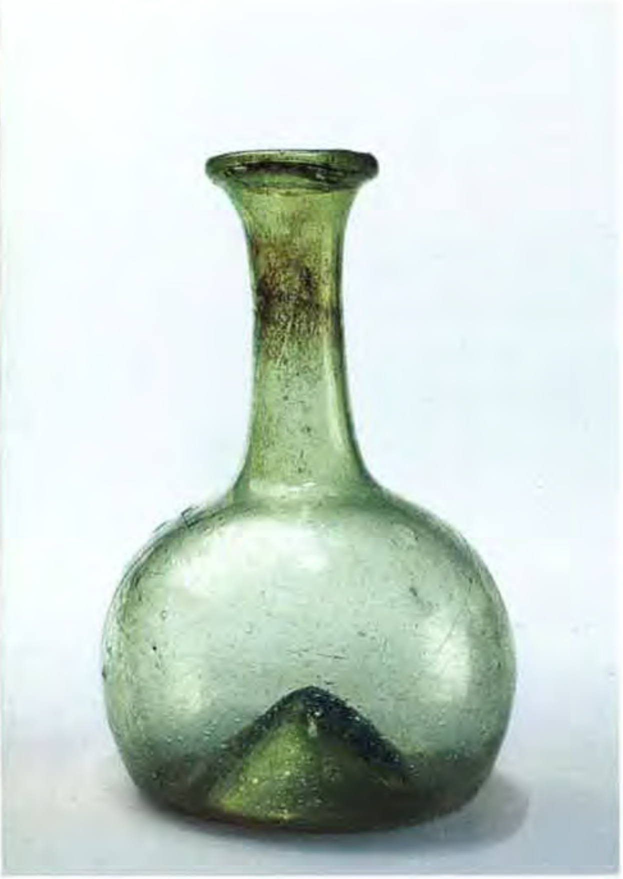
Thessaloniki, Museum of Byzantine Culture,
inv. no. BY 254/1

Intact phial of olive-coloured glass. The base is conical. The body is spherical and the cylindrical neck terminates in a slightly everted tubular rim (see Baumgartner, Krueger 1988, p. 419).

Publications: unpublished

A.A.

648



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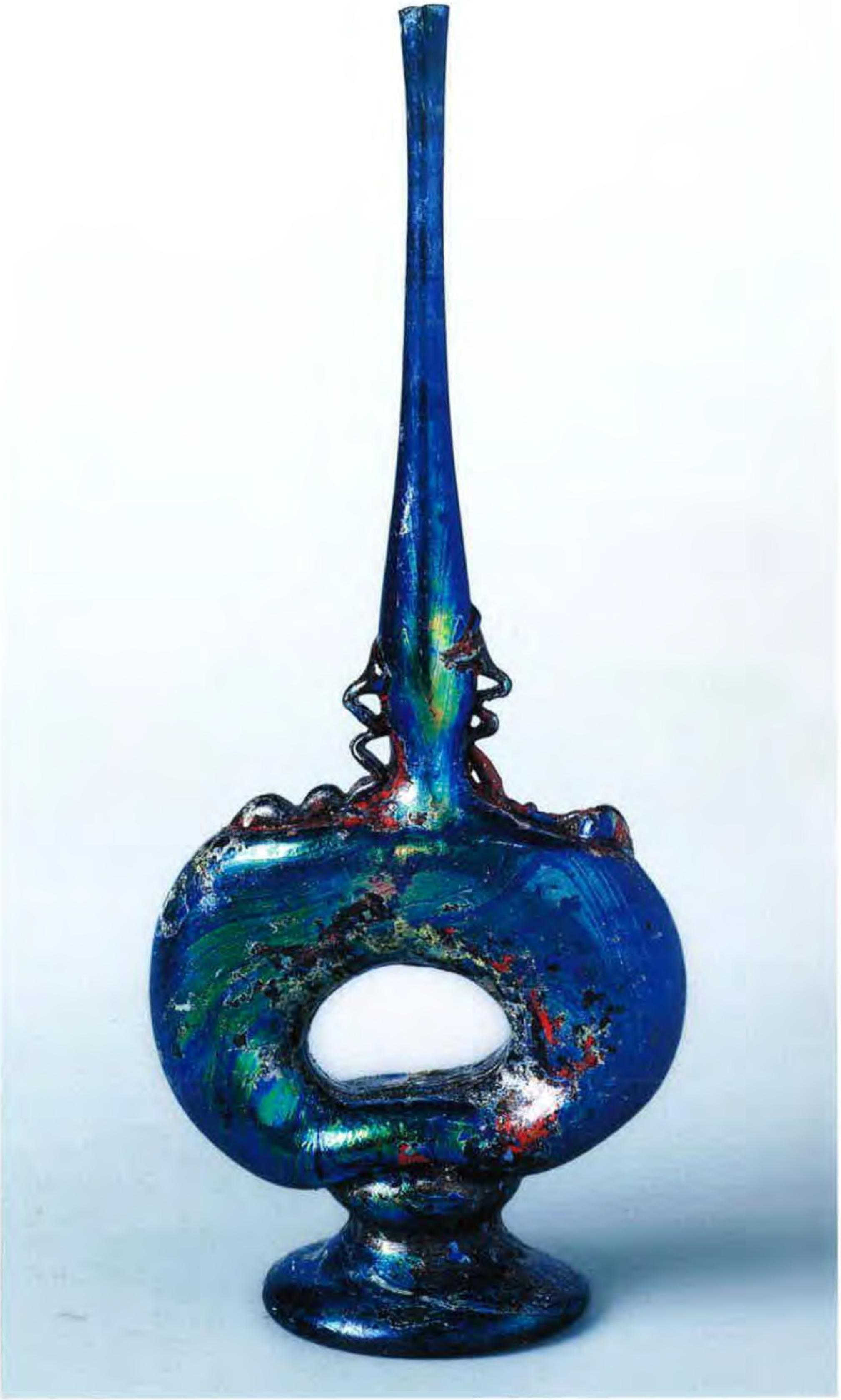


649 Glass perfume flask

13th-14th century (?)

Height 24.3 cm., base diameter 6 cm., width of body 10 cm.

Provenance: Didymoteichon, funerary offering from the excavation of a Byzantine building near Ayios Athanasios

12th Ephorate of Byzantine Antiquities, Kavala, Tokos Residence, inv. no. ΕΔ 11/91.Γ1

Glass perfume flask, the body of which contains a large opening in the centre. Tall tubular neck. Conical base, manufactured separately from the rest of the body, to which it was affixed when the glass was still molten. Dark blue glass. Red colouring painted and applied at various points. Between the belly and the lower part of the neck wavy glass 'ribs' have been added for both reinforcement and decoration. A similar perfume jar, dating from the Middle Byzantine period, was found in the excavations on the site of the Church of Ayios Dimitrios in Thessaloniki (inv. no. 165/BY 7).

Publication: Ousterhout – Gouridis 1991, p. 525: 5

N.Z.

650 Glass unguentaria

650a

Late 4th-early 5th century

Height 15.3 cm., rim diameter 3 cm., base diameter 6.5 cm.

Provenance: Perissa, Thera, Roman and Early Christian cemetery, grave XXXVII

2nd Ephorate of Byzantine Antiquities, Archaeological Storeroom at Emporeio, Thera, inv. no. 821

Off-white glass, weathered, with iridescence. Highly concave base. Low, almost spherical body. The neck is tall and narrow, without traces of compression, and terminates in a funnel-shaped spout. Rim broad, flat and slightly asymmetrical.

650b

Late 4th-early 5th century

Height 12.6 cm., rim diameter 2.5 cm., base diameter 6.2 cm.

Provenance: Perissa, Thera, Roman and Early Christian cemetery, grave XXX

2nd Ephorate of Byzantine Antiquities, Archaeological Storeroom at Emporeio, Thera, inv. no. 597

Bluish-green glass, highly weathered, with iridescence. Small section of the body missing. Slightly concave base. Tall askoid body with four long vertical recesses. The body terminates in a flat narrow shoulder. The short tubular neck bears traces of compression at the base and terminates in a narrow spout.

650c

Late 4th-early 5th century

Height 15.4 cm., rim diameter 4.3 cm., base diameter 9.6 cm.

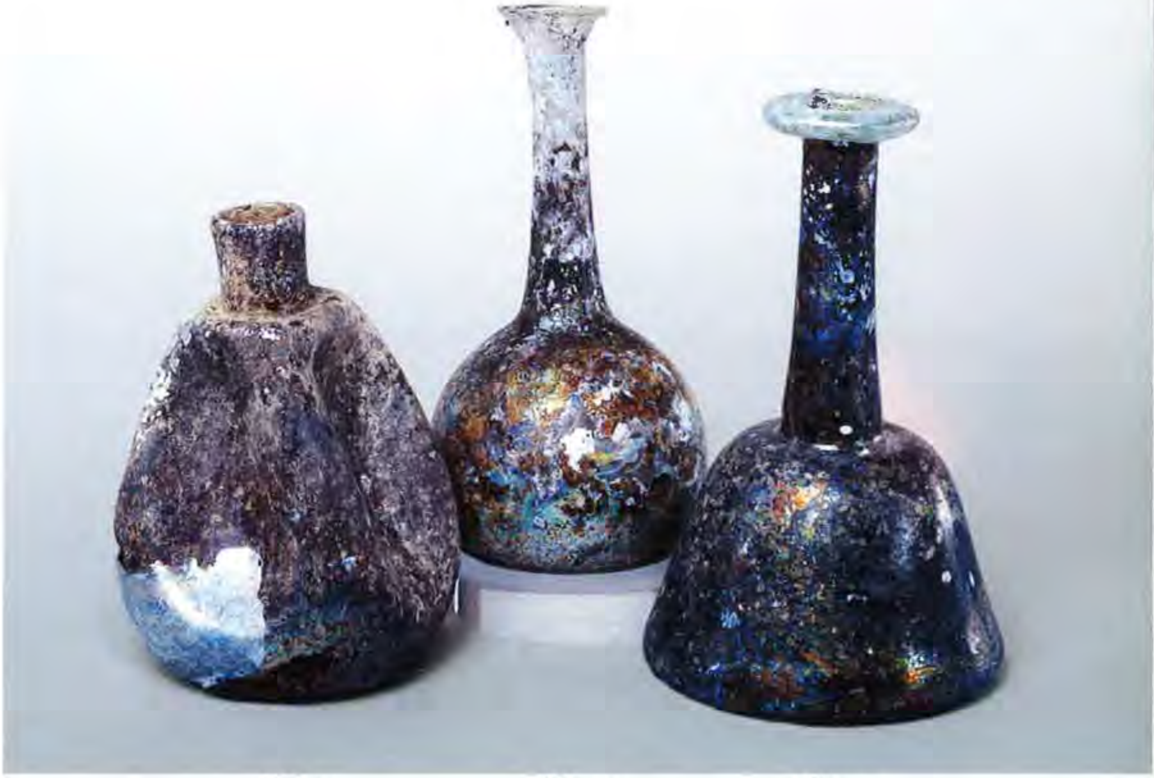
Provenance: Perissa, Thera, Roman and Early Christian cemetery, grave XXXVIII

2nd Ephorate of Byzantine Antiquities, Archaeological Storeroom at Emporeio, Thera, inv. no. 685

Bluish-green glass, weathered, with iridescence. Slightly concave base. Bell-shaped body with slightly curved shoulders. Tall tubular neck with traces of compression at its base, terminating in a heavy, tubular overhanging rim (Hayes 1975, p. 44). Similar phials on Cyprus have been regarded as a late development of candlestick-type perfume jars (Vessberg 1952, p. 137, type IV, pl. VIII, 25). A similar phial at N. Anchialos has also been dated to the 4th century (Davidson Weinberg 1962, p. 131, pl. 27, fig. 10).

Publications: unpublished

E.GE.



650β (b) 650α (a) 650γ (c)

Marriage, motherhood and children

For the Byzantines the frequent portrayal of the Marriage at Cana emphasised and highlighted the blessing of marriage by Christ Himself. Although, as a rule, it was the parents who chose spouses for their children and the movements of women outside the home were restricted, there were still opportunities for representatives of the two sexes to meet on public holidays, at fairs and at other types of gathering.

For the marriage ceremony ('stephanomata') crowns, usually of metal, were used – a rare example of which are the bronze crowns in the catalogue (cat. no. 651) – as well as rings which were often octagonal in shape (cat. no. 657), symbolising fecundity, or with a representation of Christ blessing the couple on the bezel (cat. no. 653) and inscriptions bearing such messages as 'omonoia' (harmony).

Apart from the objects directly related to the marriage ceremony, another range of objects, such as ivory or metal caskets and metal or earthenware plates, were associated with the wedding, marriage customs and wedding gifts. For the decoration of these objects a related iconography was developed with a special repertory of motifs.

The main purpose of marriage and the justification of women was child-bearing. Representations of the Nativity of Christ, and especially of the Virgin and other saints, in wall-paintings, portable icons and manuscript miniatures provide evidence for customs and practices and reflect, inter alia, the attitude of Byzantine society to the fact of childbirth.

Apart from their function as the good manager of the household, the main duty and responsibility of women was to bring up the children in accordance with the prevailing moral values, and to oversee their education.

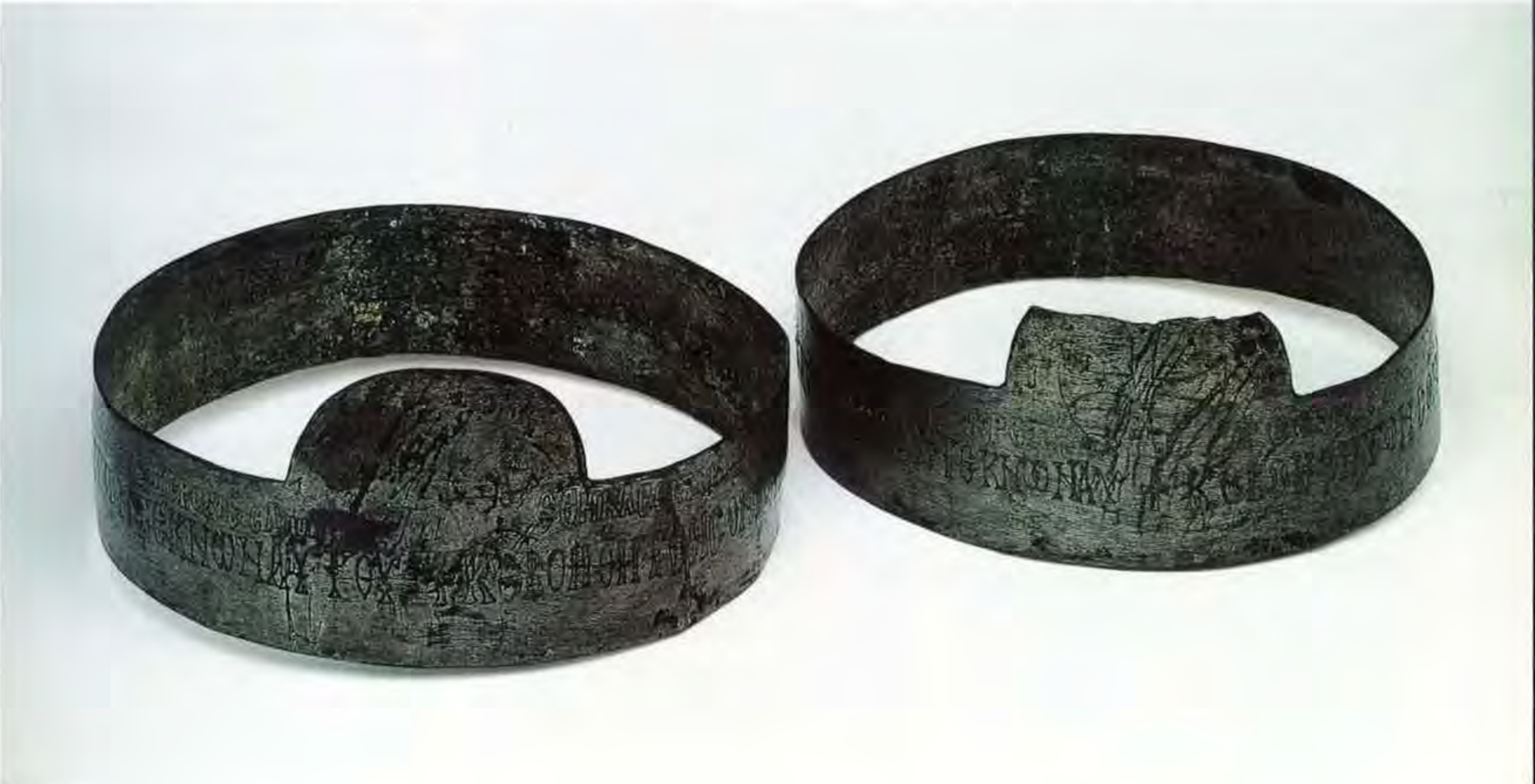
D. PAPANIKOLA-BAKIRTZI

WEDDING CROWNS, RINGS AND PRESENTS

651 Pair of copper-alloy crowns

10th century
Diameter 17-19 cm., height 7-8 cm.
Provenance: unknown, purchase
Athens, Byzantine and Christian Museum, inv. no. T 2680-BM 7663 α-β

Tin-plated bronze. These crowns are the only known examples of their kind which date from the Byzantine era. They came into the possession of the Byzantine Museum by means of a purchase, with the result that there was no accompanying information regarding their use or provenance. Each of these almost identical crowns is composed of a circular band of metal with a semicircular elevation, which is adorned with a punched cross. Around the external surface of each crown run two inscriptions. The first, in the middle of the band, is almost identical on both crowns and reads: *Κ(ΥΡΙ)Ε ΒΟΗΘΗ ΤΟΝ ϹΟΝ ΔΟΥΛΟΝ ΡΩΜΑΝΟΝ ϹΠΑΘΑΡΟΚΑΝΔΙΔΑΤΟΝ ΜΕΤΑ ΤΗϹ ϹΥΜΒΙΟΥ ΑΥΤΟΥ ΚΑΙ ΤΩΝ ΤΕΚΝΩΝ ΑΥΤΟΥ* (Lord, help thy servant the *spatharokandidatos* Romanos, together with his wife and children). This is, therefore, an invocation to the Lord from the *spatharokandidatos* Romanos and his family. According to the historical sources, the term *spatharokandidatos* in Byzantium originally stood for an office (7th-8th century), while later on (9th-11th century) it developed into a title (Oikonomides 1972, p. 297. Guilland 1971, pp. 5-115). The second inscription, which is positioned off-centre, is evidently of later date, as it occupies the confined space above the first inscription, and reads, with slight variations between the crowns: *ΕΘΗΚΑϹ ΕΠΙ ΤΗΝ ΚΕΦΑΛΗΝ ΑΥΤΟΥ ϹΤΕΦΑΝΟΝ ΕΚ ΛΙΘΩΝ ΤΙΜΙΩΝ. ΖΩΗΝ ΗΤΗϹΑΤΟ ϹΟΙ ΚΑΙ ΕΔΩΚΑϹ ΑΥΤΟΝ. ΜΑΚΡΟΤΗΤΑ ΗΜΕΡΩΝ ΕΙϹ ΑΙΩΝ(Α)* ('Thou settest a crown of precious stones on his head, he asked life of Thee and Thou gavest it him, even length of days, for ever and ever'). This is an excerpt from Psalm 20/21 which refers to David and has been incorporated into the marriage service. It has been conjectured that the donor of the crowns may have been the



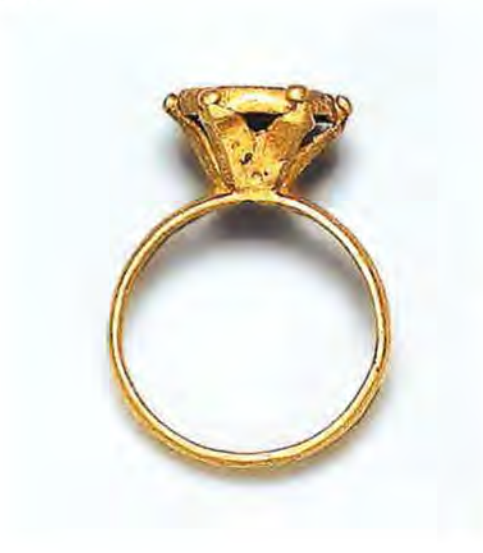
651

emperor Romanus Lecapenus (920-944 AD), whose life may be compared to that of David (Drossoyianni 1982, pp. 532-533, *6000 χρόνια* 1997, p. 222, no. 272). As for the use of the crowns, two hypotheses have been put forward, which may both be correct, on the basis of the meaning of the two inscriptions. The obvious dedicatory character of the first inscription, combined with the Byzantine practice of hanging crowns above the Holy Altar, permit the hypothesis that these particular crowns were dedicated to a particular church for its adornment. The second inscription, with its clear allusions to the sacrament of marriage, combined with the evidence for the use of wedding crowns during the Byzantine era in both texts and painting, permit the hypothesis that these were also used as wedding crowns (Drossoyanni 1982, pp. 531-532).

Publications: Drossoyanni 1982, pp. 529-538, *6000 χρόνια* 1997, p. 222, no. 272

A.TS.

653



652 Gold wedding-ring

4th-5th century

Diameter of hoop 2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T95)

1st Ephorate of Byzantine Antiquities, inv. no. 4396

Simple polygonal ring consisting of a plain thin band of gold (wedding-ring). It belongs to the general category of rings associated with marriage.

Publication: *6000 χρόνια* 1997, p. 179, no. 193

E.G.-T.

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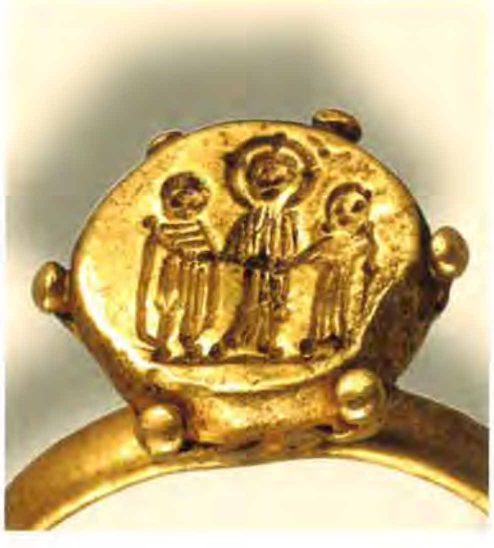

653 Gold wedding-ring

6th century

Diameter of hoop 2 cm., diameter of bezel 1.1 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 78

The ring consists of a plain hoop with a slightly bent ridge, to which is affixed a tall calyx with six lanceolate petals, naturalistically rendered, which terminate in six small integral spheres. The petals hold a disk-shaped bezel which preserves an engraved representation. This representation determines the character of the ornament: it is a wedding-ring. In the centre there is a depiction of Christ, standing, with a long chiton and a halo, holding the right hands of the newly-weds. On Christ's right is portrayed the bridegroom, who wears a long garment fastened at the shoulder by a fibula. On Christ's left, the bride, who is standing and wears a full-length garment, holds an object in her left hand which is difficult to identify. All three figures are portrayed frontally and stand on a continuous line which denotes the ground. The folds of the garments are rendered by groups of engraved lines. The details of the faces and limbs of the figures are concisely rendered by a few simple dots. Fine incisions are also used to denote the details of the figures' hair.
This subject-matter has its origins in Roman marriage iconography and follows the Constantinopolitan prototypes on coins of the age, in which imperial weddings are often depicted. The figure of Christ in the centre is a symbol of concord, God's peace and harmony between the husband and

wife through their marriage union. In Early Christian times, the prelates and fathers of the Church urged Christians to abstain from luxurious living and wearing a lot of jewellery and to live a simple and virtuous life. Wedding-rings were among the few ornaments that pious Christians were allowed to wear (Koukoules 1951, p. 108). Wedding-rings are to be found in numerous collections and museums around the world. As for the representation on the bezel, the closest parallels are ring nos. 64 and 65 in the Dumbarton Oaks Collection in Washington (Ross 1970, pp. 55, 56, pl. XLII), which are also attributed to a Constantinopolitan workshop.

The ring in the Kanellopoulos Museum belongs to the well-known category of Early Christian calyx-shaped rings, which were particularly widespread during the first few centuries of the Christian era and have been found in various parts of the Empire – Syria, Asia Minor, Greece, Italy and Constantinople. The type is believed to originate in the goldsmiths' workshops of Constantinople (Yeroulanou 1994, pp. 101-105 and Yeroulanou 1999, pp. 258, 259, nos. 323-329). Morphologically, the ring in the Kanellopoulos Museum bears a great resemblance to the two gold rings (once set with precious stones) in the Byzantine Museum in Athens, which come from the Kratigos hoard on Mytilini (Manière-Levèque 1997, p. 92). The hoard is securely dated to the first half of the 7th century, on the basis of coins from the reigns of Phocas and Heraclius, although the objects it contains may well be of slightly earlier date. The gold wedding-ring in the Kanellopoulos Museum has been dated to the 6th century AD.

Publications: Spieser 1972, pp. 126-128, no. 10, figs. 20, 21. *6000 χρόνια* 1997, p. 180, no. 194. *Anno Domini* 2000, p. 35

N.S.

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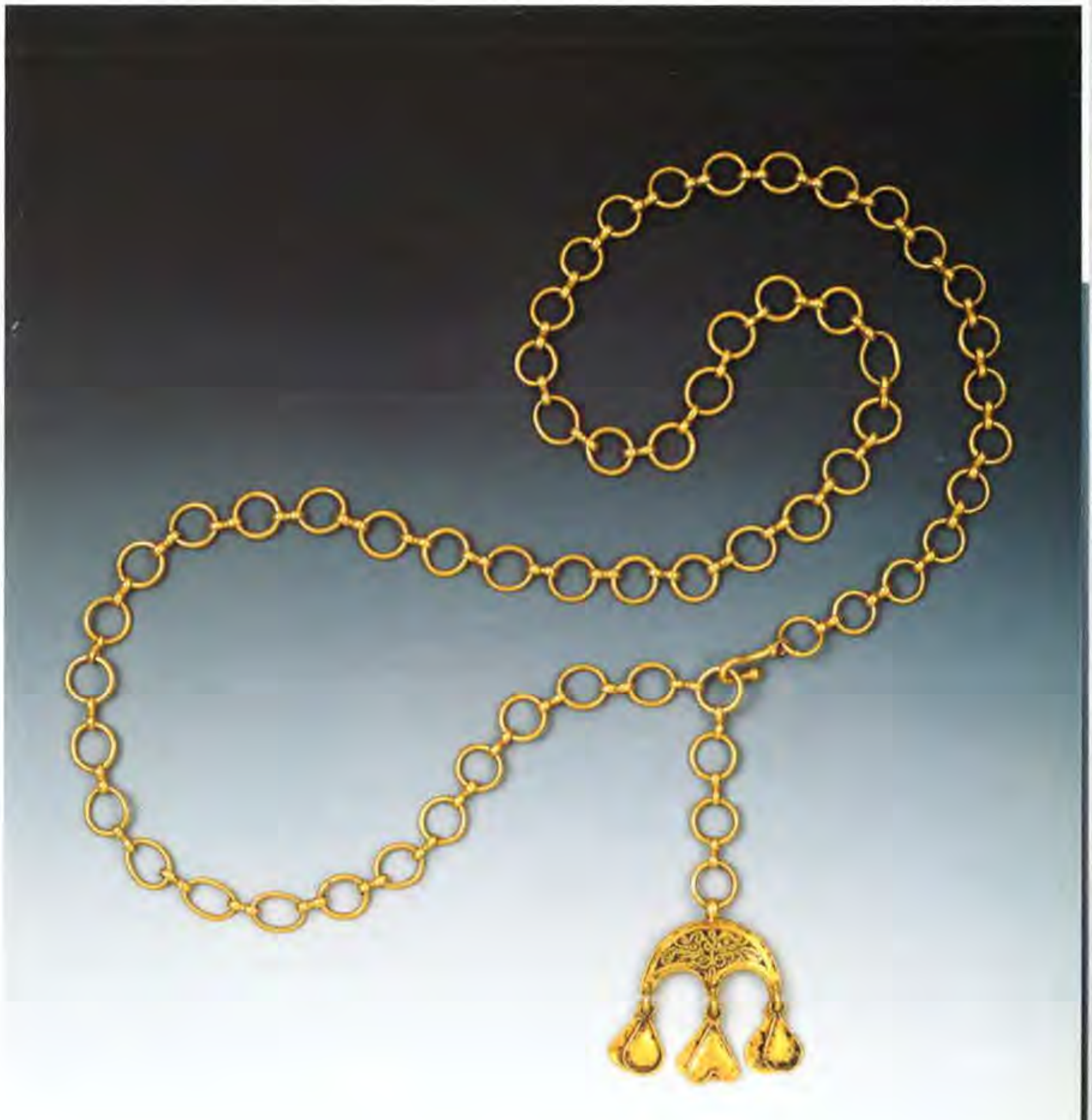

654Gold belt

7th century

Length 95 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Gold with hammered decoration. The belt is composed of a chain of large and small simple rings. One end terminates in a hook and the other in a pendant crescent-shaped ornament. The inner surface of the crescent has two arches from the three ends of which hang pairs of tear-shaped and heart-shaped pendants (see a similar ornament on a 7th-8th century necklace, Baldini-Lipolis 1999, p. 141, 2b, 3). The front of the crescent bears a representation of two confronted peacocks on either side of a tall palmette. This composition, with the confronted peacocks to the left and right of the tree of life, is of oriental origin and had become widespread in the Mediterranean during the early days of the Roman Empire (see a similar representation of peacocks on the disks of a necklace from Constantinople in the Dumbarton Oaks Collection, Ross 1965, p. 7, C, pl. VIII). It is a symbol of Paradise and eternal life, lending the ornament an amuletic character (Yeroulanou 1999, pp. 183-186). These ornaments are probably wedding gifts (Ross 1965, pp. 37-39, no. 38, pls. XXX-XXXII). In this case, it is not unlikely that the peacocks, apart from being a symbol of Paradise and long life, also possess distant associations with Hera, the patron goddess of marriage (Yeroulanou 1999, p. 188).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 324, no. 391. *6000 χρόνια* 1997, p. 200, no. 227

E.ME.

655 Bone casket with mythological scenes

Mid- or late 10th century

16×27×17.30 cm.

Provenance: Constantinople, prior to 1898 in the old Pallavicini Collection at the Palazzo Rospigliosi in Rome

Paris, Musée du Louvre, Département des Objets d'Art, inv. no. OA 7503

In the construction of this casket (according to Connor 1988) use has been made of bone, wood, gilded bronze (latch, joints and hinges) and leaves of parchment.
Traces of red colour and gilding are preserved.
This casket from the Louvre, like that from the Petit Palais (cat. no. 627) belongs to the group of caskets known as 'rosette caskets' (cf. *Splendeur de Byzance* 1982, no. iv. 24. *Avori bizantini* 1990, no. 9. *Glory of Byzantium* 1997, nos. 155, 156 – see Goldschmidt – Weitzmann 1930, pp. 12-13. Bréhier 1931 and Bühl 2000), which were luxury objects for private use. Rosettes occur in Early Christian miniature art (Gaborit-Chopin 1978, p. 29, fig. 29) and reappear in Byzantine decorative art in the 10th century as an ornament on prefabricated bone strips. These were then cut to the required length so that they could be placed on caskets as frames around figural panels (Cutler 1994, p. 223). The caskets with secular-mythological subject-matter are usually of bone, a cheaper material than ivory (Cutler 1994, pp. 59-61).
The lid of the Louvre casket, like that of the Petit Palais casket, is in the form of a truncated pyramid, a type which derives from Early Byzantine Egypt (Cutler 1994, p. 243) and occurs frequently in the 10th and 11th centuries (cf. Goldschmidt – Weitzmann 1930, nos. 47-49. *Splendeur de Byzance* 1982, no. iv. 25. *Glory of Byzantium* 1997, no. 156).
The core of the lid has been carved out of a single piece of wood. Despite the loss of the relief plaque (or plaques) on its upper surface, and the existence of a few damaged sections and cracks in the rest of the body (loss of part of the bone strips on the lid, loss of the lock), the overall state of preservation of the object is good.
The sides bear relief plaques (three on the long sides, two on the short ones) which are framed by bands of rosettes set within contiguous circles. The four horizontal bands on the base of the lid are adorned with rosettes of various types and studs arranged in squares, while the ground is engraved with horizontal parallel lines. On the front of the casket are depicted a seated maenad with a Phrygian cap and cymbals, a tree, a bearded Herakles playing a harp and, finally, a warrior with a chiton and Phrygian cap, armed with a sword and shield (cf. the casket in Florence, Goldschmidt – Weitzmann 1930, no. 33, pls. XXa-b, and the Dresden plaque, *Glory of Byzantium* 1997, no. 154c).
In the three plaques on the rear are depicted the figure of a man with a thyrsos, seated on an acanthus leaf, like Dionysos in the chariot drawn by panthers (cf. the casket in the Victoria and Albert Museum, Goldschmidt–Weitzmann 1930, no. 21, pl. Xe and the plaque in the Museo Correr, Goldschmidt – Weitzmann 1930, no. 22, pl. X), a beardless Herakles fighting with the Nemean lion, as on the Petit Palais casket (cat. no. 627) and, finally, a seated centaur with a *himation* lying on the ground (perhaps Cheiron, see Weitzmann 1951, p. 160). On the short left side are depicted a erotideus with cymbals on an acanthus leaf and a seated Apollo holding a kithara (cf. the Florence casket, Goldschmidt – Weitzmann 1930, no. 33, pl. XXb).
On the opposite, right side there are representations of a seated Zeus with a thunderbolt and a young hero in an attitude of contemplation, with one leg bent and a sword resting against him (cf. the Rondanini Alexander in Munich, Antikensammlung, *EAACO*, vol. 1, p. 242, fig. 352 – see also the casket in the Hermitage Museum, Goldschmidt – Weitzmann 1930, no. 44, pl. XXVa).
The sloping front surface of the lid is adorned with erotideis (putti) at play. At the left-hand end a erotideus is depicted with his head buried in a basket, a subject which occurs as early as the 6th century in a mosaic at Madaba (Piccirillo 1989, p. 59 – see the casket in the Victoria and Albert Museum, Goldschmidt – Weitzmann

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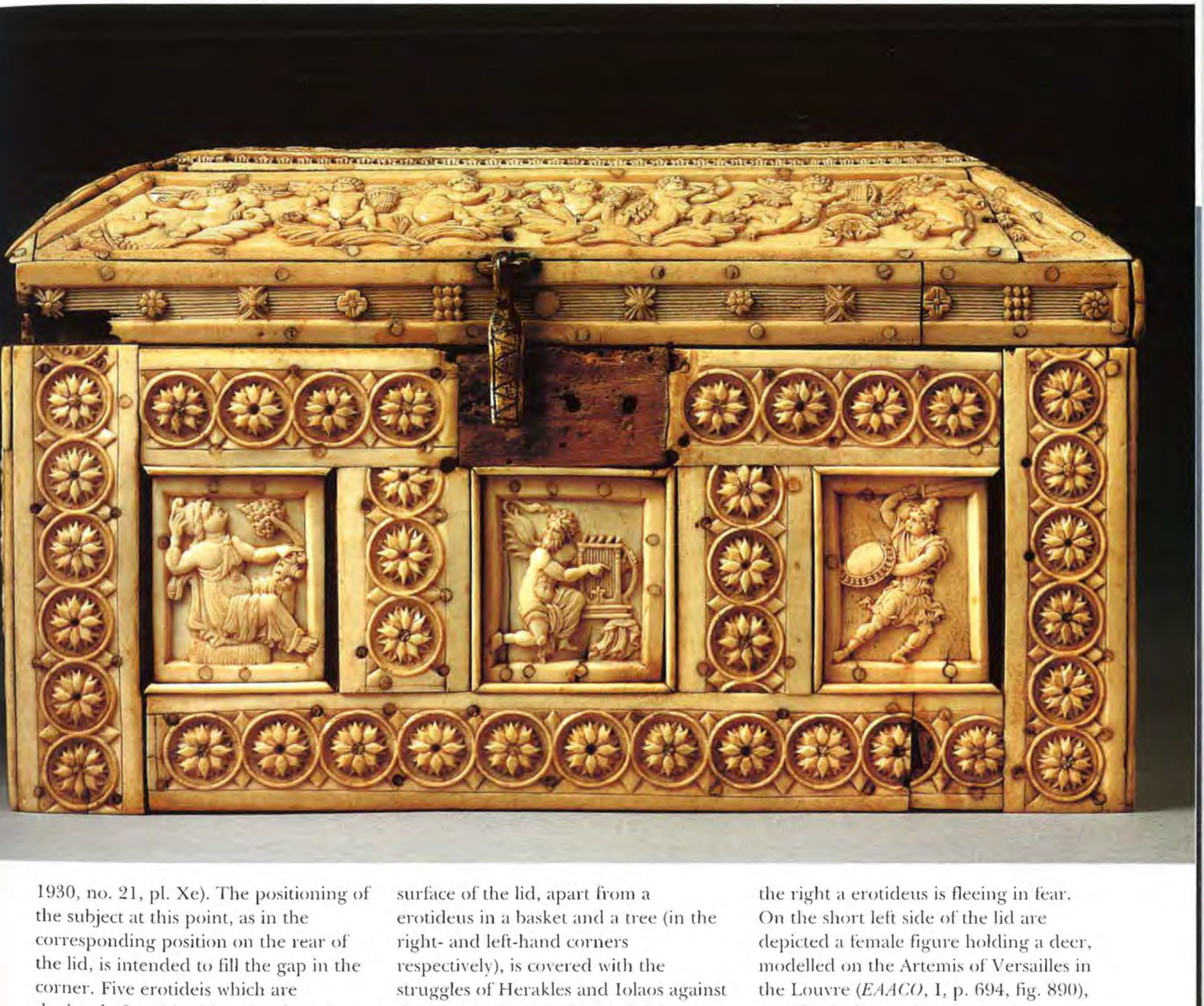

1930, no. 21, pl. Xe). The positioning of the subject at this point, as in the corresponding position on the rear of the lid, is intended to fill the gap in the corner. Five erotideis which are depicted after this either stand or sit on an acanthus leaf. They are holding, respectively, a cup, a basket with fruit, cymbals, and a basket with fruit and a garland, while the fifth is blowing a horn. Next to them, yet another erotideus is playing a harp and one more is dancing, while holding wreaths and a veil (see the casket in the Walters Art Gallery, Goldschmidt–Weitzmann 1930, no. 40, pl. XXIa). The rear surface of the lid, apart from a erotideus in a basket and a tree (in the right- and left-hand corners respectively), is covered with the struggles of Herakles and Iolaos against the centaur Nessos. On the left is a depiction of Iolaos with a club and Herakles, who has already subdued the centaur. There follows an unidentifiable naked man with his back turned to the viewer and then Herakles with a club facing the fallen centaur, whose arms are outstretched (cf. the Florence casket, Goldschmidt – Weitzmann 1930, no. 33, pl. XXc). Between the two rivals there is a young man uprooting a tree, while on the right a erotideus is fleeing in fear. On the short left side of the lid are depicted a female figure holding a deer, modelled on the Artemis of Versailles in the Louvre (*EAACO*, I, p. 694, fig. 890), a half-naked seated figure holding a thyrsos and turning to look backwards, like Dionysos on the Monument of Lysikrates in Athens (*EAACO*, 1973, Atlante dei complessi figurati e degli ordini architettonici, pl. 69), and then a erotideus dancing and playing with a veil (see the caskets in Bologna and the Walters Art Gallery, Goldschmidt – Weitzmann 1930, no. 31, pl. XVIIb and no. 40, pl. XXIa), a second erotideus

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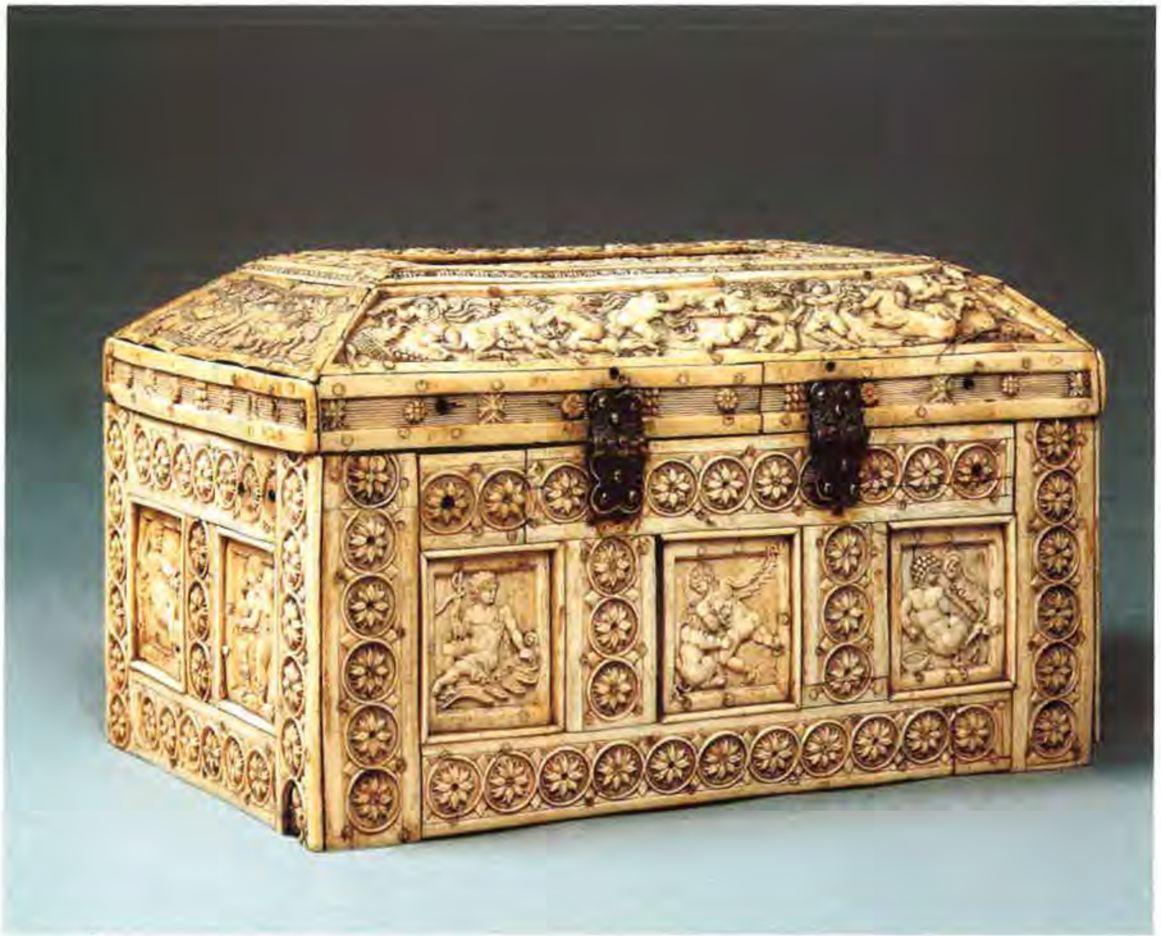

kissing the snout of a dog and a third, in the corner, protruding from a basket. Between the figures trees are depicted. On the short right side are depictions of a Nereid on a sea-horse, a erotideus offering a cup of water to a lion, a erotideus on a tree and a centaur with a cross-flute (cf. the plaques in the Martin Le-Roy Collection in Paris, Goldschmidt – Weitzmann 1930, nos. 24 and 25, pl. X, and the caskets in Florence and the Walters Art Gallery, Goldschmidt – Weitzmann 1930, no. 33, pl. XXa and no. 40, pl. XXIa).

The above subject-matter is more or less commonplace on Middle Byzantine caskets (cf. Goldschmidt – Weitzmann 1930, nos. 21, 22, 24, 25, 31, 33, 40, 49 etc.) and derives from the sculpture, painting and miniature art of Greco-Roman antiquity and the Early Christian era (Goldschmidt – Weitzmann 1930, pp. 17-19. Weitzmann 1951, pp. 152-188. Cutler 1994, pp. 242 ff. – see, for example, on the centaur with flute and Herakles as musician *LIMC*, vol. VIII.1, p. 710, nos. 374-377 and vol. IV.1, pp. 810 ff., and on Apollo with lyre Weitzmann 1951, pl. XLVI, fig. 173). It should be noted, however, that in the period which concerns us mythological subjects were used in a disjointed manner, without any logical sequence (Cutler 1994, pp. 240-241). The 'cult' of antiquity, as is well known, is also reflected in the ecclesiastical art of the Macedonian era, a characteristic example being the Paris Psalter (Paris. gr. 139). In the Louvre casket, compared with the Veroli casket in the Victoria and Albert Museum, which is executed in a similar style (Goldschmidt – Weitzmann 1930, no. 21), the relief is flatter. Despite the few weaknesses in the execution of the forms, such as the rather compressed figures on the lid, the details are rendered with care and in a spirit of realism (e.g. the folds of the himation of the warrior on the front surface and the head of the Nemean lion). This is a work of high quality, which becomes particularly evident if the object is compared to similar works of this period (cf. the ivory plaques from a casket in *Glory of Byzantium* 1997, no. 154). The Louvre casket is roughly contemporary with the Veroli casket, dating therefore to the mid- or late 10th century.

Publications: Goldschmidt – Weitzmann 1930, no. 26. *Art byzantin* 1931, no. 109. Bréhier 1931, pp. 270, 275. Weitzmann 1951, pp. 122, 156, 160, 162, 167, 170, 173, 180. *Byzance* 1992, no. 156. Connor 1998, Appendix A, no. 80.

Y.S.V.

656 Bone casket

Second half of 12th century

9.6×23.5×13 cm.

Provenance: unknown, by way of purchase from an individual in 1794

Peloponnese, Katholikon of the Oblou Monastery

The casket is wooden with a sliding lid, which opens towards the right. It is faced with plaques and long strips of bone, which are fastened to the wooden surface by means of thin pins, also of bone, while at a later stage both bronze and iron nails were added. The decoration consists of rectangular plaques enclosed by bands of rosettes, as in a considerable number of similar caskets (Goldschmidt – Weitzmann 1930, pp. 23-24). It is incomplete on the short left side, where a metal plate has been fixed rather artlessly. On the lid there is a depiction of four naked figures dancing and playing in affected postures. The front surface bears two plaques, separated by a band of interlacing circles containing rosettes. On the left, two animals, dogs or wolves, are racing towards the right. The first is passing over a young tree, which is being bent right over by the force of the movement, while the second animal is only half depicted. On the right, two winged griffins stand facing each other, with one leg menacingly raised. On the short side, a peacock drinks water from

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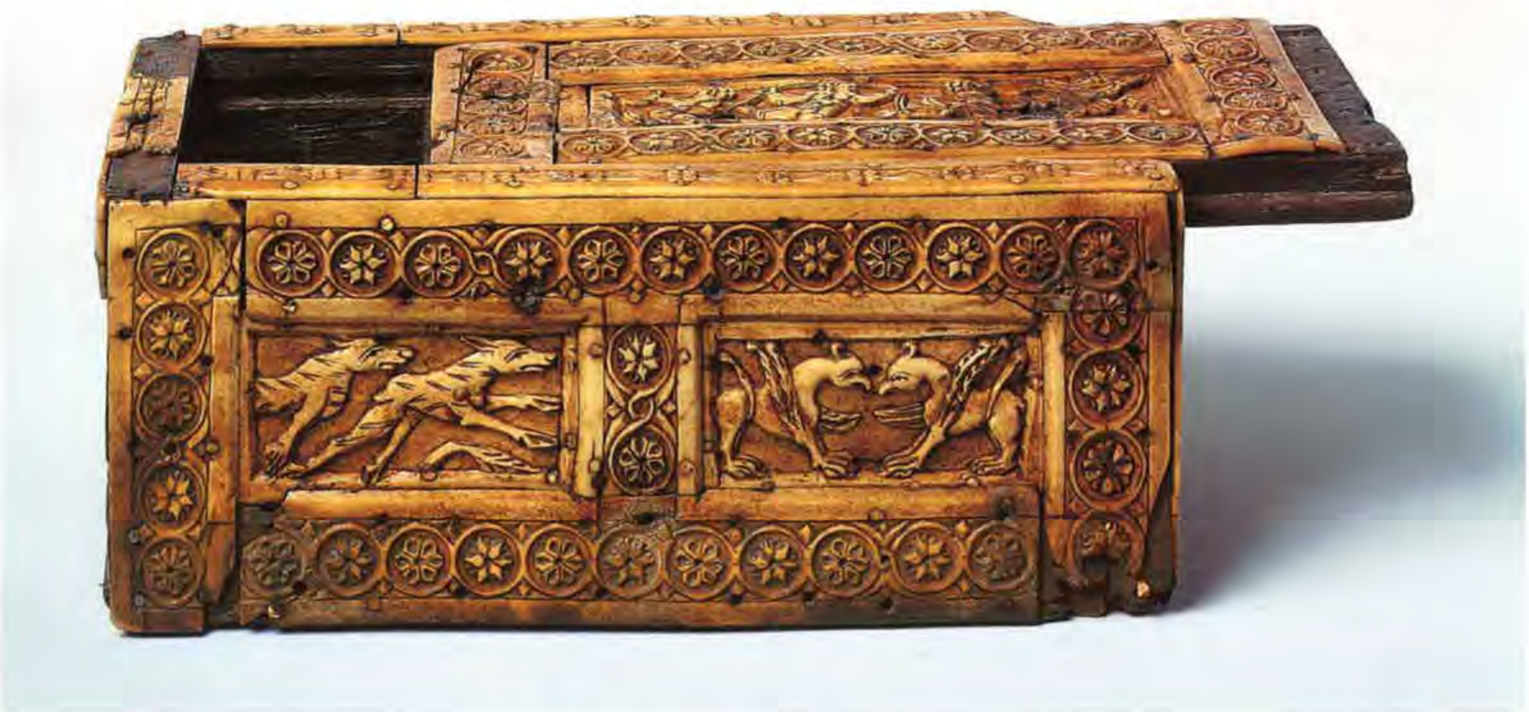

a water basin. The rear surface is also adorned with two plaques, and a narrow band of rosettes. There are depictions of confronted animals – a lion and lioness on the left, a wolf and lioness on the right – all of them with their tails folded between their legs, which terminate in raised tufted ends, covering the corners of the representation. During conservation traces of gold leaf were revealed on the rosettes.

Thematically, the work belongs to a group of caskets which are decorated with animal figures, mythological scenes, theatrical scenes or erotideis. These luxurious objects were evidently of a secular character and were used to store precious items or coins. This tradition dated back to antiquity and was revived during the Macedonian and Komnenian eras, to which a large number of caskets belong, particularly those made of ivory. In Middle Byzantine art bands of rosettes were a typical decorative motif, while the aesthetic of the age is reflected in both the antique figures and the orientalizing elements of Sassanian and Islamic origin, such as the figures of confronted animals, real or imaginary (Kalavrezou 1997, p. 222). The same combination of motifs occurs in a series of caskets dated to the 12th century, such as that in the British Museum (Goldschmidt – Weitzmann 1930, no. 59, pl. XXXVII), the Hermitage Museum (Goldschmidt – Weitzmann 1930, no. 48, pls. XXVII-XXXVIII), the Fitzwilliam Museum in Cambridge (Goldschmidt – Weitzmann 1930, no. 52, pl. XXXIII), and the Institute of Art in Detroit (Goldschmidt – Weitzmann 1930, no. 62, where it is described as the product of an Italian workshop, while Cutler 1994, pp. 93-94, believes it originates from Georgia or Italy). The casket under investigation here also bears the motif of a peacock at a water-basin, a popular subject in Early Christian art and one which occurs on the casket in the Museo Civico in Pisa (Goldschmidt – Weitzmann 1930, no. 63, pl. XLII), which is dated to the second half of the 12th century and whose decoration generally consists of the same themes. Stylistically, the casket displays a *horror vacui* and rather indifferent workmanship. The outlines of the figures are carved in low relief, while the details are rendered with deep incisions. The figures of the naked children are crudely rendered in respect of their curly locks, a faint echo of the heads of curly hair in similar representations from the 10th and 11th centuries (e.g. on the caskets in the Victoria and Albert Museum in London and the Louvre, Goldschmidt – Weitzmann 1930, nos. 21 and 26). The Oriental features of the faces, the strange postures and the disproportionate bodies recall caricatures, elements which appear on many other examples, even on the famous 10th-century Veroli casket in the Victoria and Albert Museum (Goldschmidt –

Weitzmann 1930, no. 21).
The variations in the bands of rosettes, in which the circles are sometimes contiguous and sometimes loosely interlaced, and the alternation of the rosettes on the lid with a band of stylized astragals testify to the fact of their mass production and their subsequent adaptation to the casket in hand, a process proved by numerous other examples (Cutler 1984-1985, p. 39). The representation of the two dogs, which appears incomplete on the left, is probably an indication that the plaque has been reused, a fact which has been observed in numerous other cases, such as the Petit Palais casket in Paris from the Dutuit Collection (cat. no. 627), which is also decorated with animals and rosettes. For the dating of the casket the material used in its construction serves only as a relative indication, since the difficulty of finding ivory at certain periods, as well as the need to reduce costs, led to the use of bone, particularly in objects of secular use (Cutler 1984-1985, p. 39).

It should, moreover, be noted that the majority of surviving caskets are described in older publications as being made of ivory, without particularly careful checks of the material having been made. The practice of covering the relief with gold or some other colour was common and accounts for the frequent combination of ivory and bone. It has been associated with the influence of manuscripts and enamel objects (Connor 1991, σ. 100-111, Connor 1998, σ. 77-78).

The comparisons made above point to the existence of a series of similar examples from Italy. Their attribution to a 12th-century Italian workshop, however, has been questioned (Cutler 1994, p. 59) as caskets with similar decoration have been found in excavations in the Crimea. The Italian provenance, however, of the casket in the Oblou Monastery, which is the only known example in Greece, is supported by the fact that it was purchased, according to the surviving deed of sale, from 'kyr' Andrea Kokoli Maravegia from Cephallonia', who appears to have been the Venetian consul at Patras (Thomopoulos 1903). In any event,

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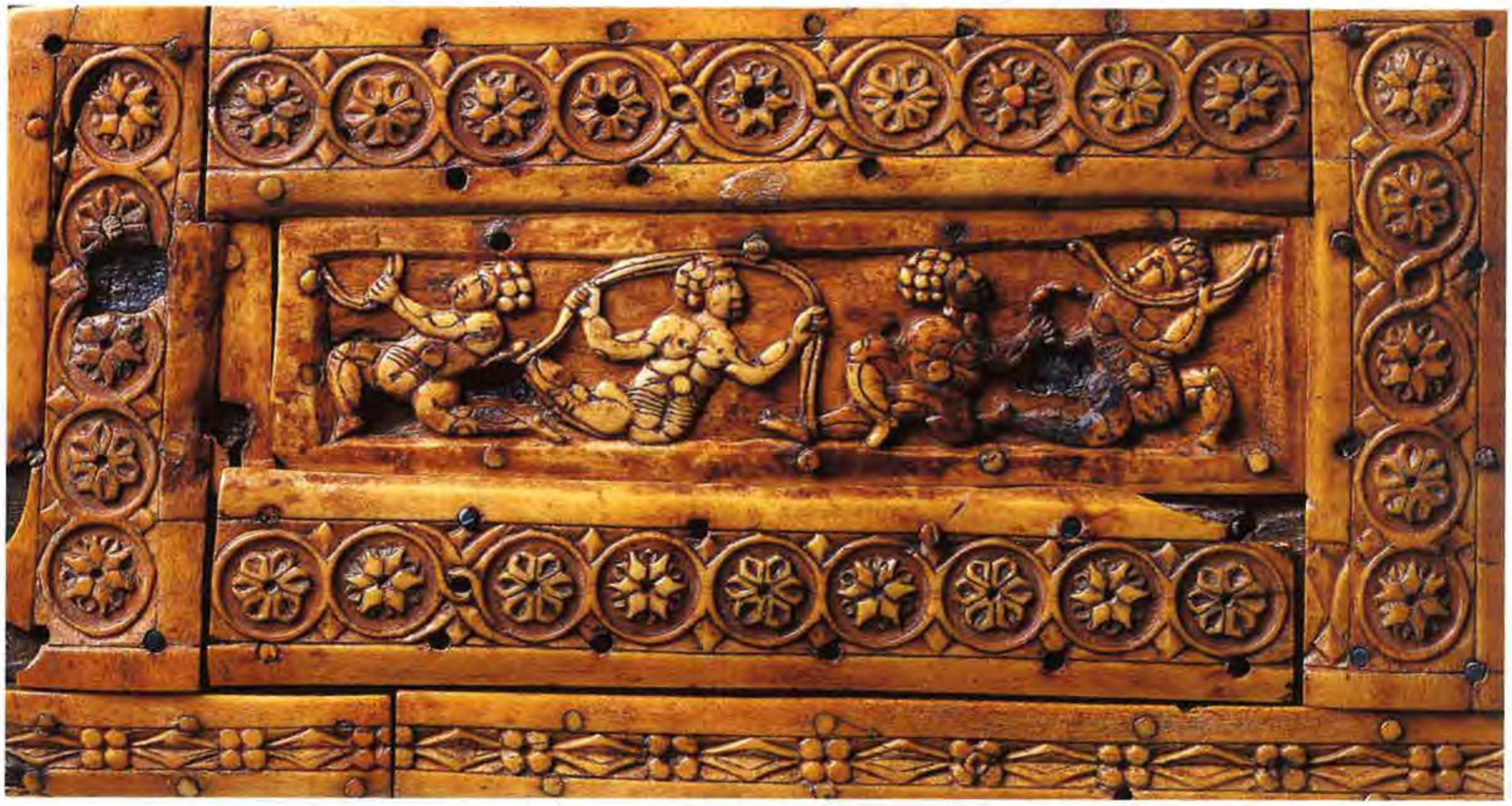

Abbot Ananias of the Babioti Monastery (under whose jurisdiction the Oblou Monastery falls), who bought it in 1794 for 150 piastres very probably believed it was a reliquary, like certain other caskets which, however, bore decoration of a religious character.

Publication: Kalligas 1977-1979, pp. 303-306

M.G.-V.

657 Glazed dish

14th century

Height 7.6 cm., rim diameter 31.2 cm., base diameter 9.5 cm.

Provenance: Kantara Castle

Limassol, Medieval Museum, inv. no. MM 227 (Kan Cas 16, Room 7)

Dish with a broad horizontal rim, shallow body and low ring-shaped base. External and internal surfaces covered with a white slip. The exterior is undecorated, while the interior bears a sgraffito representation of a tightly embracing couple with a unified breast and wearing lavishly decorated clothes. The female figure wears a long garment and a veil, while the male figure holds a sword. Streaks of brownish-yellow and green paint enrich the interior decoration. A colourless shiny glaze covers both sides of the vessel.
It belongs to the group of vessels known as 'wedding vessels', which must have been connected with marriage customs and gifts between lovers.

Publication: Megaw 1951, p. 209, pl. XLV, 6

E.Z.

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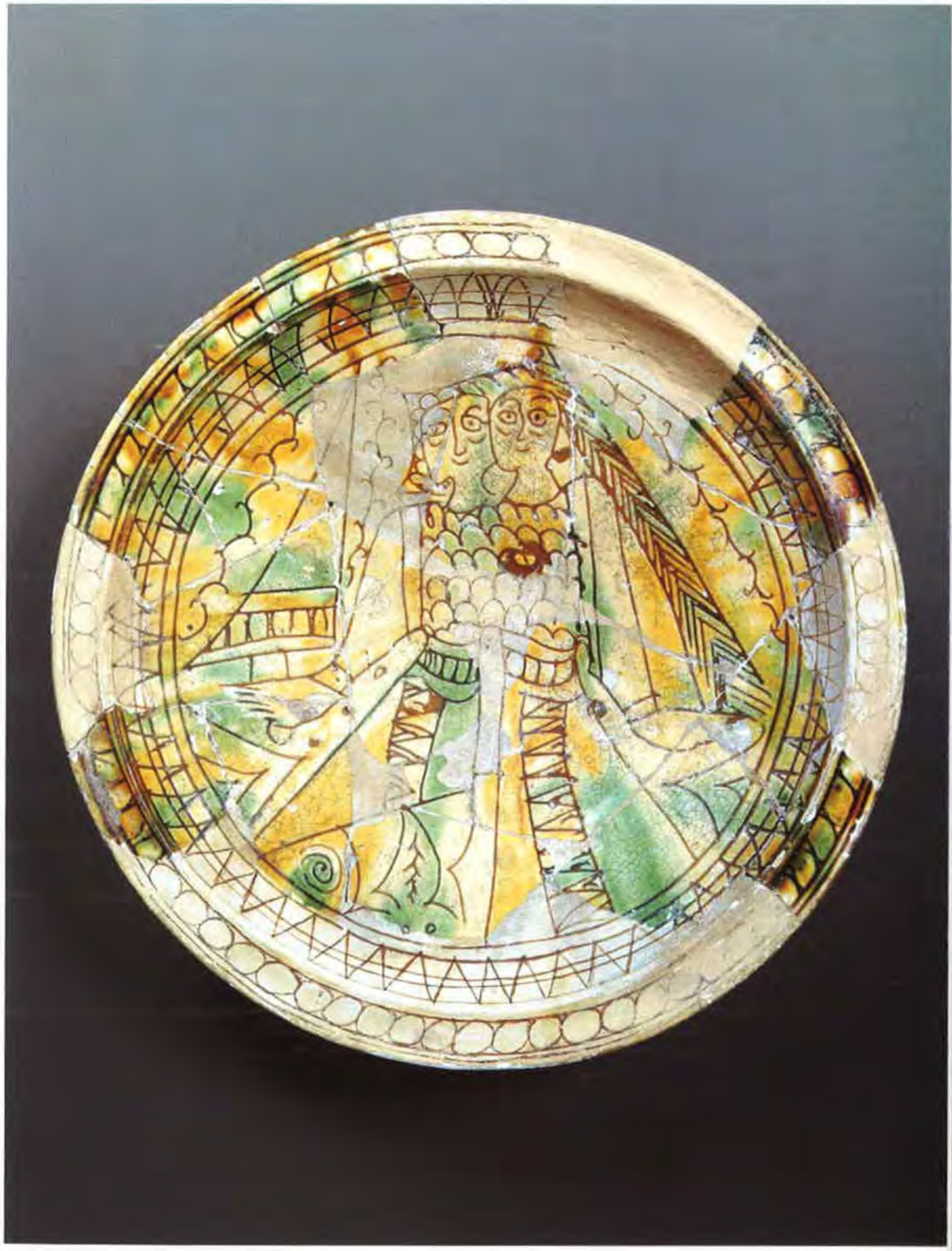

658 Marble inscription with reference to a young mother

6th century (?)

Height 37 cm., width 36.5 cm., thickness 13.5 cm., letter height 1-2 cm.

Provenance: Athens, Panathenaic Stadium

Athens, Epigraphical Museum, inv. no. EM 9940

This inscription belongs to a grave monument and has been carved on the abacus of a reused Ionic capital of white marble. Of the capital's two volutes, a quarter of each survives on the upper surface of the monument. At the top of the stele is inscribed a triangular pediment, the centre of which is occupied by a quatrefoil rosette, flanked on either side by an ivy leaf. The inscription begins with an engraved cross:

> *+Ἀθηνοδώραν τὴν ἀγαθὴν τὴν Ἀττικὴν*
> *τὴν Θαυμασίου γυναῖκα τὴν φιλένθεον,*
> *παιδία τεκοῦσαν καὶ τρέφουσαν νήπια*
> *ἡ γῆ λαβοῦσα τὴν νέαν τὴν μητέρα*
> *κατέχει, γάλακτος δεομένων τῶν παιδί-*
> *ων.*

The five-line inscription is in verse, consisting of five iambic trimeters. However, the metre of the epigram falters at a few points.

The deceased Athenodora was a Christian from Athens and the wife of Thaumasios. She died at a relatively young age, leaving behind her children – nurslings and infants – as orphans. The epigram, after referring to the dead women's moral virtues (*ἀγαθή*) and piety (*φιλένθεος*), stresses her motherhood (*παιδία τεκοῦσαν καὶ τρέφουσαν νήπια*) and the violent separation from her children brought about by death (*ἡ γῆ λαβοῦσα τὴν νέαν τὴν μητέρα*

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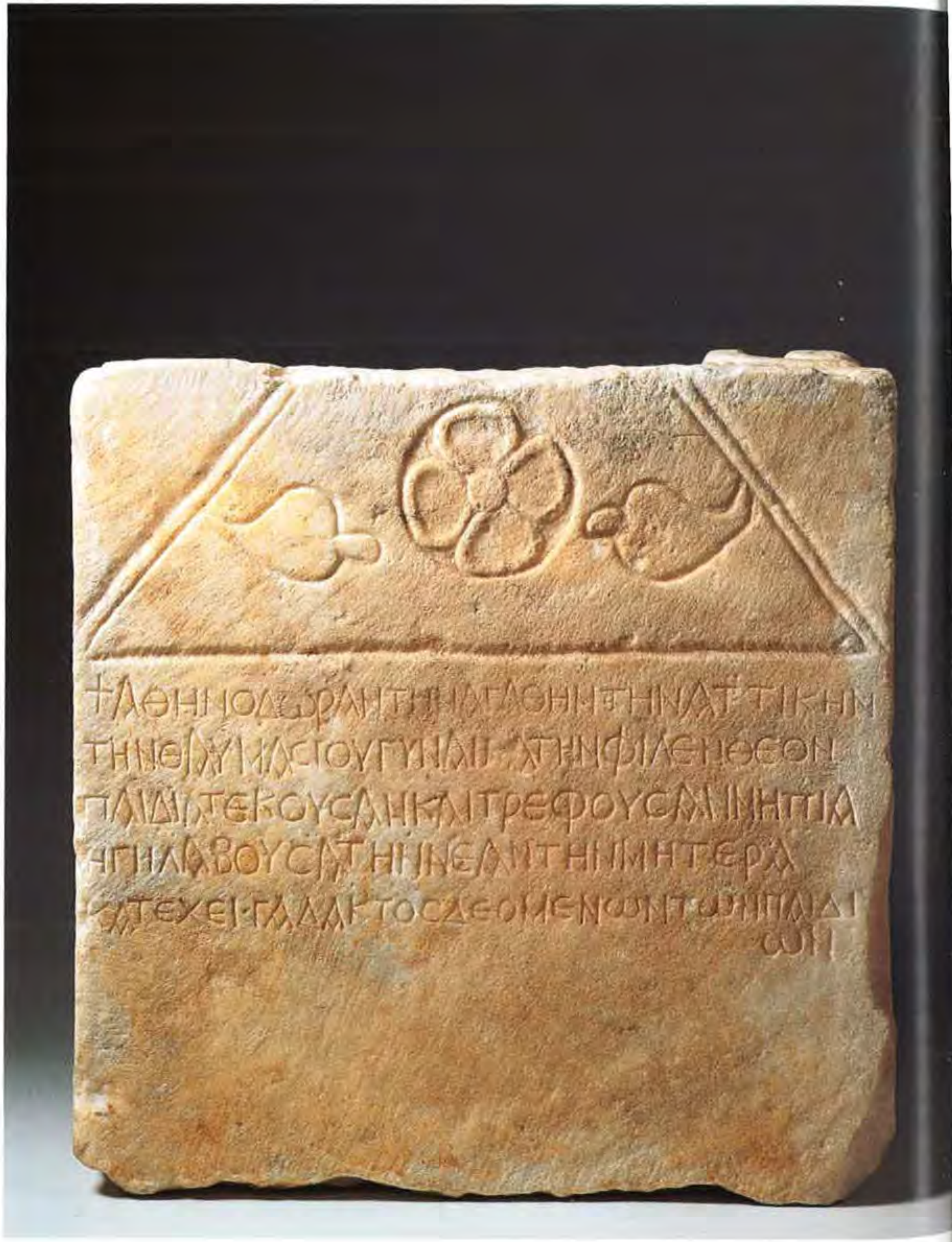


κατέχει), reaching a dramatic climax with the statement that her infants will remain unsuckled after her death (*γάλακτος δεομένων τῶν παιδίων*). Thus the reader of the epigram shares in the pain and heartbreak both of the husband and, above all, the innocent and unfortunate children.

The name Athenodora, derived from the goddess Athena, is an echo of the pagan cults of Athens, whose principal deity was Athena. To the same ancient tradition belong the dead woman's *ethnikon* (*Ἀττική*) and the expression *ἡ γῆ λαβοῦσα τὴν νέαν τὴν μητέρα κατέχει*. The husband's name, Thaumasios, on the other hand, is drawn from the Christian repertory.

The theme of young mothers, often those who have only just given birth, being cruelly separated from their newborn babies while still giving suck occurs fairly frequently in funerary epigrams both in the pre-Christian and Christian eras. This is, of course, due to the high mortality rate of young mothers as a result of birth complications (see, for example, *Pal. Anthol.* VII, 552).

The spot where the epigram was found, in the vicinity of the Panathenaic Stadium, lies close to the Early Christian Basilica of the Martyr Leonides near the Ilissos, on the site of which other Early Christian graves have also been discovered.

Publications: Kaibel 1878, no. 176. Peek 1955, no. 581. Guarducci 1978, p. 317, no. 1. Sironen 1997, no. 195.

CH.B.K.

659 Double-sided amulet with the miraculous healing of the Woman with an Issue of Blood and the Crucifixion

6th-7th century

Height 2.8 cm., width 1.8 cm., thickness 0.6 cm.

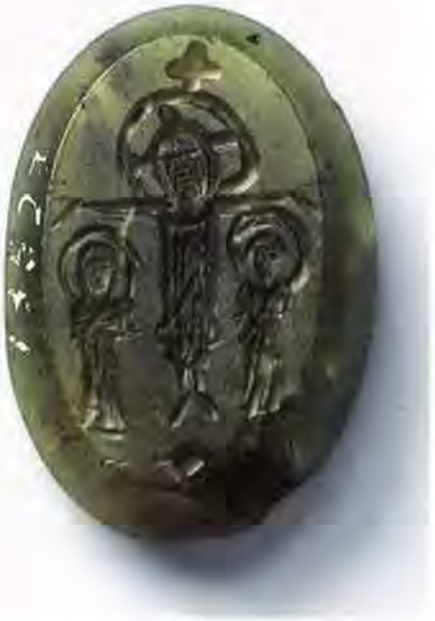
Provenance: unknown

Athens, Benaki Museum, inv. no. 13527

Ellipsoidal amulet of green jasper with decoration on both sides. One side, which is flat with bevelled edges, depicts the Crucifixion. Christ, with a long colobium and cross-nimbus, is flanked by the Virgin Mary and John. The other side, which is convex, depicts the miracle of the Healing of the Woman with an Issue of Blood. Christ, portrayed full-length, blesses a female figure, who bows slightly and stretches out her right hand to touch his robe in order to be healed (Mark 5: 25-34). Both representations are executed in intaglio. Jasper is one of a range of hard semiprecious stones that were widely used in Byzantine miniature sculpture. Like haematite, it was highly esteemed, not so much for its value as a material as for the fact that it was credited with magical properties, chiefly as a form of protection against haemorrhage (Galen, *Medicorum Grecorum* XI.859, XII.207. Wallis Budge 1930, p. 315). This magico-religious, healing property is emphasized in the present amulet by the depicted miracle of the Healing of the Woman with an Issue of Blood. Indeed, in another intaglio of haematite depicting the same subject, the protective power of the stone and the iconographical motif is further enhanced by the inscription of a condensed version of the relevant Gospel passage (*Age of Spirituality* 1979, no. 398. Tuerk 1999, pp. 25-41).

Publications: unpublished

A.DR.



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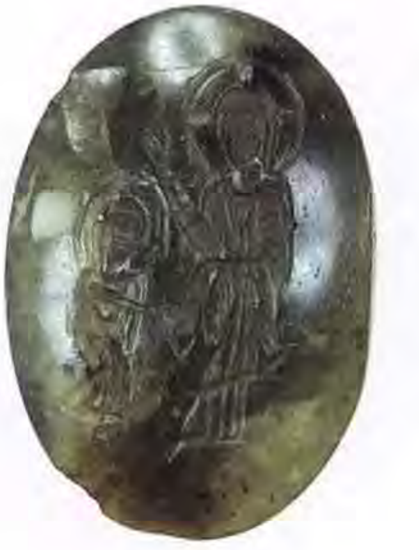

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660 Silver apotropaic finger ring

10th-11th century

Diameter of hoop 2.1 cm., diameter of bezel 2.1 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 7677

Finger ring with a band-hoop and flat, disk-shaped bezel adorned with an intaglio representation. In the centre is the head of a Medusa with thick hair streaming out in all directions. Above the head is a six-rayed motif. The whole representation is framed by a band with a granulated border and a broken line. On the hoop is an engraved inscription: *Υ ϹΤΕΡΗΚΩΝ ΦΥΛΑΚΤΗΡΙΟΝ* (charm against ailments of the womb). Medusa, also known as Gorgon, was a monstrous figure in Greek mythology, according to which whoever looked at her was turned to stone and perished. Immortal as a Gorgon though mortal as Medusa, she was beheaded by Perseus with the aid of Athena. Her representation was believed to have the power to ward off all kinds of misfortune. In Late Antiquity Medusa was identified with the seven-headed female demon which appears in 'The Wisdom of Solomon' and symbolized the seven evil snares which she herself set for the human race. In the Middle Byzantine period these amulets were always connected with the word *hystera* (womb) and were associated with gynaecological problems.

Publication: Davidson 1952, p. 244, no. 1947, pl. 106

P.K. – K.S.

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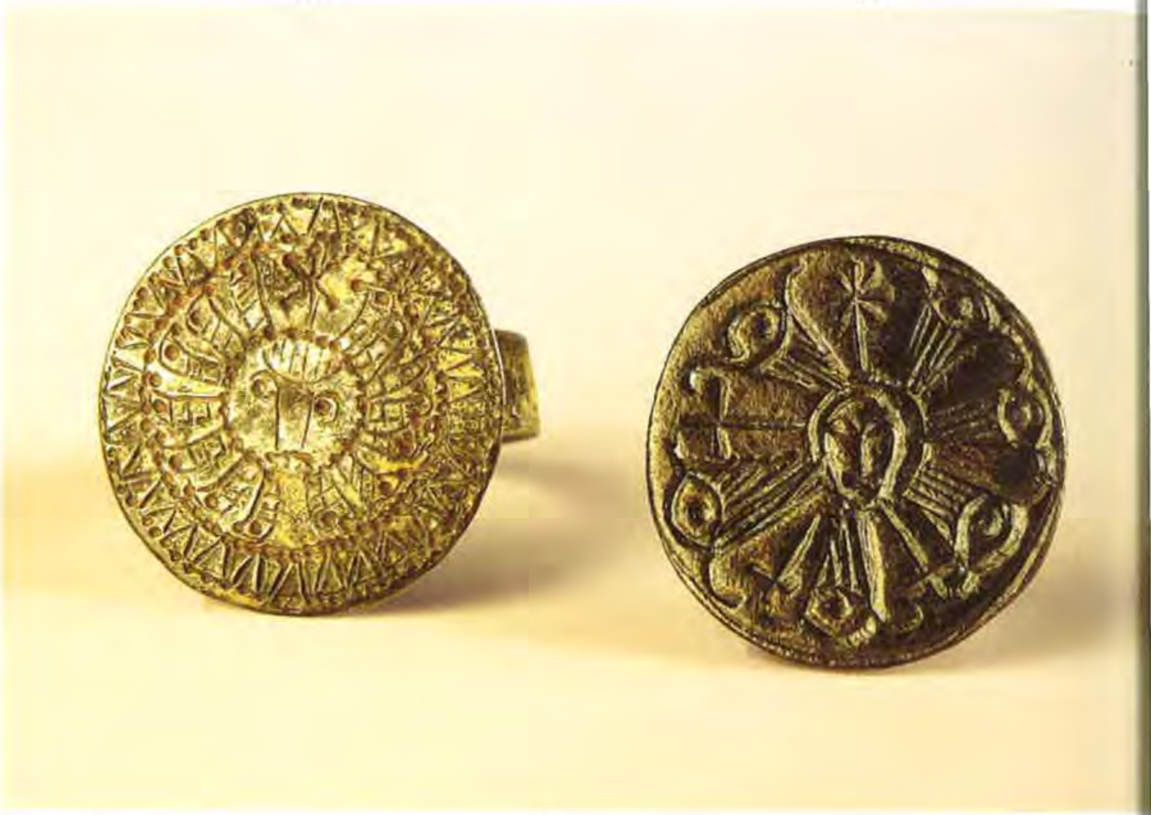

661 Part of an apotropaic copper-alloy finger ring

10th-11th century

Diameter 2.7 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 6669

Disk-shaped bezel adorned with a relief representation of a strange figure (probably Medusa) surrounded by three irregularly spaced crosses and a six-rayed motif above the head (cf. cat. no. 660).

Publication: Davidson 1952, p. 244, no. 1948, pl. 106

P.K. – K.S.

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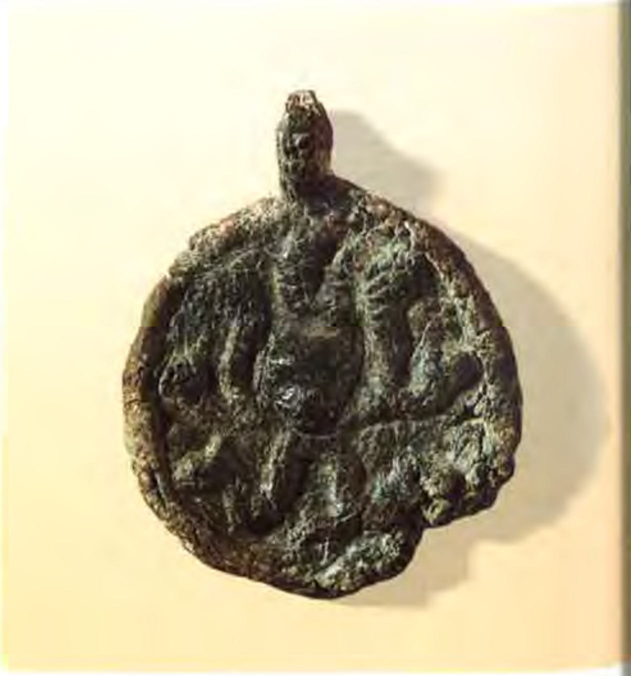

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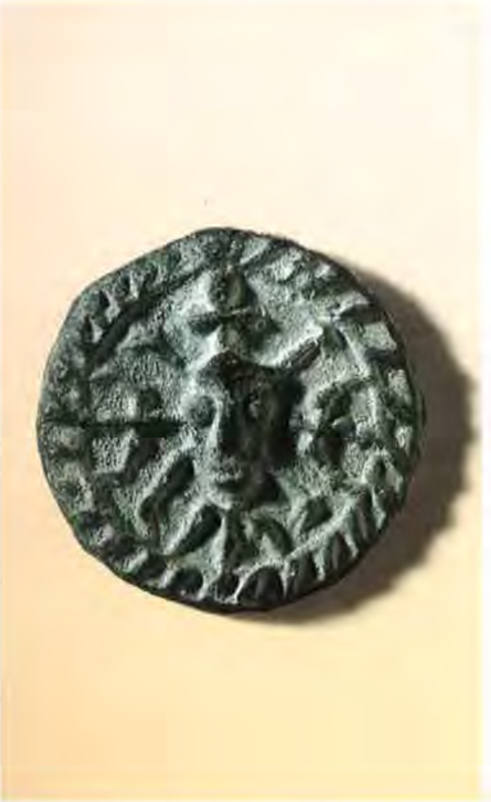

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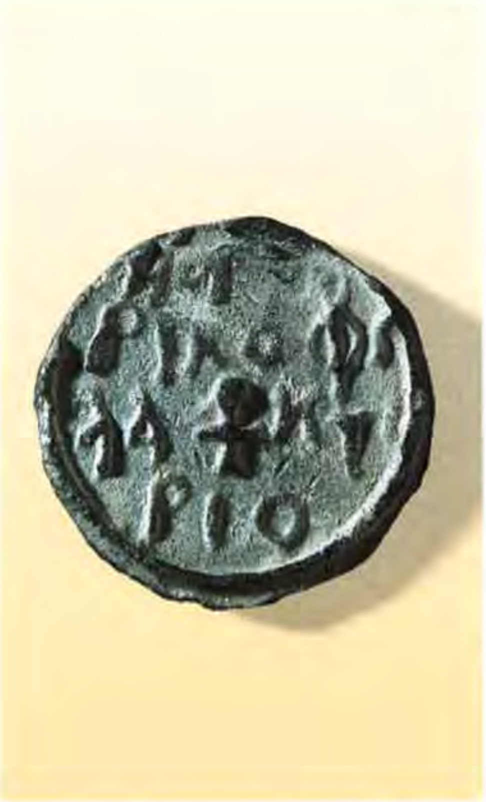

662 Lead apotropaic amulet

11th-12th century
Diameter 2.5 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 4076

Disk-shaped lead amulet with an integral suspension-loop. On the main face there is a stylized relief representation of an octopus with seven coiling tentacles. This is an abstract representation of Medusa surrounded by the seven demons (cf. cat. no. 660).

Publication: Davidson 1952, pp. 260-261, no. 2106, pl. 111

P.K. – K.S.

663 Lead apotropaic amulet

11th-12th century
Diameter 1.9 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 7050

Disk-shaped lead amulet with a relief representation of Medusa on one side and the inscription *Η ϹΤΕ/ΡΙΚΟ ΦΙ/ΛΑ†ΚΤΥ/ΡΙΟ* on the other (cf. cat. no. 660).

Publication: Davidson 1952, p. 260, no. 2102, pl. 111

P.K. – K.S.

664 Silver amulet with Medusa

12th century
Diameter 6.6 cm., thickness 0.2 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 11436

Round amulet of cast silver with a serrated outline and double suspension-loop. On one side there is a representation, in low relief, the head of a female figure with long hair surrounded by the bodies of seven serpents which terminate in twelve demons' heads. Around the edge, in relief majuscule script, reads the inscription: *†ΥΣΤΕΡΑ ΜΕΛΑΝΙ ΟϹ ΛΕΩΝ ΒΡΥΚΑϹ(ΑΙ) ΚΕ ΩϹ ΑΡΝΟϹ ΚΥΜΩΥ*. In the centre of the rear surface there is an engraved five-line inscription: *Κ(ΥΡΙ)Ε ΒΟΗΘ/ΕΙ ΤΗΝ ΦΟ/ΡΟΥΣΑ ΤΟ Φ/ΟΙΛΑ-ΚΤΗΡΙ/ΟΝ ΤΟΥΤΟ* (Lord, help the wearer of

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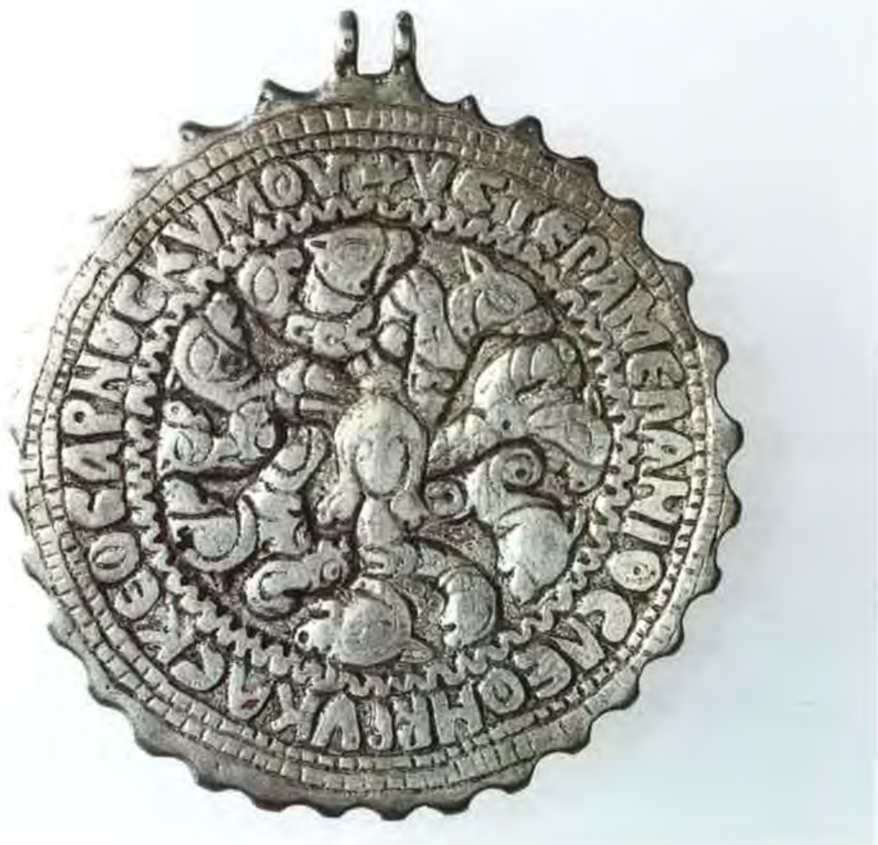

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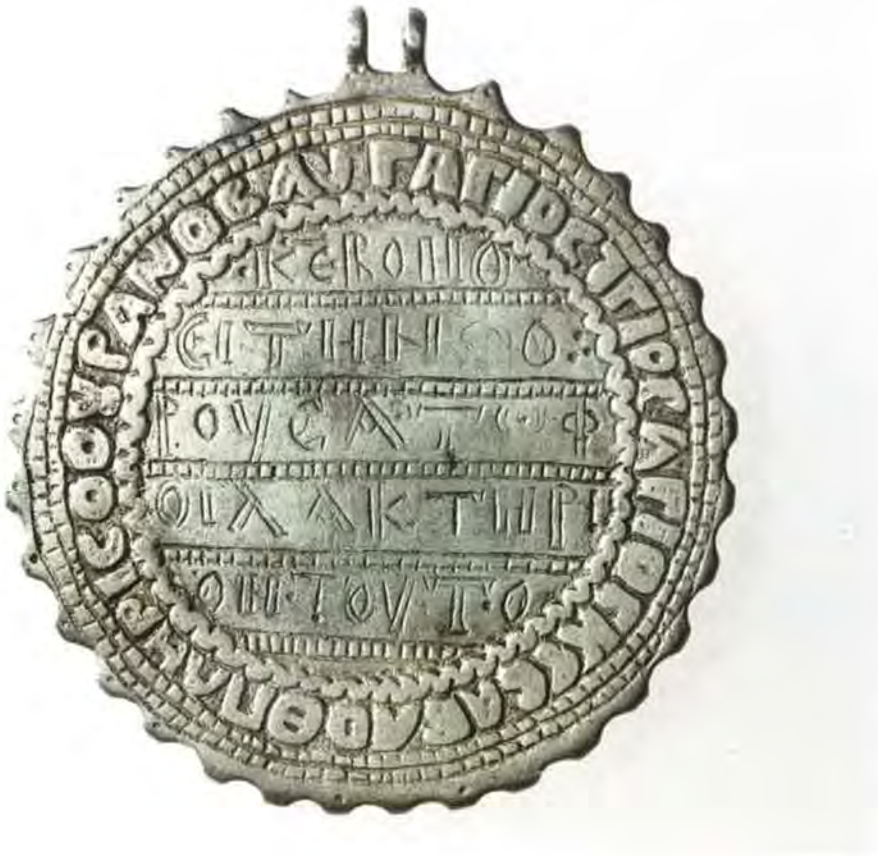
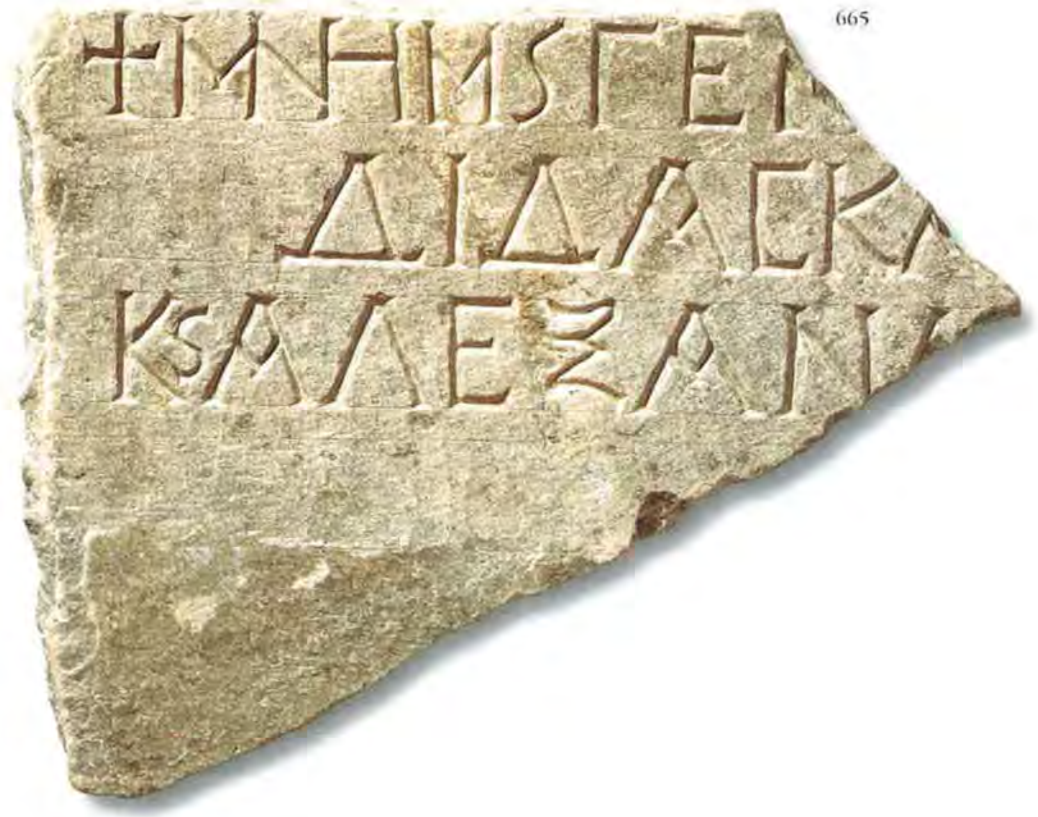


this amulet), and around the edge a relief inscription with the opening words of the *Trisagion*: *ΑΓΙΟϹ ΑΓΙΟϹ ΑΓΙΟϹ Κ(ΥΡΙΟ)Ϲ ϹΑΒΑΟΘ ΠΛΗΡΙϹ Ο ΟΥΡΑΝΟϹ Α(?) Υ Γ(Η)* (Holy, Holy, Holy, Lord God of Sabaoth, Heaven and Earth are full of Thy glory). The inscriptions clearly show that the amulet belonged to a woman. In particular, the first inscription, an invocation to the *hystera,* i.e. the womb, is a corruption of a well-known entreaty for a natural, safe pregnancy and childbirth. In combination with the head surrounded by serpents and often the *Trisagion*, it has been found on a large number of amulets of different types and materials dating from the 10th to 12th centuries, although some are probably earlier (Zaiesskaya 1976. Vikan 1984, p. 78. Mundell-Mango 1986, pp. 265-266. Spier 1993). According to most researchers, the motif on the amulet has its origins in the figure of Chnoubis (see cat. no. 85), a widespread apotropaic symbol against ailments of the abdomen and womb, which is depicted with the body of a snake and head of a lion on magical amulets from Greco-Roman Egypt (Vikan 1984, pp. 75-79. Mundell-Mango 1986, pp. 265 ff. *Art and Holy Powers* 1989, 8. *Ελληνικά κοσμήματα* 1999, p. 41). However, a more convincing view appears to be that the snake-haired head should be identified with the womb itself, which, according to medieval beliefs, constituted an independent being within the human body which was responsible for various ailments (Spier 1993, esp. pp. 41-44).

Publications: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 192-193, no. 208. *Ελληνικά κοσμήματα* 1999, no. 128. pp. 341-345.

V.PH.



665

665Marble inscription of the teacher Germanos

6th century

Height 25 cm., width 32 cm., thickness 3 cm., letter height 3.5 cm.

Provenance: N. Anchialos, Magnesia

N. Anchialos, inv. no. E 35

The right-hand section of the inscription is missing:

> *+Μνημ(όριον) Γερ[μανοῦ]*
> *διδασκά[λου]*
> *κ(αὶ) Ἀλεξανδ[ρίας]*

(Tomb of the *didaskalos* Germanos and Alexandria)

One of the noblest professions was that of *didaskalos* (teacher) or *kathegetes* (teacher/tutor). The term *didaskalos* was a general one. The following terms also occur in the texts: *stoicheutes*, *grammatistes*, *chamaididaskalos*, *paidotribes* and *paidagogos* (the latter assisted the *didaskalos* in his work). As regards the hierarchical structure of the profession, there were different ranks. The *didaskalos*'s superior was called *magistor*, *maestor* or *epistates*. The *didaskaloi* are mentioned in the 10th-century *The Book of the Eparch* by Leo the Wise as being dependent on the guild of the *tabularii*. They taught courses of general education, which was an essential qualification for the position of *tabularius*. Another type of educator was the *keromatistes*, although he was not involved in the theoretical instruction of children (Mentzou 1975, pp. 26-30).

Publication: Dina 1992, p. 451

A.D.

666Waxed wooden tablet

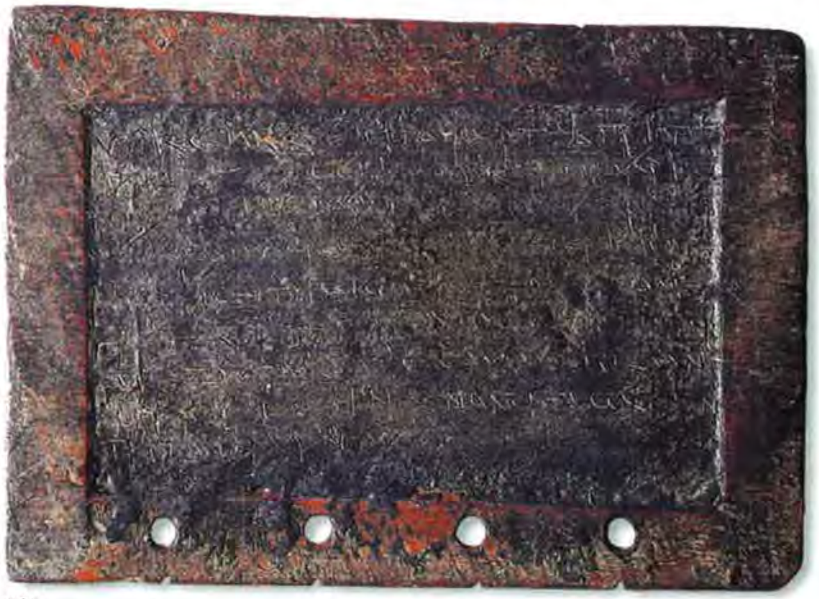
6th century

Height 10.4 cm., width 14.7 cm., thickness 0.4 cm.

Provenance: probably Prefecture of Arsinoe (modern Fayum)

Athens, Benaki Museum, Historical Archives, inv. no. 618

Rectangular in shape. The writing surface in the inner section of both sides is slightly recessed, forming a thin border around the edge 1.5 cm. wide. It is coated with a mixture of wax and charcoal and the letters have been inscribed with a metal stylus. The four holes in the top border, parallel to the text, indicate that the tablet was attached to others and formed part of



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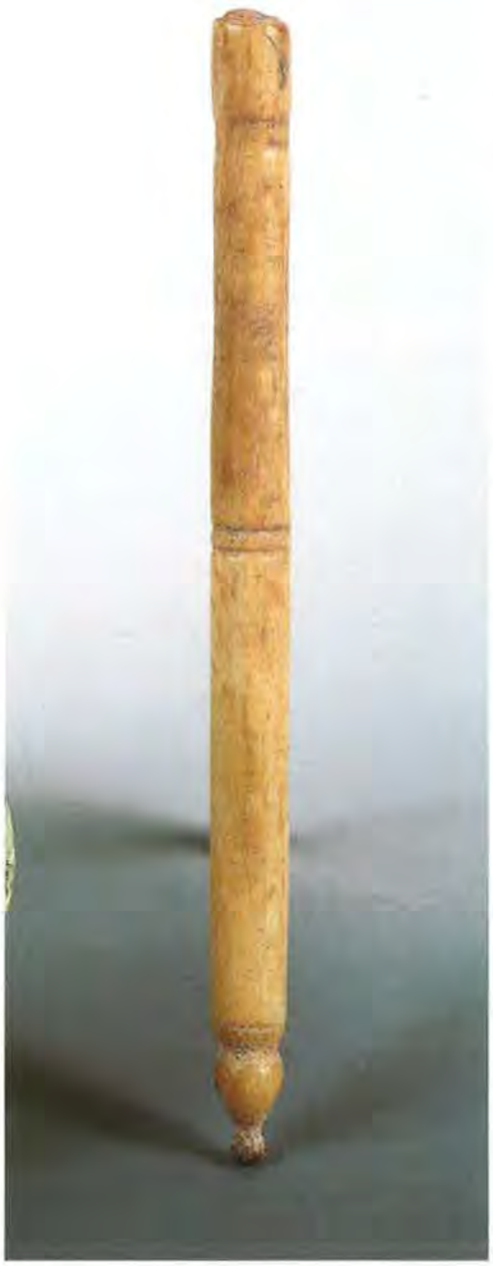


a set (codex) with calculations, one side of which contained a list of names and amounts, while the other writing exercises.

Publication: Papapolychroniou 2000, pp. 133-149

V.TS.

667 Bone stylus

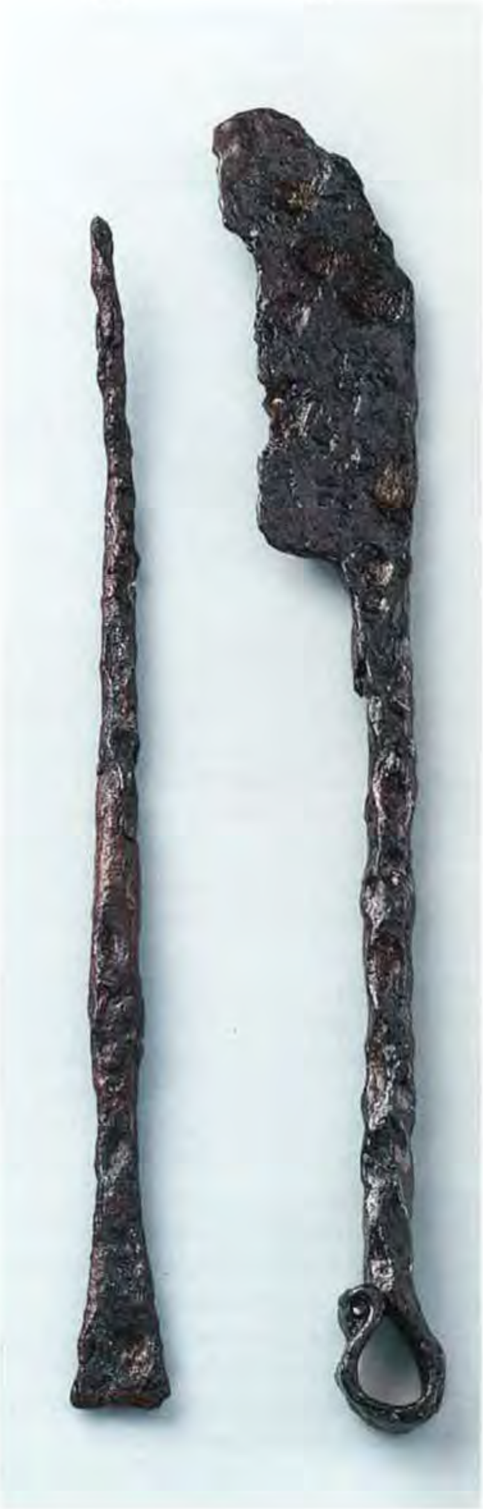
Early Christian period
Length 10 cm.
Provenance: Rhodes, Medieval City
Rhodes, Palace of the Grand Masters, inv. no. OM 59

Virtually intact stylus. Long flattened semicylindrical shaft with an incised double ring half-way along its longitudinal axis. It terminates in a biconical projection with a small spherical tip. The head is incomplete. Reading and writing played a very important role in the education of the Byzantines and in laying the foundations of any form of study, as St Gregory of Nazianzus informs us (Bréhier 1927, pp. 73-94). On education and forms of instruction in Byzantium see Lemerle 1985. Bone penholders are frequently depicted in manuscript miniatures of the Evangelists.

Publications: unpublished

A.N.

668 669



668 Iron stylus

6th-7th century

Length 16 cm., width 0.8 cm., thickness 0.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/204

Stylus composed of a cylindrical shaft with a pointed tip and a flattened triangular end which served as an eraser.

Publications: unpublished

E.M.

669 Iron knife

6th-7th century

Length 17.6 cm., width of blade 2.5 cm.

Provenance: Louloudies Kitrous, Bishop's Palace complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BX 253/144

Knife for workshop use composed of a slightly curved blade, which does not survive intact, and a twisted handle terminating in a ring.

Publications: unpublished

E.M.

670 Copper-alloy stylus

Early Christian period

Length 11.2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, grave T23)

1st Ephorate of Byzantine Antiquities, inv. no. 4366

This object survives intact and is shaped like a small rod, square in section, with one sharp end and one flattened one. Objects of this kind, made of bronze or bone, are usually identified as implements (Lat. *stilus*) for writing on waxed tablets and were in use from antiquity up until the Byzantine era. They are characterized by the existence of two ends: a sharp one for incising the letters and a flattened one for erasing them by smoothing out the wax. Similar objects have been found at Corinth (Davidson 1952, nos. 1348-1354), Olynthus (Robinson 1941, pl. CXIV, nos. 1725-1734), Zoyeria on Spetsai (Koilakou 1992, p. 67, pl. 26β) and elsewhere.

Publications: unpublished

E.G.-T.

671 Copper-alloy stylus

10th-13th century

Length 9.9 cm.

Provenance: Thebes

1st Ephorate of Byzantine Antiquities, inv. no. 7931

Long shaft, one end of which is flattened and the other pointed. One side bears engraved linear decoration. It comes from a Byzantine bath-house.

Publications: unpublished

CH.KOI.

672 Bone stylus

12th century

Length 14.7 cm., diameter 0.8 cm.

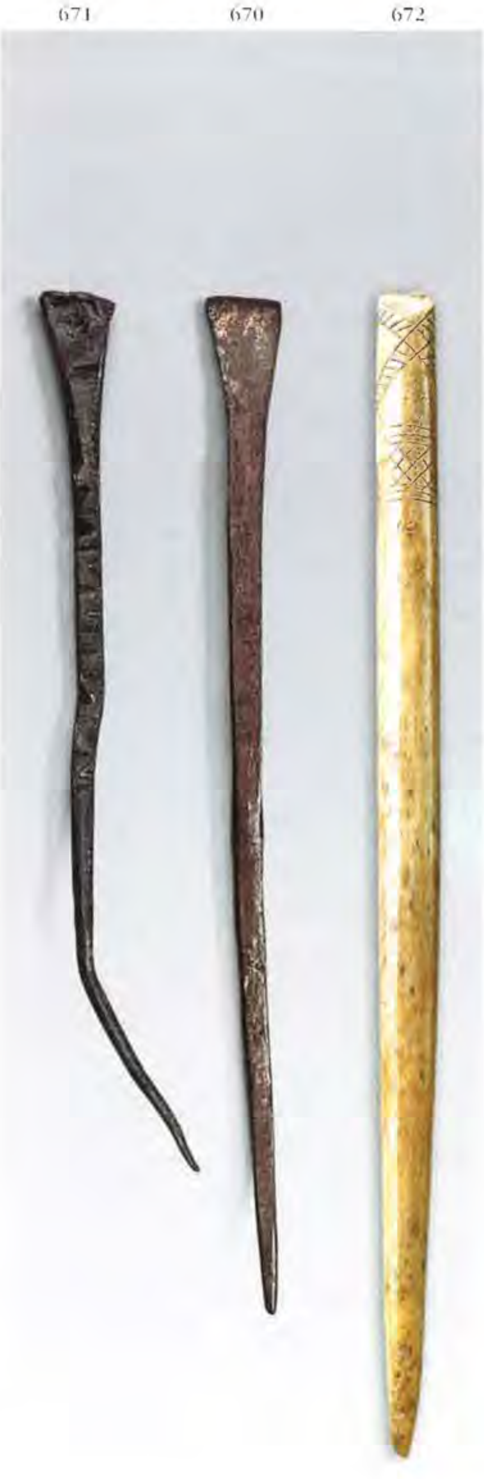
Provenance: Makrygialos, Pieria (Byzantine Kitros), plot no. 537

Thessaloniki, Museum of Byzantine Culture, inv. no. BO 105/1

Stylus of ellipsoidal section with a pointed tip and cross-hatch decoration.

Publications: unpublished

E.M.



673 *Ostrakon* with verses from Homer's *Iliad*

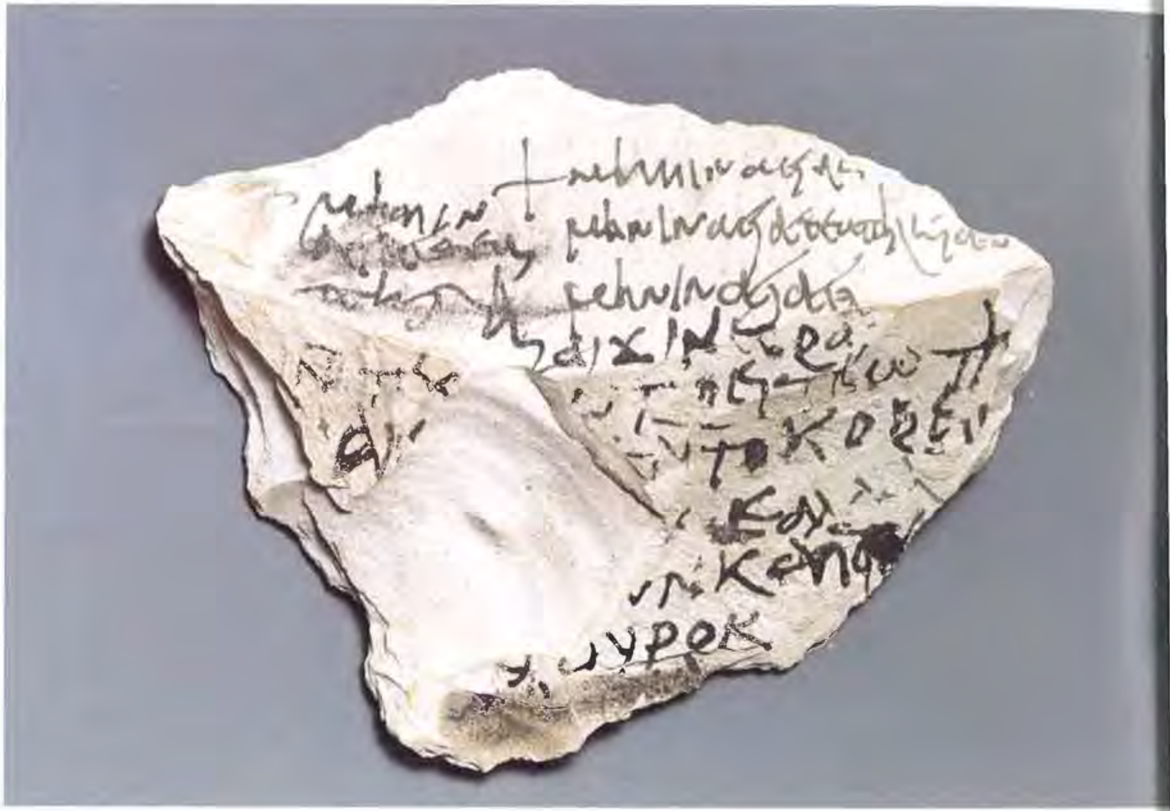
580-640

9,1×11,7×1,8 cm.

Provenance: Egypt, Cell B, Dayr Epiphanius

New York, Metropolitan Museum of Art, Rogers Fund, 1914, inv. no. 14.1.140

673



In ancient societies broken pieces of pottery or flakes of limestone, known as *ostraka*, were written upon and used as lists, letters, or other types of documents and records. The word 'ostracise' derives from the ancient Athenian practice of banishing or 'ostracising' a citizen through a secret vote of ostraka with names written on them. This example of an *ostrakon* was found during the excavation of the ruins of the 6th - century Monastery of St Epiphanios (Dayr Epiphanius) in Egypt, conducted by the Metropolitan Museum of Art between 1912 and 1914. The monastery of St Epiphanios, situated at ancient Thebes in Upper Egypt, is close to the southern extent of Early Byzantine control in Africa. The monastery was dedicated to St Epiphanios, a holy man who lived there around 500. St Epiphanios was one of many monasteries along or near the Nile river valley, which is often considered the birthplace of monasticism. It was here in the late 3rd century that St Antony traded the burdens of wealth and society for a solitary journey with God, and here that St Pachomios in the 4th century established the first set of rules by which groups of monks might live and serve God together as a community (known as cenobitic monasteries).

Egypt was long accustomed to foreign rulers by the Early Byzantine period, having been administered by the Greek Ptolemaic dynasty in the Hellenistic period (even up to the reign of the famous Cleopatra VII, 69-30 BC, the first to learn the local tongue), then under the direct rule of Rome and Constantinople. Greek was the official language of state until the beginning of Arab rule in Egypt (642 AD), and the local Coptic language employed Greek characters in its written version. It is no surprise then that we find ostraka and other documents with texts in Greek throughout Egypt.

This example demonstrates the importance not only of the Greek language but of Greek culture in the southern extreme of the Early Byzantine Empire. Probably a monk or a local youth taking lessons at the monastery was practicing his hand at cursive Greek when he copied, four times, all or part of the first line of Homer' s Iliad: *Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος* (Sing, O goddess, the anger of Achilles son of Peleus). Below the Greek text, additional lines in Coptic remain illegible (White and Crum 1926-1933, vol. 2, cat. no 611, p. 320). Several other ostraka from the site include Homeric verses and one example has lines from various texts of Menander. Classical and Hellenistic Greek culture remained a vibrant strain of Early Byzantine life in Egypt for centuries after Christianity had become the dominant religion. Numerous textiles survive that show the feats of Herakles or Dionysos or other scenes and figures from Classical antiquity

(Stauffer et. al. 1995, pp. 13-14). Probably in Egypt's capital city Alexandria (now El Iskandariya) in the 3rd or 4th century AD an anonymous author composed the *Alexander Romance*, and in the Nile valley centre of Panopolis (now Akhmim), the 5th - century writer Nonnos thought himself rivalling Homer when he penned an epic poem in 48 books detailing Dionysos' conquests.

Publications: White and Crum 1926-1933, vol. 2, cat. no. 611, p. 320. Stauffer et al. 1995, p. 13-14

R. H.

674Bone toy horse

Coptic period
Height 7 cm., length 9 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. no. 10392

Bone toy horse with wheels. The body is painted red. The ears are carved in relief, while other details, like the eyes and mane, are incised. Only the two front wheels exist, but the hole in the horse's hind legs would have accommodated a similar pair. The wheels have been left in their natural bone colour, creating a pleasant contrast with the red body of the horse. The small hole in the horse's head would evidently have been used to attach a string by which a child could pull the toy.

Although similar wooden horses are fairly common (Bowman 1986, p. 152, fig. 90. Rutschowskaya 1986, nos. 290, 291, 293-299. *L' art copte* 2000, no. 270), the costly material and exceptional workmanship of this particular example make it one of the most luxurious playthings to have been preserved.

Publications: unpublished

A.DR.

675Dolls

Coptic period
Height a) 9.2 cm., b) 11 cm., c) 15.5 cm.
Provenance: Egypt
Athens, Benaki Museum, inv. nos. a) 10389, b) 10750, c) 10738

a) Coptic bone doll of the ankh type (cross-shaped), displaying on different parts of the body the deeply incised double circle with central dot that is a characteristic feature of Egyptian work. The eyes and mouth are suggested by incised double concentric rings, and the hair by incised parallel lines (highlighted by a pitch substitute) and braids of black and red woollen cord. The doll is dressed in a hooded tunic of heavy woollen yarn decorated with parallel stripes. The sleeves are made of – and clumsily attached with – woollen yarn, forming rigid arms.
b) Flat Coptic wooden doll of the ankh type (cross-shaped), displaying on different parts of the body the deeply incised double circle with central dot that is a characteristic feature of Egyptian work. The eyes and mouth are suggested by incised double concentric rings. The *X* incised on the chest marks it as a female figure.
c) Type of Egyptian bone doll with black ornamental designs inked over much of the face and torso. The large painted elliptical eyes, reminiscent of a Fayum Portrait, are a characteristic feature of Egyptian art. The doll has chiselled ears, a triangular nose and a mouth. The hair is represented by ornamental motifs drawn in black ink. Similar motifs decorate the face, the neck (suggesting a necklace), the torso, the lower limbs and the movable arms. The body is rendered with a certain plasticity, with rounded curves and swelling breasts. The *X* incised on the chest and pelvis marks it as a female figure. One of the finest examples of the type, this doll displays many similarities with the bone doll in the Metropolitan Museum, which has been dated to about the 7th century AD.

Publications: Argyriadis 1991, p. 25-27, phot. 23, 30, 31. Cortopassi – Tsourinaki 2000, p. 69-79

Exhibitions: Dolls 10389 and 10750 (inv. nos.) were presented in the exhibition '*Europa Ludens – 26 Toy Museums*' organised by the 'Speelgoedmuseum' in Mechelen, Belgium, 24/4 - 11/10/1992. Doll 10389 (inv. no.) was presented in the exhibition *L' Art Copte en Egypte. 2000 Ans de Christianisme* by the Institut du Monde Arabe, Paris, May - September 2001

M.A.

676 Clay whistle

3rd-4th century

Preserved height 9.3 cm., base diameter 2.7 cm.

Provenance: Thessaloniki, eastern cemetery, excavations north of the Evangelistria Cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4467/86

Whistle of dark reddish-brown clay. The neck and rim is missing. It has a flat base, a tubular foot and a spindle-shaped body. On the upper part of the body there is a tubular protuberance with a mouthpiece and a small hole on the upper surface, allowing the whistle to sound. The vessel was filled with water so that, when the player blew into it, it produced a note imitating a bird call. The sound could be varied by changing the amount of water in the vessel. The shape of this particular toy has remained unchanged down through the ages, and similar toys are still sold today, chiefly at country fairs in remote areas.

Publications: unpublished (for the excavation, see Pelekanidou 1995)

E.PE. – I.M.

677 Clay figurine of a female figure

Late 11th century

Length 10.8 cm., preserved width 4.7 cm.

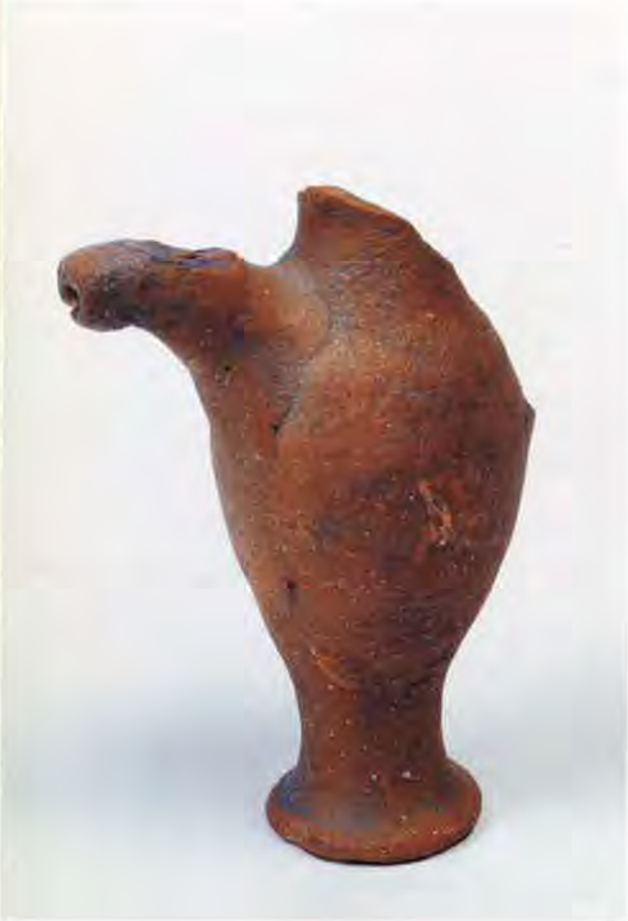
Provenance: Veria, Nea Syllata, Chalkidiki

10th Ephorate of Byzantine Antiquities, inv. no. 815

Crude female figure, from which the left leg and arm, the lower face and the right breast are missing. The back is flat. The figurine was found in the ruins of a Byzantine house, and may have been a toy of some kind. The rudimentary rendition of the features suggests that it was fashioned by a child, although it would of course have been fired by an adult craftsman. The activity of potters in this location at this period has been attested by other finds as well.

Publications: unpublished

A.TSA.



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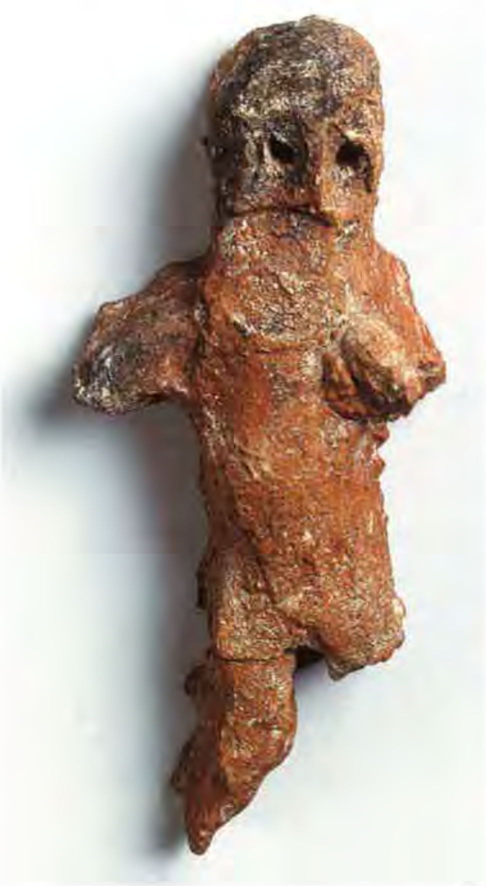

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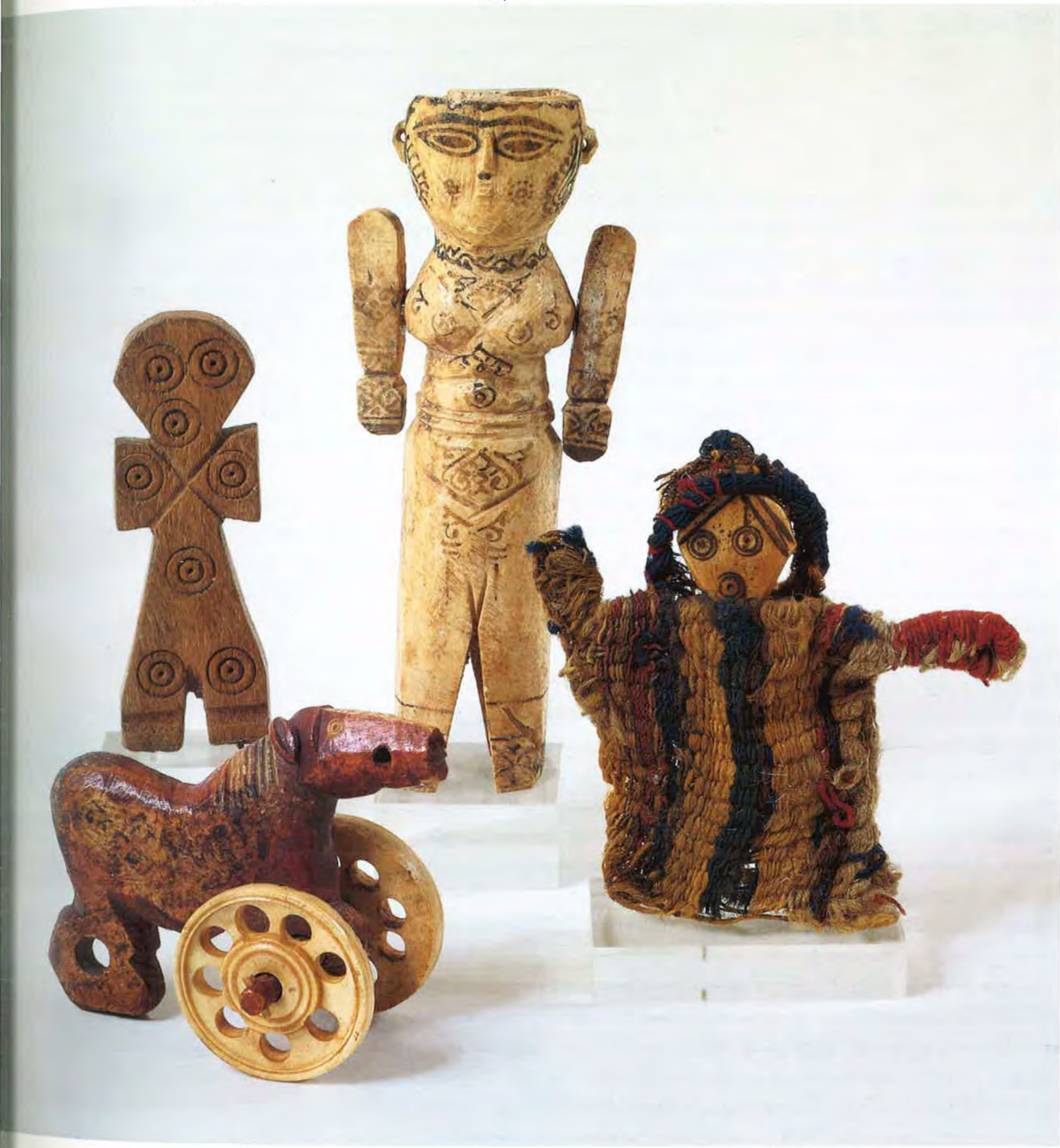
675β(b) 675γ(c)



674 675α(a)

'Private' devotions

For the Orthodox Christian, whether proud citizen of the Byzantine Empire or humble slave of the Ottoman Empire, worship – that is, the sacramental relation with God the Father, the crucified Son and Word of God, the interceding Holy Mother of God and the saints – was the centre of his life. It was the core of his existence, the primary means of realising his ultimate goal of union with God, his sanctification 'by grace'.

To these people any distinction between public worship and private devotions would have sounded wholly foreign, paradoxical. For the road to holiness and to experience of God passed through 'the other', through one's brother. Becoming like God demanded complete transcendence of the self. Even the devotions of the most extreme anchorite were not private. He prayed personally, of course, but also and at the same time for the entire world, including inarticulate and inanimate nature. Isolation, the 'privatisation' of spiritual life, is to deny oneself that life, for it is Satan who brings division, separation, schism. The final goal, however, was 'To live individually, in the unity of all things'. The congregation, the Church, is the body of Christ and the faithful are the members of that body, who function together to give it harmony in its structure and its life. And in its spatial structure, in the dialectic balance of its horizontal and vertical axes, in its small, almost 'individual', lateral spaces and central open concourse under the dome, the Orthodox church building – particularly those designed to the domed Greek cross-in-square plan – gives aesthetic form to this equilibrium between the personal and the communal.

The church is the centre of life: this is clearly proclaimed in monastic architecture, and is equally obvious in the secular world as well, in the places of worship of its cities and towns and villages, from St Sophia, the Great Church of Christ, to the humblest aisleless village church. And of course, each private dwelling place, each and every family home, becomes a household *chapel with its icons of Christ, the Virgin and John the Baptist, and of the saints whose names are borne by the members of the family, who regard them as their particular patrons and protectors and who call upon them for intercession and aid. That is why, in their morning and evening prayers, they include the special hymn to the saint whose name they bear. This is the principal expression of 'private' worship.*

One's relationship with God is pre-eminently personal. A meeting and a commerce and a communion in the love that transcends a closed existence, a particular individual situation.

This personal piety is accompanied by objects of veneration, such as amulets, personal reliquary crosses, semiprecious stones with scenes from the life of Christ. Or they may be ornaments: gold rings decorated with colourful enamelwork, often with the inscription 'Lord, help me' or 'Mother of God, help me' (cat. no. 570, 572-578), amulets, enkolpia, brooches and other articles crafted in metal, ivory or steatite, make sensible the artistic expression of personal communion with God in the arena of day-to-day life.

In another example, costly fabrics decorated with religious scenes –mainly of the life of the Virgin Mary– combine female elegance with personal piety.

Similar articles were also used by the ruling classes: the Emperor whose crown is frequently embellished with enamelwork images of Christ and the Virgin, and the various dignitaries, courtiers and military leaders, from the highest to the lowest, who often carried with them precious miniature mosaic icons representing the Virgin Hodegetria or their own patron saint. Here too we may perhaps recognise examples of 'private' worship. And in the costly vestments of the clergy, the crosses and pectorals, the epitrachelia (stoles), epimanikia (maniples) and epigonatia (genuals) ornamented with scenes of the Twelve Great Feasts embroidered in gold thread, we can detect, in the sublime decoration of these liturgical vestments, an expression of the wearer's personal relation with God and His Mother. This union, this unity, is one of the most significant and fascinating characteristics of the Orthodox faith and of the Art of the Byzantine and Post-Byzantine periods.

N. ZIAS

678 Gold cross

6th-7th century
Height 2.2 cm., width 1.6 cm.
Provenance: unknown
The Marinos and Aimilia Geroulanou Collection, inv. no. 7

Hollow gold cross with four slightly broadening arms and an incorporated hanging loop. The arms of the cross, which show signs of wear, are decorated with an incised herringbone pattern. Where they meet, there is a hole for an inset gem, which has been lost. The reverse is plain. The cross is strikingly similar to a gold cross in a private collection in Bavaria, the difference residing in the disposition of the incised decoration (*Rom und Byzanz* 1998, p. 196, no. 276). Hollow gold crosses, round or square in section, with incised or granulated decoration and a hole for an inset gemstone have been found in various parts of the Eastern Mediterranean and in Constantinople (Ross 1965, p. 22, no. 16, pl. XXIII. *The Walters Art Gallery* 1947, p. 93, no. 432, pl. LXII, no. 479a, p. 101, pl. LVIII. *Byzantium at Princeton* 1986, p. 91, no. 87).

Publications: unpublished

CH.KOU.

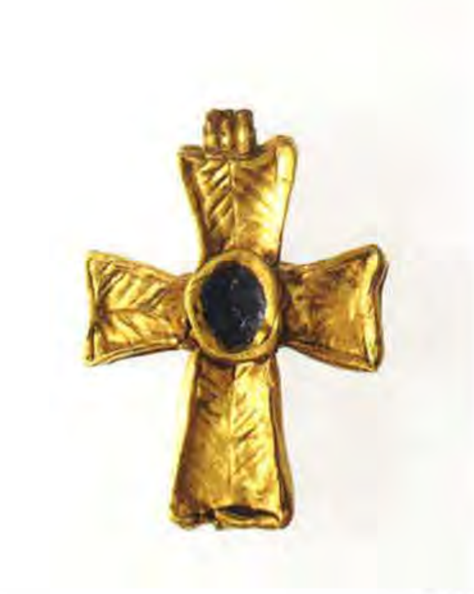
679 Copper-alloy pectoral cross

6th century
Height 4.2 cm., width 2.8 cm.
Provenance: Epanomi, Early Christian basilica
10th Ephorate of Byzantine Antiquities, inv. no. 1218

Cross with arms of almost equal length. The arms have rounded ends, and taper towards the centre. The top of the stem ends in a loop for hanging, fashioned out of the same metal. Both faces bear engraved inscriptions, with numerous errors in spelling:
front: *Κ(ΥΡΙΕ) ΒΟΗΘΗ ΤΟΝ ΦΟΡΟΝΤΑ ΤΟ*
back: *ΦΟΝΙ Κ(ΥΡΙΟ)Υ ΕΠΗ ΤΟΝ ΥΔΑΤΟΝ*
These inscriptions may be translated as follows:
front: *L(ord) aid the wearer*
back: *The voice of the L(ord) is upon the waters*
The content of the inscription, which on the one side is apotropaic and on the other is associated with the Blessing of the Waters on the Feast of the Epiphany (Psalm 29: 3), suggests that this was probably a baptismal cross.

Publications: unpublished

TH.N.P.



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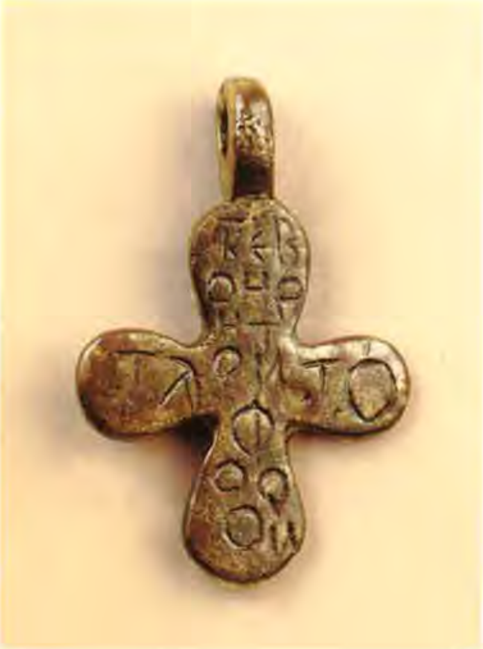

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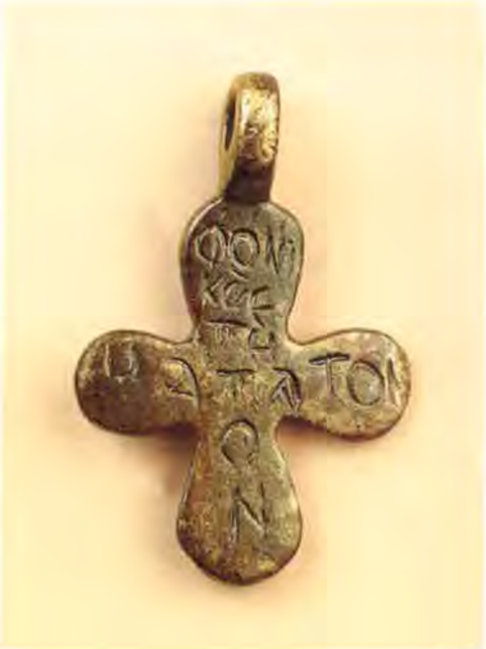

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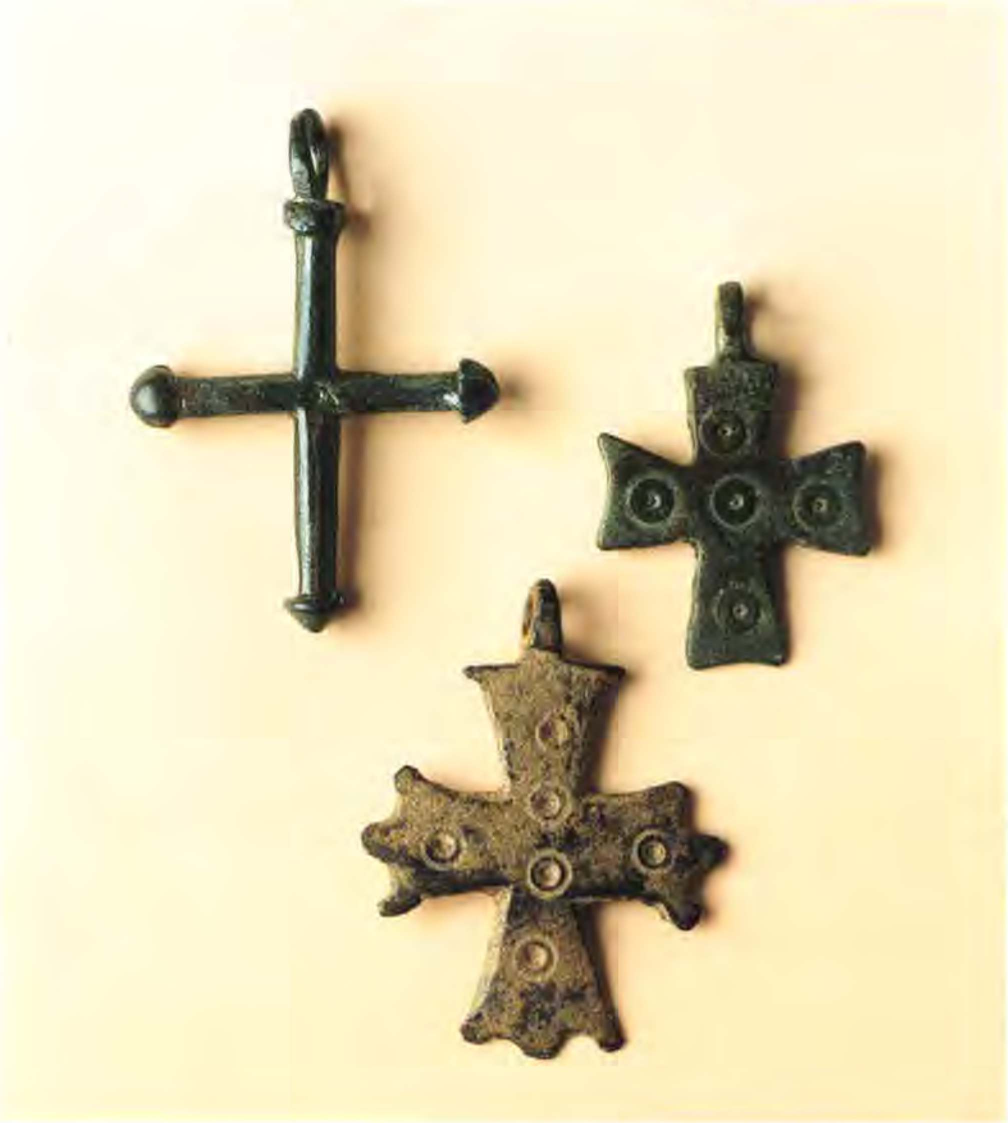


680 Copper-alloy pectoral cross

6th century

Height 4.3 cm., width 3 cm.

Provenance: unknown, donation by Karageorgos

Athens, Byzantine and Christian Museum,
inv. no. T 2287/ BM 4082

Cast cross, with a large loop for hanging fashioned into the top. The arms are circular in section and end in conical points.
A large number of similar crosses, made of iron, bronze or copper alloys, dating from the 6th century and originating chiefly from Egypt, are still extant (Stryzgowksi 1904, nos. 9184, 9185, pl. XXXIV. Wulff 1909, nos. 950-952, pl. XLIV).

Publications: unpublished

E.ME.

681 Copper-alloy pectoral cross

7th century

Height 3.7cm., width 2.9 cm.

Provenance: unknown, confiscation

Athens, Byzantine and Christian Museum,
inv. no. T 1726

Cast cross, with a large loop for hanging fashioned into the top. The arms are trapezoidal and end in three semicircular bosses, save for the top of the stem, where the finials are triangular. The front of the cross is decorated with impressed circles in a cross-shaped pattern, while the back is plain. The motif of empossed circles here appears to imitate the hollow beds for inset gemstones or glass ornaments (see the 6th-7th century bronze pendant cross from Egypt, *Art and Holy Powers* 1989, p. 166, no. 91). The impressed decoration in a pattern of circles, which is frequently found in 7th century crosses (see Papadopoulou 2001, p. 106, no. 166), and the semicircular bosses on the ends of the arms, which are found as early as the 6th century (*The Walters Art Gallery* 1947, no. 441, pl. LXI, and Drandakis 1997, p. 185, no. 203), justify a 7th century dating for the Byzantine Museum's cross.

Publications: unpublished

E.ME.

682 Copper-alloy pectoral cross

5th-7th century

Height 3.1 cm., width 1.9 cm.

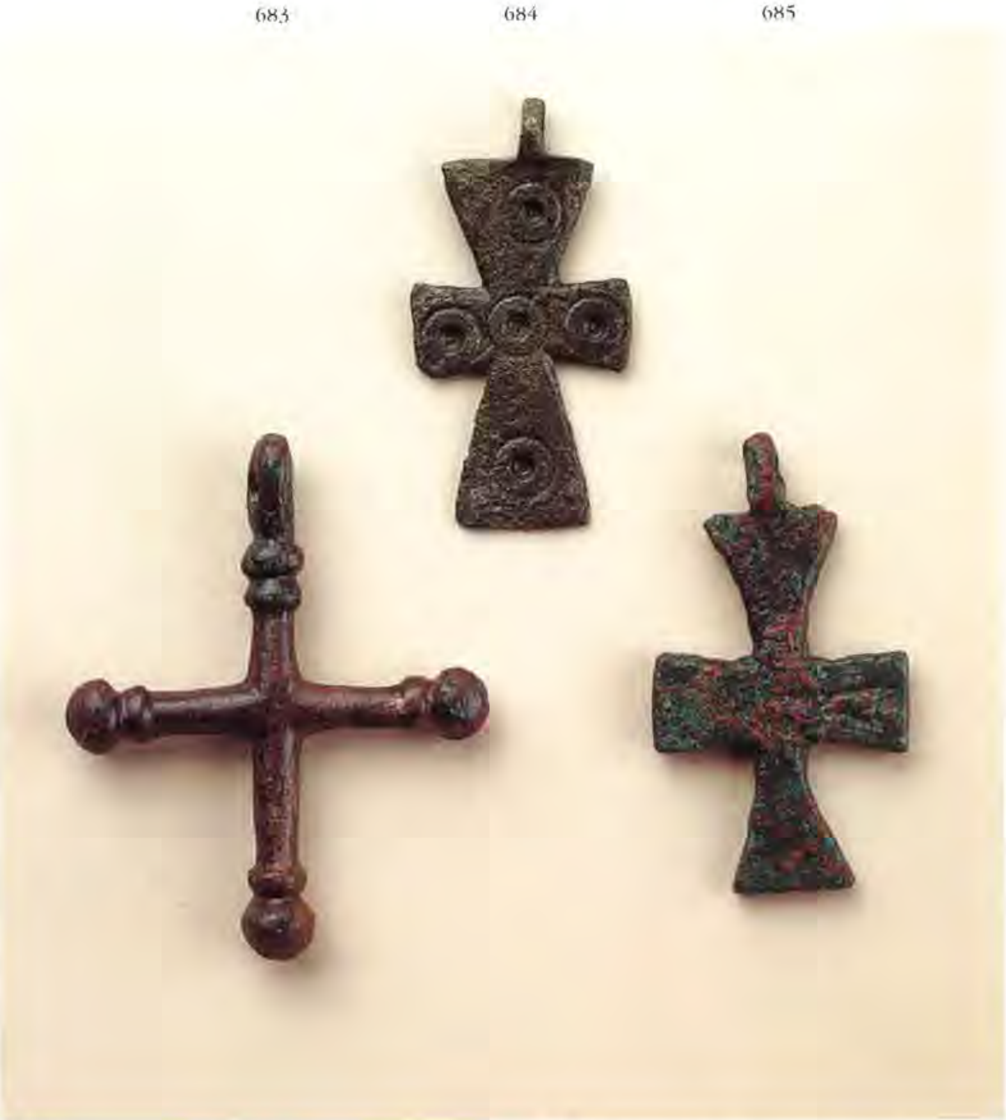
Provenance: unknown, donation by Karageorgos

Athens, Byzantine and Christian Museum,
inv. no. T 2292

The cross has trapezoidal arms of almost equal length, with a loop for hanging fashioned into the upper end of the stem. It is decorated with pairs of incised concentric circles with a dot in the centre, two on each arm and one at the point of intersection. The back of the cross is plain. Crosses of this type were either worn on the breast as amulets or given to a church as a votive offering, as is evidenced by the presence of a small similar cross on the horizontal arm of a 5th / 6th century votive processional cross from Egypt (Wulff 1909, no. 945, pl. XLIII). Concentric circles or circles containing are a common decorative motif, not only for pectoral crosses but also for such everyday objects as combs, lamps, dice, brooches and buckles, mirrors, censers and other items. Since the organic materials of which these articles were usually made were more easily preserved in the dry climate of Egypt, concentric circles have become identified with that country's Early Christian art. However, wood and bone objects with the same motif have also been found in excavations in more northerly regions, such as Germany (*Art and Holy Powers* 1989, p. 5). Similar crosses from Egypt or Syria (*Byzantium at Princeton* 1986, no. 79, p. 88) and Asia Minor or Palestine (*Early Christian and Byzantine Art* 1990, p. 98, no. 63, fig. 63 and Wulff 1909, I, no. 947, p. 199, II 2, plate XLIV) date from the 5th - 7th centuries.

Publications: unpublished

E.ME.



683 Copper-alloy pectoral cross

10th-11th century

Height 4.1 cm., width 3.5 cm., thickness 0.5 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, special cat. no. Eδ/M16

Cross with incorporated hanging loop. The round arms end in an annulus with a circular knob. Similar to corresponding examples from Corinth dating from the 10th-12th centuries (Davidson 1952, nos. 2077-2079). Found on the sternum of a child's skeleton. The context of the excavation suggests a date in the 10th-11th century.

Publication: Païsidou 2000 2, p. 69, fig. 10

M.P.

684 Copper-alloy pectoral cross

10th-11th century

Height 3.4 cm., width 1.8 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, special cat. no. Eδ/M26

Cross with incorporated hanging loop. The arms are rectangular in section and each section forms a trapezium. The vertical stem is longer than the cross-piece. The front face of the cross is decorated with five impressed circles of uniform size, and a few irregular incised lines. The back is plain. Comparable to corresponding examples from Corinth dating from the 10th century (Davidson 1952, nos. 2073-2074). Found on the sternum of a child's skeleton. The context of the excavation suggests a date in the 10th-11th century.

Publication: Païsidou 2000 2, p. 69, fig. 10

M.P.

685 Copper-alloy pectoral cross

10th-11th century

Height 3.6 cm., width 2.1 cm., thickness 0.2 cm.

Provenance: Edessa, Middle Byzantine cemetery

Veria, Byzantine Museum, special cat. no. Eδ/M34

Cross with incorporated hanging loop. The arms are square in section and each section forms a trapezium. Both faces are plain. Comparable to corresponding examples from Corinth dating from the 10th century (Davidson 1952, nos. 2073-2074). Found on the sternum of a child's skeleton. The context of the excavation suggests a date in the 10th-11th century.

Publication: Païsidou 2000 2, p. 69, fig. 10

M.P.

686 Steatite pectoral cross

Late Byzantine period
Height 2.2 cm., width 1.5 cm., thickness 0.5 cm.
Provenance: Thessaloniki, Late Byzantine cemetery, Apostolou Pavlou Street, aisle D
Thessaloniki, Museum of Byzantine Culture, inv. no. BΛμ 63/1

Polished black stone. Instead of the usual loop or ring for hanging, a small hole has been pierced through the thickness of the top of the stem.
Its presence in the specific location in which it was found has no connection with any burial custom.
The flattened heart-shaped arms end in a knob.

Publications: unpublished

E.D.

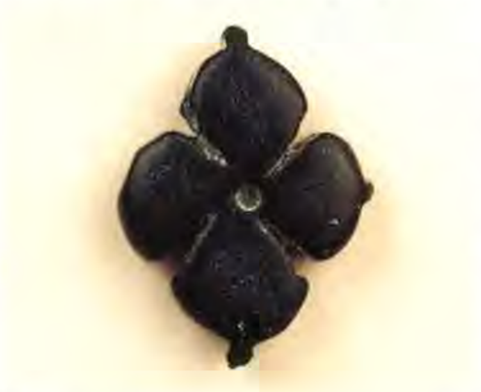
687 Silver reliquary-cross

11th century
Height 7.1 cm., width 3.5 cm.
Provenance: unknown, Helen Stathatos donation
Athens, Benaki Museum, inv. nos. 21992-21993-21994

Silver reliquary cross, decorated with niello. The two outer faces are joined at the top and bottom by pins. The obverse displays Christ on the cross, wearing a long colobium, and next to Him, the Sun and the Moon. On the reverse, the Virgin orans stands on a suppedaneum, flanked by two angels. Above her the Hand of God is depicted on a much larger scale. These two faces enclose a third and more delicate openwork cross, where the sacred relics were placed.
The cross belongs to a group of pectoral reliquaries that were particularly popular in the period following the Iconoclastic Controversy, from the 9th to the 12th centuries. The most costly examples were made of gold, like the famous Pliska cross (*Glory of Byzantium* 1997, p. 331-332, no. 225) or, like this one, of silver. An astonishing number of similar articles made of cheaper copper alloys have been found scattered all over the Byzantine Empire (Pitarakis 1998).
The iconography of this particular cross, with the Virgin orans flanked by a pair of angels and the Hand of God, recalls the decoration of the apse of the Church of the Virgin Chalkeon, from 1028 (*Μήτηρ Θεού* 2000, no. 24). This iconographic type of the Virgin, already known from the 9th century, became widespread in the 11th century when Constantine IX the Monomach used it on coinage, adding the epithet Blachernitissa, which associates the depiction with the miraculous icon in the Bathhouse of the church of Blachernae (*Μήτηρ Θεού* 2000, no. 41).

Publications: *Θησαυροί της Ορθοδοξίας* 1994, no. 84. *Ελληνικά κοσμήματα* 1999, p. 332, no. 125. *Glory of Byzantium* 1997, p. 172-173, no. 123. *Μήτηρ Θεού* 2000, no. 24. *Deomene* 2001, p. 218, no. 72.

A.DR.



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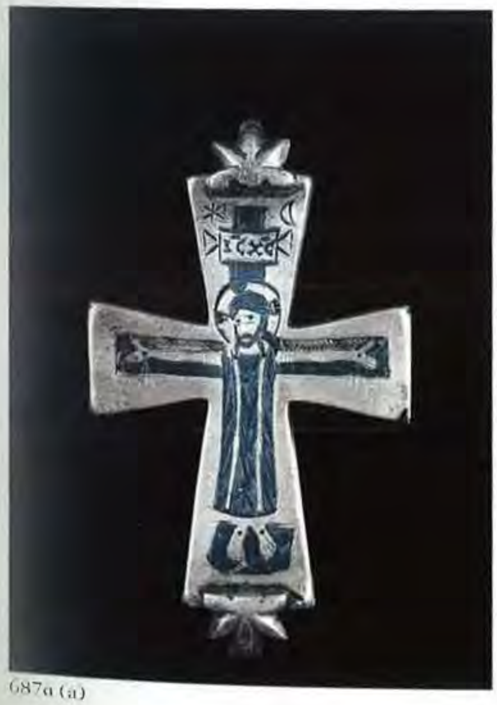
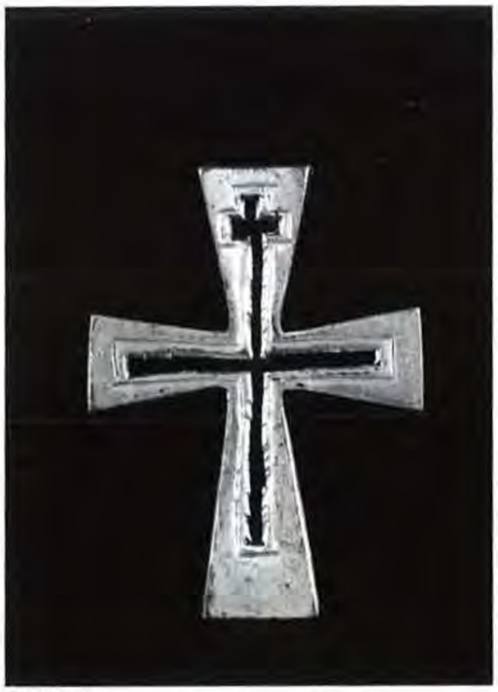
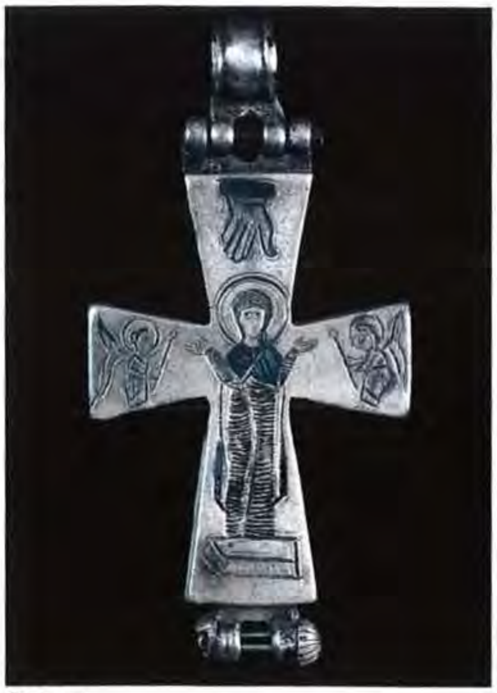


687α (a)



687β (b)



687γ (c)

688Copper-alloy reliquary-cross

11th century
Height 7.7 cm., width 4.2 cm.
Provenance: Plaka, Ancient Elis, Ilia
6th Ephorate of Byzantine Antiquities, Chlemoutsi Castle, inv. no. HM 239

Only one leaf of this reliquary has been preserved. The shape is that of a Latin cross, with flattened arms and straight ends. The horizontal arms are short. Incised upon it in schematic form is a representation of St George, his arms raised in supplication. He is depicted with an elongated face framed by a halo. His dress is a tunic, which takes the form of three vertical stylised guilloches below the waist and has a lozenge motif decorating the upper part. The torso is semicircular, and a mantle falls over the shoulders, forming two spindle-shaped motifs with a double outline filled in with stippling and dense rows of slashes. Above his head is the inscription *ΓΕΟΡΓΗΟC* (GEORGIOS). Engraved at either end of the cross-piece, under the supplicant hands, is a letter *A*, probably standing for the word *αγιος* (=saint), the repetition being perhaps for reasons of symmetry. A similar '*A*', this one contained within a circle, is engraved on the left-hand arm of the reliquary-cross of St George in the Konya Museum (11th century, Pitarakis 1996, vol. 2, p. 152, plate 183). With regard to the shape of the cross and the engraved figure, related examples exist in Belgrade (Marianović-Vujović 1977, p. 48, no.45) and London (*Early Christian and Byzantine Art* 1990, p. 94, no. 54). In the long face and in features of the dress of the saint, the cross displays a strong resemblance to the St George on the 10th century Dinogetia processional cross (late 10th century, Barnea 1967, p. 365-366, fig. 192,15) and the St Akindynos on the Philippi cross (11th-12th century, Kourkoutidou-Nikolaïdou, pp. 413, 419, fig. 5). Tunics forming a stylised guilloche are also found on crosses from Corinth (St George and St Basil, 11th century, Byzantine Museum, Athens: Pitarakis 1996, vol. 3, p. 378, pl. 186-187) and Thessaloniki (*Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 88, no. 4). Individual points of similarity may be traced to other reliquary crosses: these include similarities in the shape of the face, like the St George on a cross in the Benaki Museum, Athens (10th-11th century, Pitarakis 1996, vol. 2, p. 363, plate 241) and in the dress, like the St George on a cross in the British Museum (11th century, Pitarakis 1996, vol. 4, p. 567, pl. 184). There are also points of correspondence with a cross in the Ashmolean Museum (10th-11th century, Pitarakis 1996, vol. 4, p. 592, plate 182).

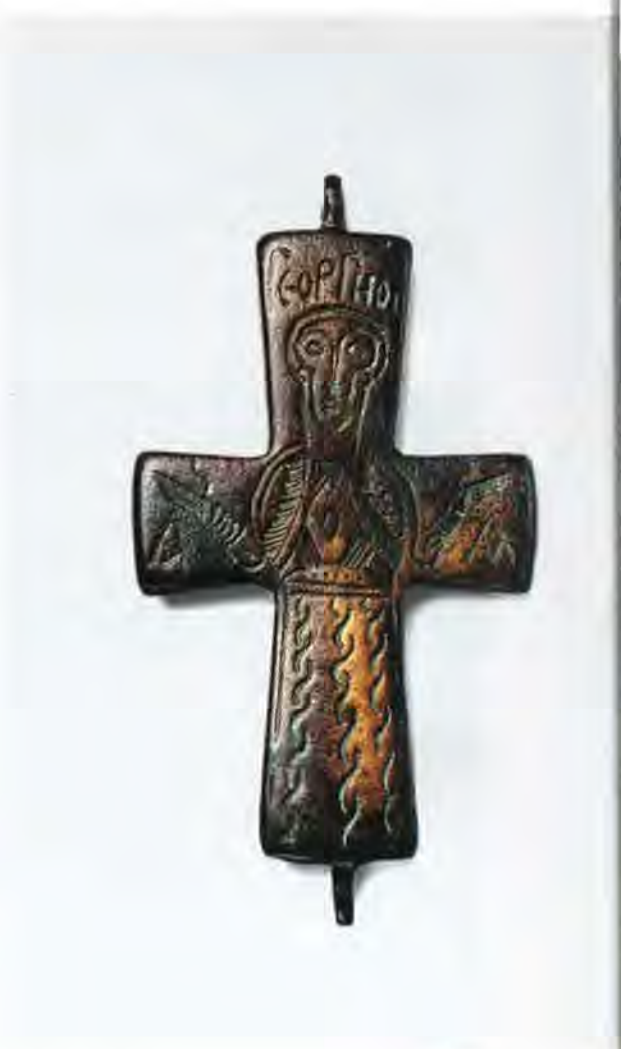
The shape, the size and the iconographic features of the Elis cross all suggest that it was produced in the Balkans (*Εγκόλπια* 2000, p. 32).

Pectoral crosses of this type were the most widespread articles of personal devotion during the Middle Byzantine period (Pitarakis 1998, p. 81). They might have held a piece of the True Cross or a relic of a saint, for the iconography did not necessarily have any connection with the contents (Pitarakis 1996, pp. 34, 44). As objects of personal adoration, they were widely used by monks and by people of all social classes and ages, regardless of sex, while archaeology has documented their function in funeral ceremonies (Pitarakis 1996, pp. 138-146. *Εγκόλπια* 2000, p. 14 and 364 note 18). Images of the warrior saints were especially popular, as they were considered to be mediators and protectors of the faithful (*Εγκόλπια* 2000, p. 18), and they were depicted in the attitude and with the characteristics of martyrdom (Pitarakis 1996, pp. 89, 91). The commonest figure of all was that of St George (Howell 1969, pp. 131-132. Pitarakis 1996, p. 89-90).

This reliquary cross was found within the archaeological site of Ancient Elis, which has yielded sporadic finds from the Middle Byzantine period, although no remains of buildings have been discovered (Yialouris 1996, p. 115). Traces of buildings from this period have, however, been excavated in the general area. Recently, two more crosses were found in Ilia. In the Peloponnese in general a considerable number of reliquary crosses have been found in the excavations at Tigani, Mani (Drandakis – Ghioles 1980, p. 270, pl. 182γ) and particularly at Corinth. The latter have for the most part been dated to the 11th century (Davidson 1952, p. 255-258, pl. 110. Pitarakis 1996, vol. 3, p. 407-417). The wide distribution of these crosses throughout the Balkans during the 11th century has been associated with the movements of the Byzantine army (*Εγκόλπια* 2000, p. 32).

Publications: unpublished

D.CH.A.



688

689 Copper-alloy pectoral crosses

11th-12th century

a) Height 7.3 cm., wight 5.5 cm., b) Height 7.5 cm., wight 5.5 cm.

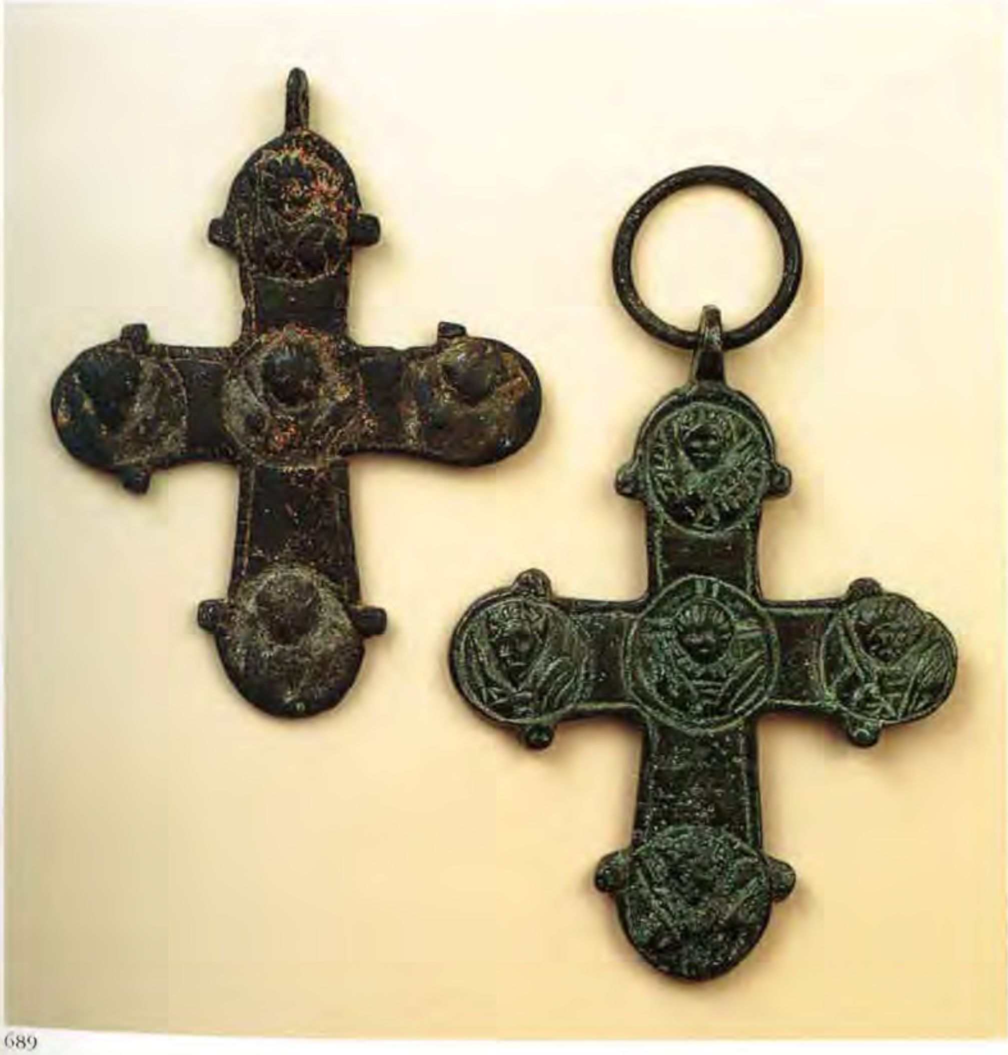
Provenance: Paterma, Rodopi

Komotini, Archaeological Museum, inv. nos. a) 1300, b) 1301

Two flat copper-alloy pectoral crosses ending in curved semicircular acorn finials, with a pair of fused teardrops on either side. Four medallions with relief busts of warrior saints, lance in the right hand and shield in the left, ornament the ends of the crosses, while a fifth covers the point of junction. The backs are flat and plain, without decoration. The back of one bears a carelessly incised inscription: *[Α] ΓΗ[ΟΣ] ΓΕ [ωΡ] Γ [ΙΟΣ]* (= St George). These warrior saints are roughly depicted, with none of the customary and familiar personal characteristics, making it impossible to identify them. Pectoral crosses with curved semicircular finials and fused teardrops are widely found after the 11th century. Similar crosses may be seen in the Benaki Museum (inv. no. 11426) and the Pavlos and Alexandra Kanellopoulos Museum (inv. no. 867). The two crosses were found during the excavation of an 11th-12th century rectangular aisleless Byzantine church on the mountain massif of Eastern Rodopi, near the present-day village of Paterma.

Publications: Bakirtzis – Zikos 1981, p. 41, phot. 8 α–β. *Glory of Byzantium* 1997, p. 173, no. 124 (a-b)

N.Z.



689

690 Copper-alloy pectoral cross

11th-12th century

Height 8 cm., width 5 cm.

Provenance: unknown

G. Pilichos Collection, inv. no. 2

Intact cross with flattened ends. The hanging ring is still attached. Five sets of incised concentric circles with a dot in the centre decorate the front of the cross, one in the middle and one on each of the arms. Smaller and simpler circles are interspersed among the principal ornaments, and pairs of these decorate the ends of the arms. On the reverse, there is one double circle with a dot at the point of intersection of the arms. A similar form of decoration has been noted on crosses from Corinth (Davidson 1952, p. 256, no. 2073, pl. 110), Asia Minor (*Early Christian and Byzantine Art* 1990, pp. 34-35, no. 29) and Bulgaria (Djadovo 1989, p. 275, no. 321).

Publications: unpublished

CH.KOU.

691 Copper-alloy pectoral cross

11th-12th century

Height 5.8 cm., width 3.5 cm.

Provenance: Abdera-Polystylon, cemetery basilica

Museum of Abdera, inv. no. M.A. 6699

Flat double-sided copper-alloy pectoral cross ending in semicircular acorn finials with lateral outward-facing bosses. Stippled concentric circles decorate the ends of the arms. The ring for hanging is preserved. Both sides of the cross bear engraved inscriptions:
a) *Ο ΑΓΗΟϹ ΓΕΟΡΓΗΟϹ* (SAINT GEORGE)
b) *ΚΕΒΓΗΟϹ ΓΕΟΡ [= Κ(ύρι)ε β(οήθει) [ὁ ἅ]γηος Γεόρ(γιος)]* (Lord and St George, aid). These inscriptions are bordered by the pattern of stippling that follows the outer contour of the cross. Found during the excavation of the Middle Byzantine cemetery in Abdera-Polystylon.

Publications: unpublished

N.Z.

692 Copper-alloy pectoral cross

12th-13th century

Height 4.7 cm., width 2.6 cm., width of arms 0.6-0.9 cm., thickness 0.3 cm.

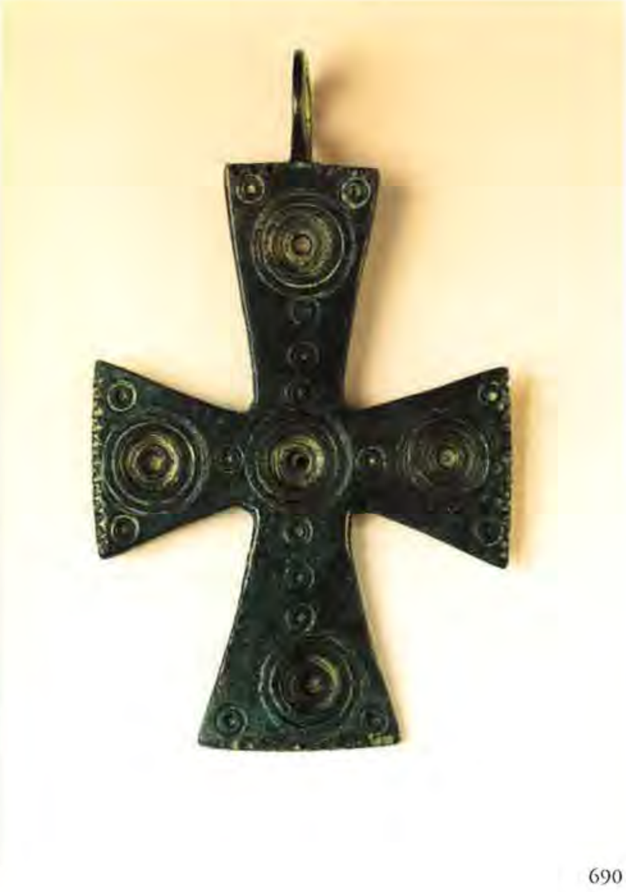
Provenance: Makryialos, Pieria (Byzantine Kitros)

Thessaloniki, Museum of Byzantine Culture, inv. no. ΒΑ 43/1

Banded Latin-type reliquary cross, with parts of the rings that once held the two sections of the reliquary together still attached to the ends of the shaft. On the front of the cross the intersecting words *ΦΩΣ/ΖΩΗ* (Light/ Life) are engraved on the stem and cross-piece respectively.

Publications: unpublished

E.M.



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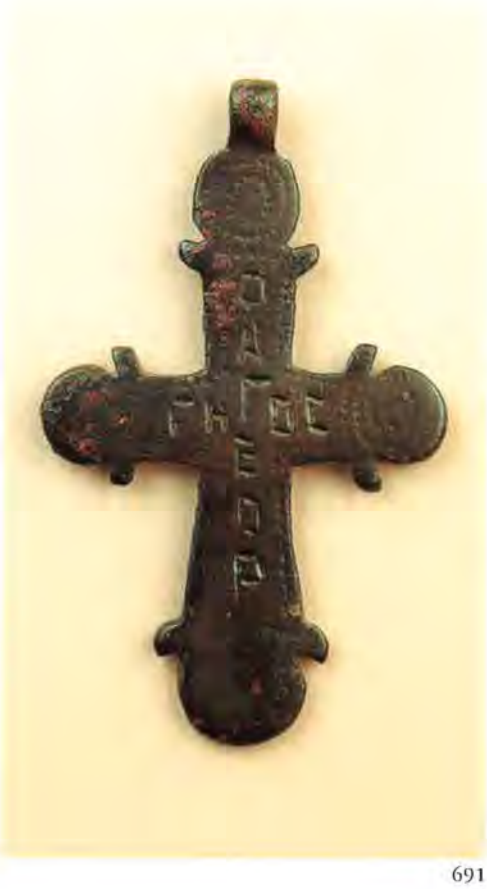

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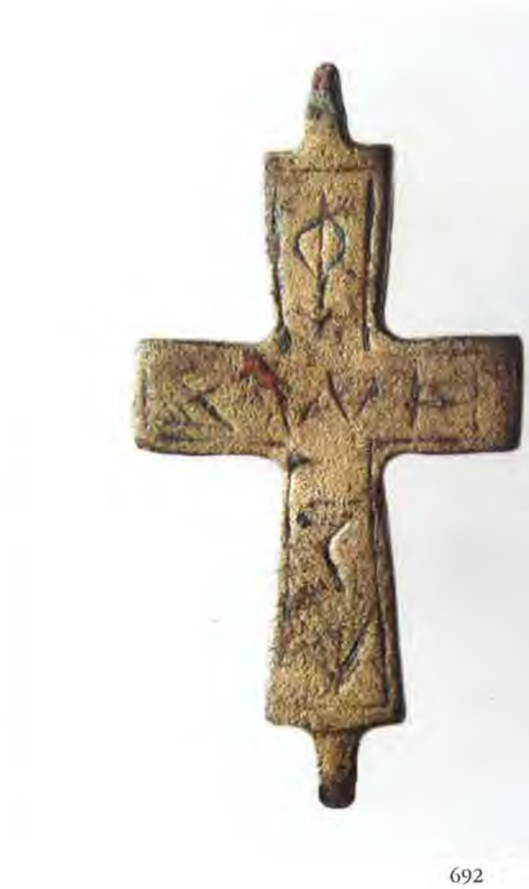


692

693 Copper-alloy pectoral cross

12th-13th century

Height 3.5 cm., width 2.2 cm., thickness 0.4 cm.

Provenance: Makryialos, Pieria (Byzantine Kitros)

Thessaloniki, Museum of Byzantine Culture, inv. no. BA 43/2

Latin-type pectoral cross with arms that are elliptical in section, and a hanging ring on the upper end.

Publications: unpublished

E.M.

694 Steatite cross

11th-13th century

Height 2.1 cm., width 1.5 cm.

Provenance: Kolchis, Kilkis

Thessaloniki, Museum of Byzantine Culture, inv. no. BAp 1/1

Greek cross, intact. An opening has been pierced through the top for hanging. The ends of the tubular arms display a succession of incised grooves (6-10). A pair of lines carved into the stone form an X on the surface at the intersection of the arms.
Similar articles, mainly carved in steatite, have been found at various places in the Balkans and, in conjunction with similar finds from Thessaloniki, attest to a preference for small stone crosses in that period (see Tomić 1982, p. 56, no. 247. Marianović-Vujuvić 1977, p. 58, no. 75. Totev 1992, p. 125).

Publication: Kissas 1988, p. 210

A.A.

695 Steatite pectoral cross

14th century

Height 1.90 cm., width 1.60 cm., thickness 0.5 cm.

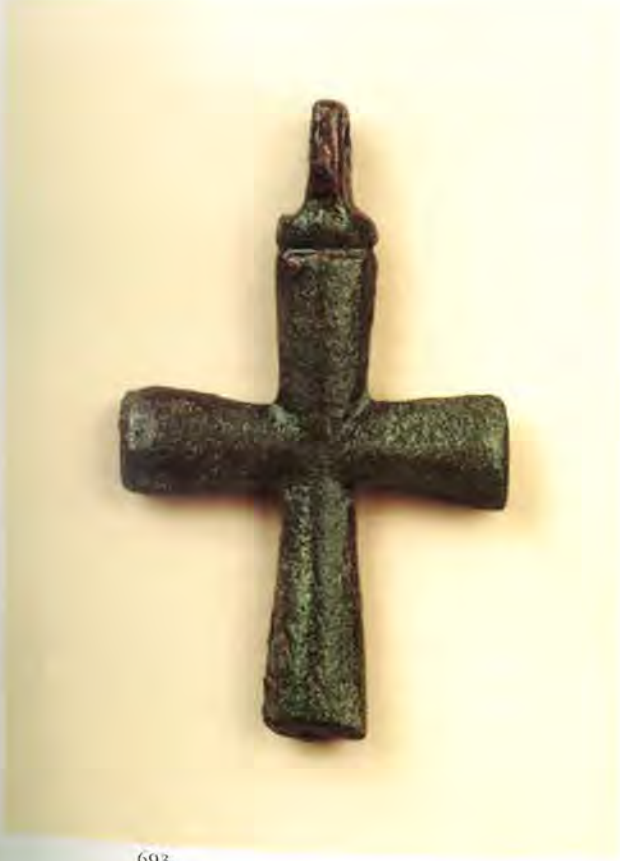
Provenance: Thessaloniki, excavation in Plateia Diikitiriou

Thessaloniki, Museum of Byzantine Culture, inv. no. BA 53/5

The stone is pale green in colour. The top of the shaft bears a ring for hanging. The arms of the cross have engraved decoration on one side. Found in a grave in the Late Byzantine cemetery in Plateia Diikitiriou in Thessaloniki. Its presence in the specific location is not associated with any particular burial custom: it was merely a personal item belonging to the deceased.

Publications: unpublished

I.O.K.



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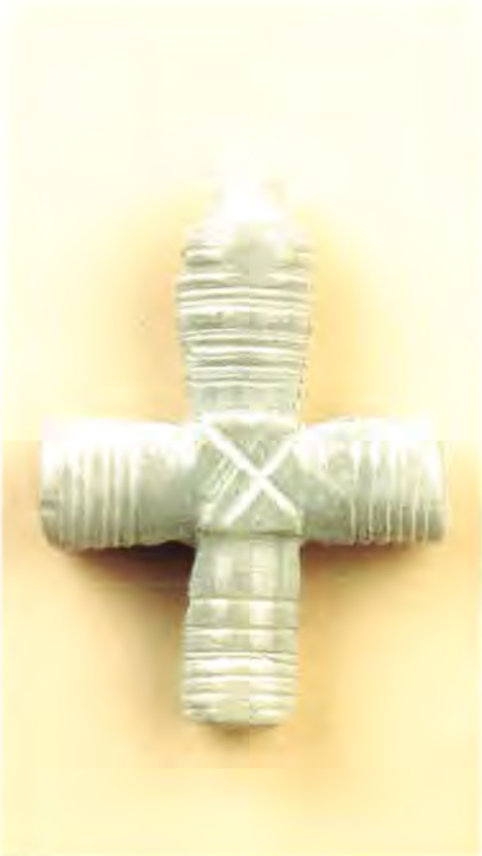

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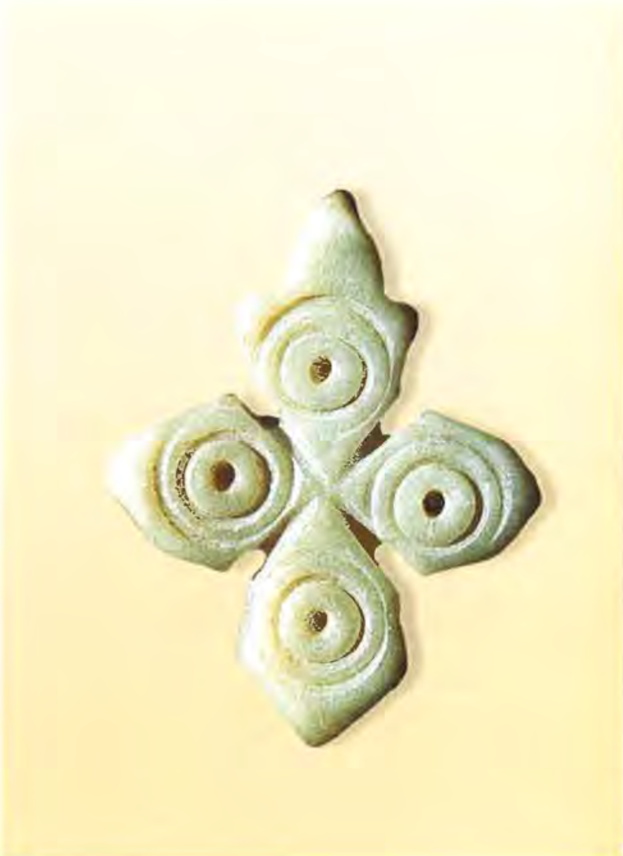


695

696 Icon of St Demetrios in gold and enamel

11th century

Height 14.5 cm., width 8.7 cm.

Provenance: Constantinople (?)

Berlin, Kunstgewerbemuseum, inv. no. 1927, 21

According to the inscription *Ο ΑΓΙΟϹ ΔΗΜΗΤΡΙΟϹ* is depicted frontally, at full length, hands raised in supplication and eyes – with a slightly sceptical expression – turned to the side. His garb is the ceremonial dress of a high-ranking official of the Byzantine court. The inner garment is a sky-blue tunic with deep folds, loose sleeves and armbands in chrome yellow dotted with red and a yellow band at the hem ornamented with white circles and green and blue squares. Over the tunic he wears an emerald-green chlamys with a red border on the facings, red heart-shaped motifs on the bright green background and an applied *tablion* (rectangular piece of cloth indicating the wearer's military rank) decorated in the same manner as a band at the hem of the tunic. His head is encircled by a bluish-green halo with a white-speckled red border. The polychrome ground echoes the colours in the saint's dress. A blue line separates the flesh colour of the hands from the gold background, and a red line the footrest. The cloisonné enamelwork is on the whole in a good state of preservation. Only at certain points on the underlying surface of the figure and along the deeper line of the contour are there 'cells' empty of enamel. The only area of somewhat more extensive damage occurs on the surface immediately below the buckle. On the outline of the footrest and on the feet there are areas where lost enamel has been replaced, apparently with coloured resins. On the edges of the gold plaque there are marks that are thought to indicate three different fasterings. Of the total of that it was attached on 24 nails, some were violently pulled out, while others were cut during a later reduction in the size of the gold plaque. Two gold nail heads from the most recent fastening are still in place.

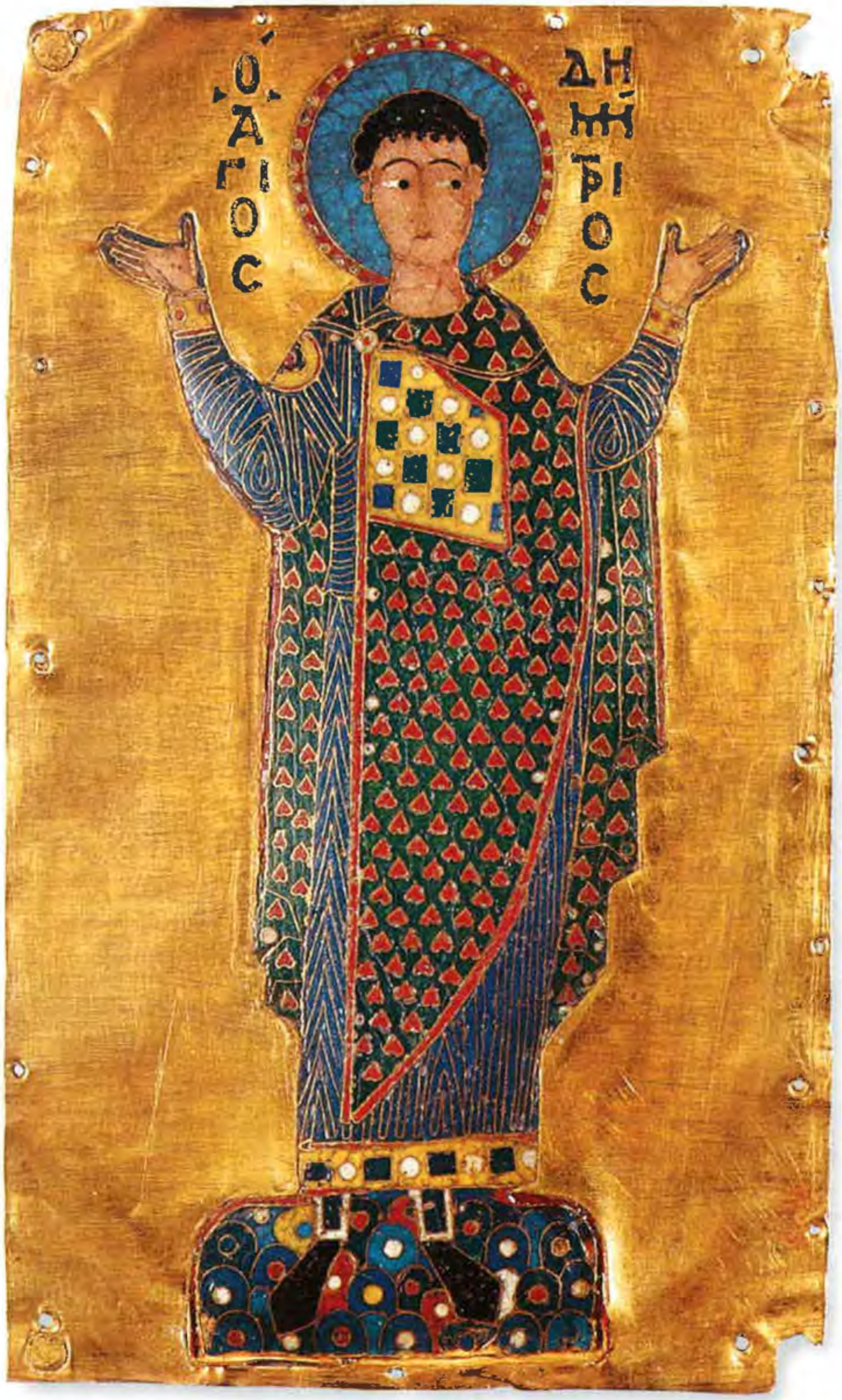
According to Nikodim P. Kondakov, the Berlin plaque with its depiction of St Demetrios, together with one in the same style but of slightly later date depicting the Virgin enthroned between angels, decorated the binding of a 16th century Gospel. Although the original use of this icon is unknown, the sidelong gaze of the saint suggests that it was part of a composition with additional figures. The two gold and enamel icons 'from the Caucasus' mentioned above (Kondakov 1892, p. 161) had ended up in St Petersburg in the collection of the Court Chamberlain J. P. Balaschow sometime before 1890. All publications attributing the provenance of the icon of St Demetrios to the Gelati Monastery (starting with Amiranachvili in 1962) or the Djumati Monastery in Georgia (starting with Rice in 1964) are merely conjectures that have never been verified. Similarly, the recurring claim that the icon formerly belonged to the Aron W. Swenogoroskij Collection in St Petersburg is due to ignorance of Kondakov's published work, only a few copies of which were ever printed. The Berlin Kunstgewerbemuseum purchased the icon of St Demetrios in 1927 on the open market, while the icon of the enthroned Virgin ended up in Brussels, in the collection of Adolphe Stoclet (*Ausst. - Kat. Paris* 1931, p. 149, no. 512. Missing from Goidsenhoven 1956). Following Kondakov's indirect dating of the icon to the 10th century or the first half of the 11th (published 1892), art historians did not take up the subject of the date of the Berlin St Demetrios again until the 1930s. Wladimir Zaloziecky compared the plaque to later enamels from the Pala d'Oro in St Mark's, Venice, and expressed the opinion that the work was relatively late, that is, 'not before the second half of the 12th century' (Zaloziecky 1932, p. 144). Magda von Bárány-Oberschall (1937), on the other hand, stressed its affinities with the enamel work of the Monomachos Crown in the Magyar Nemzeti Muzeum in Budapest, which dates from the period 1042-1050 (cf. Kiss 2000), thus establishing the dating in the first half or middle of the 11th century that has been generally accepted in more recent literature, and has been expressly argued by Klaus Wessel (1967).

Although the St Demetrios plaque was thought to have come from Caucasus when it came to light in the 19th century, scholarship almost unanimously accepts that it was made in Constantinople and only imported into Georgia, which, as Helen C. Evans has recently argued, was the case with the later, but stylistically exceptionally similar, medallions on the frame of an icon of the Archangel Michael from the Djumati Monastery in Georgia (*Glory of Byzantium* 1997, p. 346, no. 234), nine of which are in the Metropolitan Museum of New York collection, and one apiece in the Louvre and the State Museum in Tbilisi. Only Jaqueline Lafontaine-Dosogne (*Splendeur de Byzance* 1982), relying chiefly on iconographic features, entertains the possibility that the icon might have come from Thessaloniki, which reveres St Demetrios as its patron. The characteristic heart-shaped motif, which is found in the enamels of the Monomachos Crown as well as in the Pala d'Oro and the St George of the medallions from the Djumati Monastery, is modelled on the decoration of real silk textiles from the 10th and 11th centuries, like that in the cathedral church of St Servatios in

Maastricht, which is held to be Byzantine and fragments of which are preserved in the Musée Historique des Tissus in Lyon and in the Kunstgewerbemuseum in Berlin (cf. Martiniani-Reber 1986, pp. 102 ff, no. 86a. Von Wilckens 1992, p. 34, no. 46. Muthesius 1997, p. 180, no. M51) and argues against the Byzantine provenance of the icon (Stauffer 1991, pp. 122 ff, no. 55). This motif, familiar from antiquity, which the Byzantines called the ivy leaf, was very popular as a decoration for materials for imperial court dress (cf. Constantinus Porphyrogenitus, *De cerimoniis aulae byzantinae*, ed. Bonnac, I, pp. 422, 440). However, the question remains open as to how far the use of this motif in the St Demetrios plaque can be taken as proof of its Byzantine provenance. Far more telling arguments in support of this view are the noble spectrum of colours, both transparent and opaque, in the enamel work, which is sensibly different from the colour range found in enamels of proven Georgian provenance, and the balanced and less expressive conception of the figures.

Publications: Schulz 1890, p. 58. Kondakov 1892, pp. 161 ff. *Ausst.-Kat. Paris* 1931, p. 146, no. 493. Zaloziecky 1932, p. 144. Bárány-Oberschall 1937, p. 58. *Ausst.-Kat. Berlin* 1939, p. 43, no. 118. *Ausst.-Kat. Essen* 1956, p. 239, no. 415. Amiranachvili 1962, p. 19. *Kunstgewerbemuseum Berlin* 1963, no. 4. Rice 1964, p. 479. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, pp. 397, 403 ff. no. 470. Wessel 1967, pp. 110 ff. no. 36. Mallé 1970, pp. 114 ff. Weitzmann 1978, p. 35 ff, 68, no. 15. *Splendeur de Byzance* 1982, p. 192, no. E. 3. *Kunstgewerbemuseum Berlin* 1985, p. 26, no. 11. Sporbeck 1996, pp. 12 ff (in Herzblatt-Ornament). *Glory of Byzantium* 1997, pp. 160 ff, no. 107. *Ausst.-Kat. Hildesheim* 1998, pp. 119 ff, p. 158, no. 58

L.L.



696

697 Fragment of a steatite icon

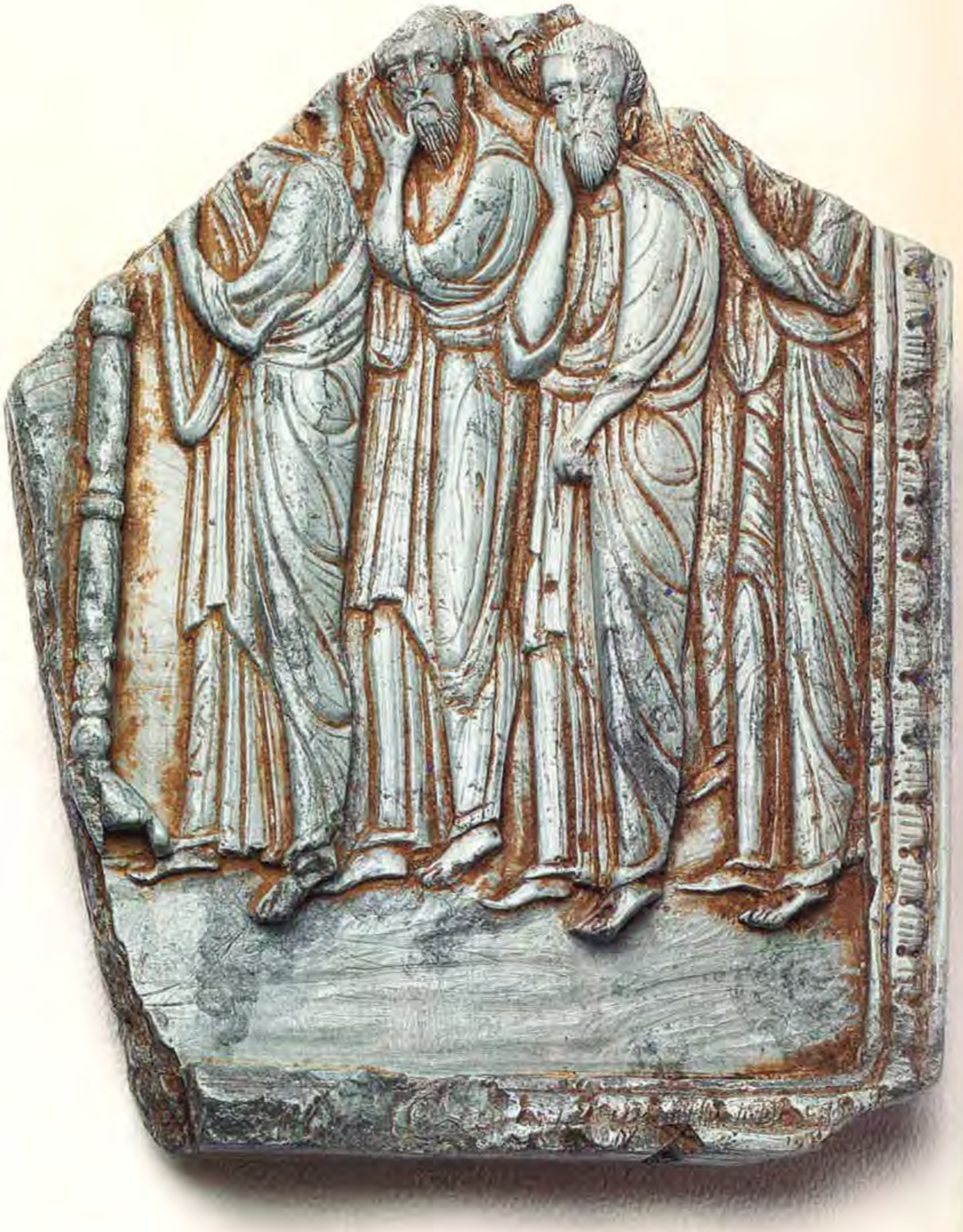
12th century
Height 9 cm., width 7.3 cm., thickness 1.2 cm.
Provenance: unknown
Chios, Giustiniani Palace

Fragment of pale green steatite, with the lower right part of a representation of the Dormition of the Virgin. On the right side there is a group of at least five apostles, standing around the end of the bier. A candlestick can be distinguished on the left. The slender figures repeat the same gesture of grief: each apostle has one forearm raised, palm resting against his cheek. The pupils of the eyes are deeply incised, accentuating the expression on the apostles' faces. The characteristically deep folds of the drapery of their garments reveal the outline of their bodies and suggest the movement of their limbs. The icon has a simple rectangular border with stylised acanthus leaves. The preserved fragment of the composition is remarkable for its plenitude and the perfection of its execution.

Publications: Orlandos 1935, pp. 567-568, Kalavrezou - Maxeiner 1985, pp. 165-166

S.PH.

697



698 Icon in steatite with the Crucifixion

12th-13th century

Height 14 cm., width 13 cm.

Provenance: unknown

Athens, Byzantine and Christian Museum, inv. no. T 524-BM 34

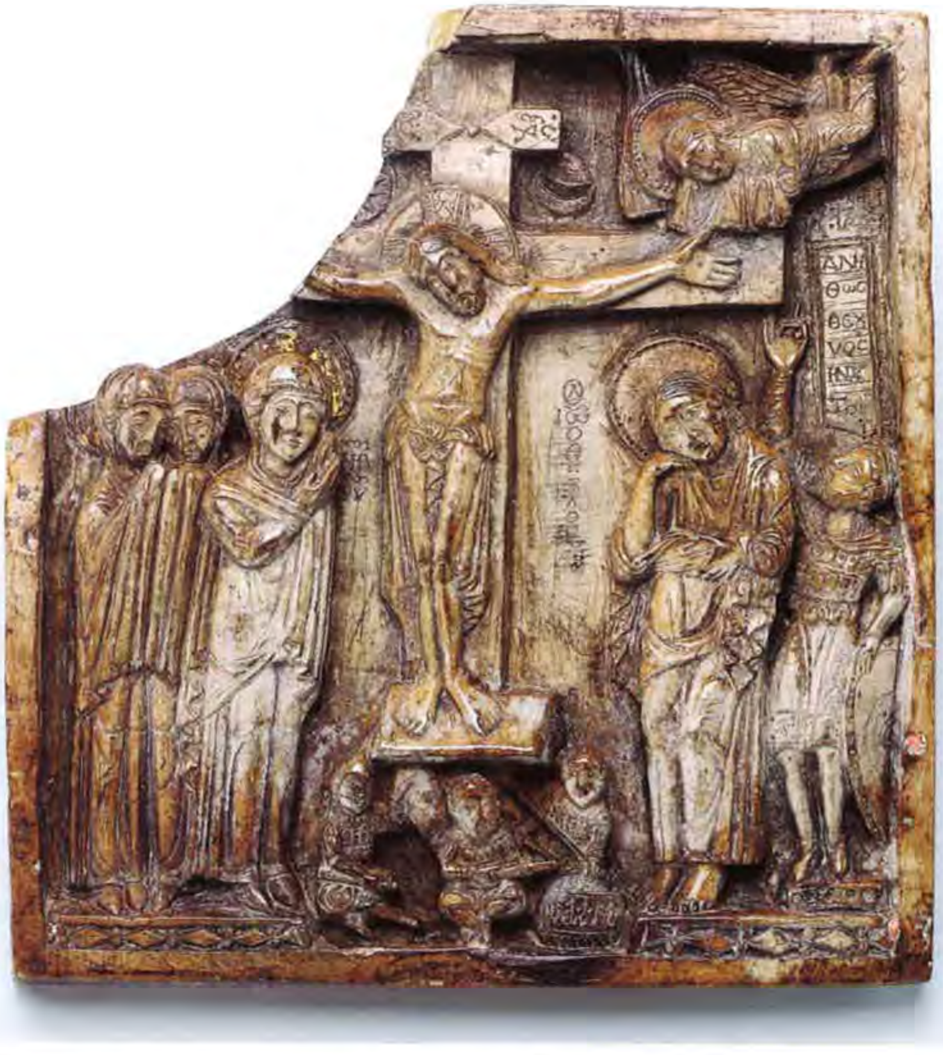
Miniature icon with a representation of the Crucifixion in high relief, a technique rarely used with steatite. This soft, fragile stone was widely used from the 10th to the 14th century for carved miniatures, largely replacing the rarer and far more costly ivory.

Most Byzantine steatite miniatures that have survived are either *enkolpia* or portable icons for private devotions, dating from the 11th or 12th century, and are usually decorated with figures of saints or scenes from the life of Christ (Kalavrezou-Maxeiner 1985, *passim*).

The plaque in the Byzantine Museum depicts the personages that traditionally composed the scene of the Crucifixion in the Middle Byzantine period: Christ on the cross, Mary the Mother of God (*ΜΡ ΘΥ*) and two women, mourning, St John the Theologian (*Α[γιος] Ιω[άννης] ΘΕΟΛΟΓΟC = St John Theologian*), the centurion, above whom is engraved the inscription '*ΑΛΗ / ΘΩC / ΘΕΟΥ / ΥΟC / ΗΝΟΥ / ΤΟC*' (*Truly this was the Son of God*), the soldiers who divided his garments, the mourning angel (*Ο Α[ρ]Χ[άγγελος] ΓΑΒΡΙΗΛ = The Archangel Gabriel*), and the symbols of the sun and the moon (*CΕΛΗΝΗ = moon*). There are occasional traces of paint: some gold on the stippled haloes, and possibly some red and blue on the background and on the surfaces of the garments.

This is a very fine example of Byzantine miniature carving, in which Western influences are apparent (*Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 195, no. 110). It resembles the miniature icons in the same material and with the same scene in the Ny Carlsberg Glyptothek (11th century) and the Hermitage (12th century) (*Byzantium* 1996, pp. 117-118, no. 94. Kalavrezou-Maxeiner 1985, pp. 137-138, no. 45).

698



Publications: *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 195, no. 110. Kalavrezou-Maxeiner 1985, p. 240, plate 79. *Μνημείο Μέγα και Παράδοξον* 2002, p. 308, no. 111.

A.TS.

699 Icon in steatite with the Annunciation

13th century

Height 9.1 cm., width 9.8 cm., thickness 0.9 cm.

Provenance: unknown

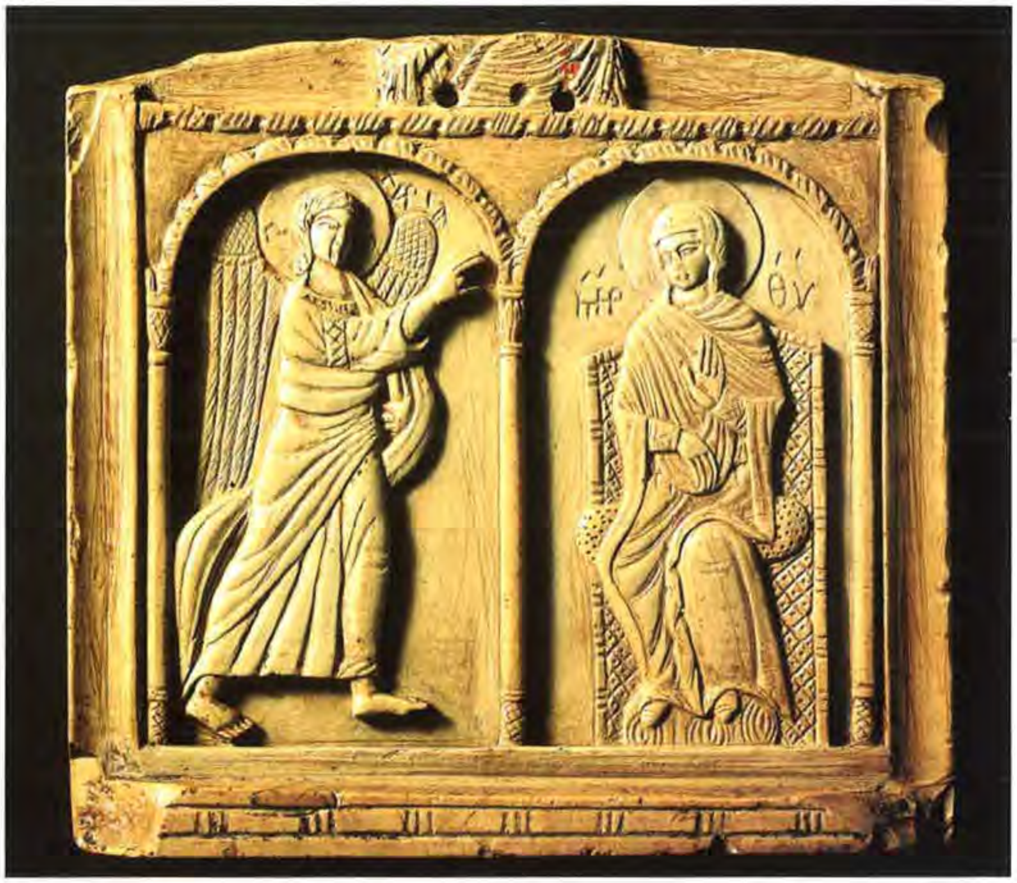
Athens, Benaki Museum, inv. no. 13500

This miniature icon, which may originally have been the central panel of a triptych, is divided into two parts by an engraved band of acanthus, now defaced. The barely discernible half-length figure on the damaged upper section was probably a representation of the Virgin and Child (Virgin *Vrephokratousa*). The scene of the Annunciation in the lower compartment has been preserved intact. Arches resting on slender columns divide the surface into two equal parts. On the right, the Virgin is seated on a heavily ornamented throne with a high back. The same decorative intent characterises the wings of the Archangel Gabriel on the left, who is depicted standing, holding a scroll in one hand and raising the other in the characteristic gesture of salutation. The traces of paint and gilding on the surface of the icon are probably the remains of later interventions. The figures are massive, disproportionate, and with unusually large extremities, and their garments are suggested by broad folds of clumsily executed drapery. These features, in conjunction with the relatively high relief, allow us to attribute this work to the 13th century and to a workshop with few pretensions.

Publications: *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 152, no. 104. Kalavrezou - Maxeiner 1985, pp. 185-186, no. 104. *Θησαυροί της Ορθοδοξίας* 1994, p. 255, no. 76

V.PH.

699



700 Icon in steatite with the Archangel Michael

Second half of the 13th century

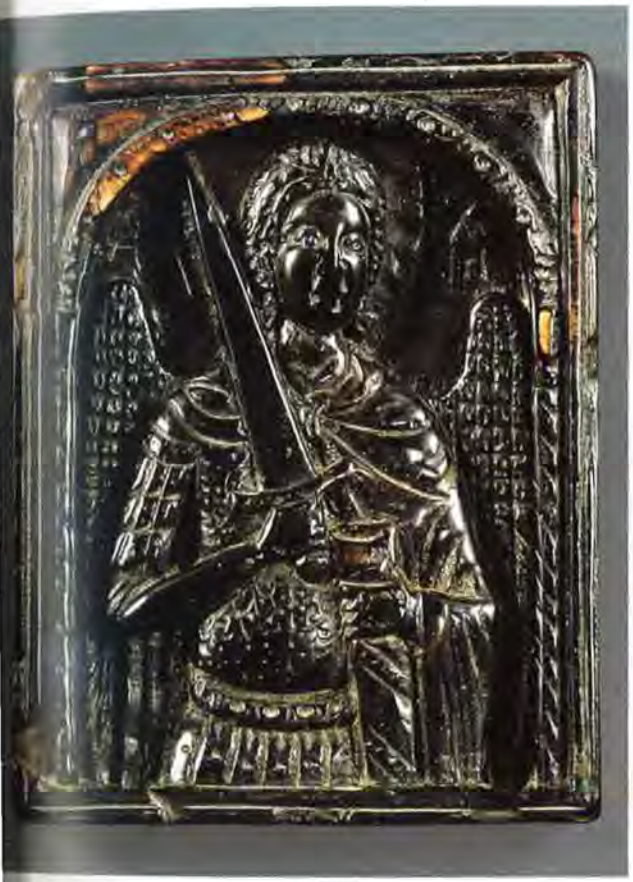
Height 6.5 cm., width 5 cm., thickness 0.7 cm.

Provenance: unknown, formerly in the collection of the Comtesse de Béarn, purchased in 1921 in Paris

Athens, Benaki Museum, inv. no. 13507

Miniature icon, almost square. The steatite in which it is carved was once (perhaps originally) oiled, which is why it now appears to be a deep purplish brown colour. A double relief band outlines the flattened arch that rests on small columns. Alternating lines and dots are incised on the face of the arch, while the small columns are slashed to suggest spiralling. The Archangel is represented from the waist up, turned slightly to the right. His elliptical head, with its full cheeks and flowing contours, is crowned with luxuriant locks and stands out against a relief halo. He wears full armour and a cloak tied at the base of the throat. In his right hand he holds a raised sword, while his left hand is gripping the scabbard. On the ground of the icon, above the angel's wings, are the monograms: *Ἀρχ(άγγελος) Μιχ(αήλ)* (= Archangel Michael). The icon displays areas of low relief (in the halo and wings), medium relief (in the armour and frame) and fairly high relief (in the face, hands and sword):

700



constant use has worn away some of the projecting areas. This icon may have been worn by a soldier or an officer of the Byzantine army, as suggested by the many pectorals that display scenes with warrior saints, or the Archangel Michael himself, battle-ready and with unsheathed sword. Inscriptions on some of these implore their protection in the hour of battle (cf. *Collection Stathatos* III, p. 289, no. 234, pl. XLIV. *Byzance* 1992, p. 280, no. 189. *Glory of Byzantium* 1997, pp. 167-168, no. 116). The type of the Archangel or warrior saint holding an unsheathed sword probably derives from the imperial iconography, as attested a gold coin of Isaac I Comnenus (1057-1059) (Varalis, in press). Similar depictions of the Archangel Michael are found from the 11th century on cameos, like those in the Vatopedi Monastery (*Εγκόλπια* 2000, pp. 50-51, no. 12), the Bibliothèque Nationale and the Louvre in Paris (*Byzance* 1992, p. 280, no. 189, p. 288, no. 204) and the Walters Art Gallery in Baltimore (*Early Christian and Byzantine Art* 1947, p. 114, no. 556, pl. LXXVIII; for other examples, cf. Putzko 1975). There is a stone encolpion depicting the Archangel, similar in size to the icon of the Benaki Museum, in a private collection in Munich (*Rom und Byzanz* 1998, pp. 213-214, no. 312): the style of both these works, notably the use of different depths in the relief carving and in the rendition of the stereometric volume of the figure of the Archangel, mark them as belonging to the stylistic currents of the 13th century and justify a probable attribution to a workshop active in Constantinople after its reconquest in 1261.

Publication: Kalavrezou-Maxeiner 1985, p. 186, no. 105, pl. 53

Exhibitions: *Βυζαντινή και Μεταβυζαντινή τέχνη* 1986, p. 208-209, no. 234. *Θησαυροί της Ορθοδοξίας* 1994, p. 256, no. 77

I.D.V.

701 Copper-alloy miniature icon of St George

Second quarter of the 13th century

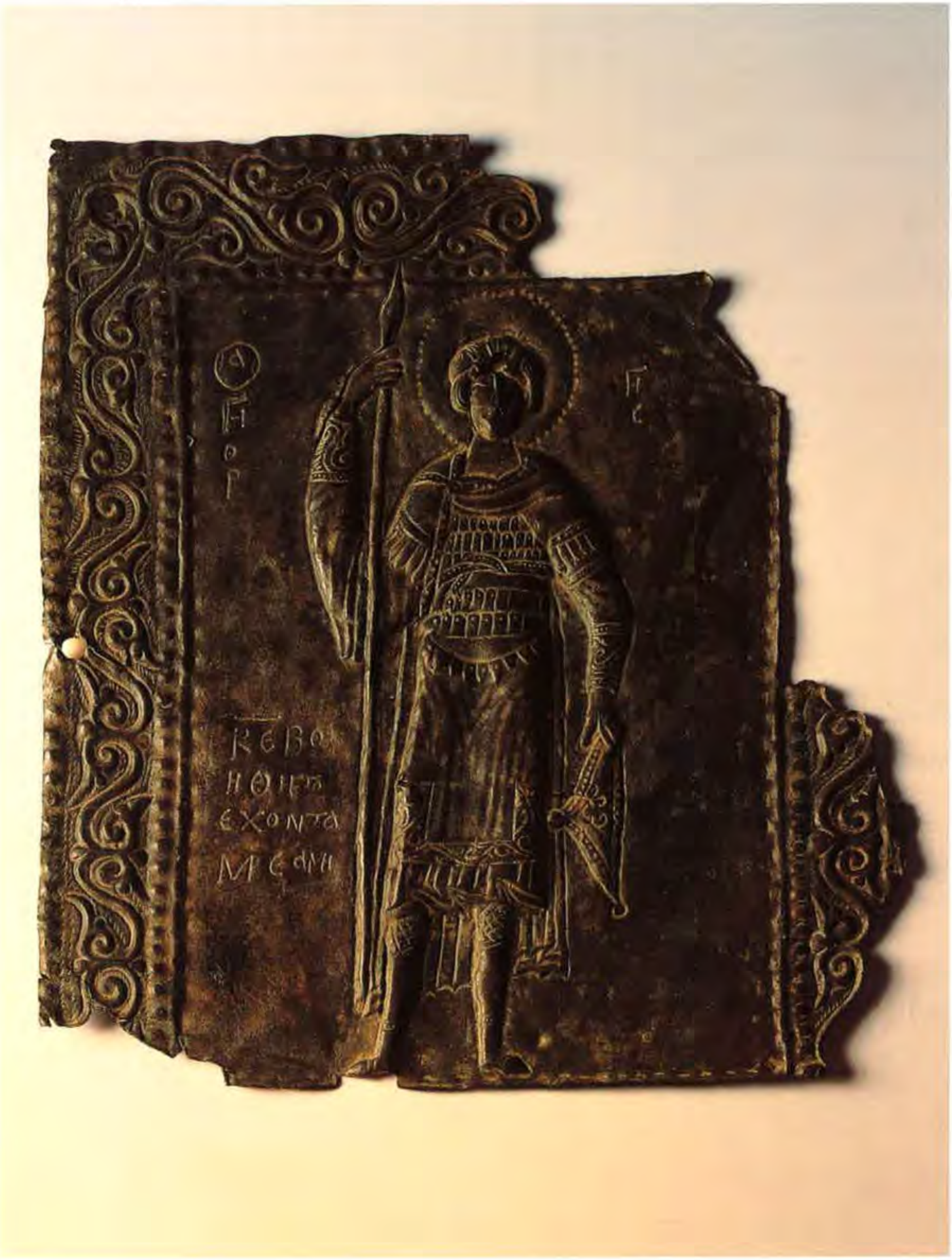
Height 14.5 cm., width 13 cm.

Provenance: Philadelphia (Asia Minor), chapel of Ayia Paraskevi, donation by the Orthodox Community, 1906

Athens, Byzantine and Christian Museum, inv. no. T 475-XAE 5837

This miniature metal icon has a relief border with a stylised ornamental spiral motif enclosed between dotted. In the centre of the panel is a full-length figure, portrayed frontally and representing St George, as we know from the inscription engraved on either side of his head: *(Ο Α[γιος] ΓΗΟΡ / ΓΗC)* (St George). As was customary in Byzantine iconography, the saint is wearing military dress and equipment. In his right hand he is holding a lance and in his left a shield, of a shape and style of decoration characteristic of the second quarter of the 13th century. Another element suggesting this dating is the tendency to elongate the human figure, despite the disproportion between the various parts of the body (oversized forearms and sternum, short thin calves). Inscribed on the left side of the panel are the words: '*Κ[ύρι]Ε ΒΟ / ΗΘΗ ΤΟ[ν] / ΕΧΟΝΤΑ / ΜΕ ΑΜΗ[ν]*' (Lord, help him who has me, Amen), a clear indication that the icon was intended for private devotions. The existence of a dedicatory inscription beside the figure of a warrior saint suggests that the owner of this little icon may have been a military man (Xyngopoulos 1927, p. 260). Similar plaques show many variations on the basic type, with the saints depicted full-length or half-length (*Byzantium* 1996, nos. 101, 159). Sometimes the figures of the saints are

701



accompanied by dedicatory inscriptions, as in this example from the Byzantine Museum, and sometimes by a representation of the owner of the article in an attitude of adoration (*Splendeur de Byzance* 1982, nos. 22, 27, 28. *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, no. 24.11. *Byzance* 1992, no. 245). Objects intended for private devotions might be kept in their owner's possession or they might be hung in a church as a votive offering. With regard to this particular icon, the two holes in the left side of the border indicate that it was once attached to some surface, perhaps to an icon, a piece of furniture or the cover of a liturgical book.

Publication: Lambakis 1909, p. 412, fig. 229

A.TS.

702 Copper-alloy icon of St Demetrios

14th century

Height 3 cm., width 3 cm.

Provenance: unknown, S. Pelekanidis donation

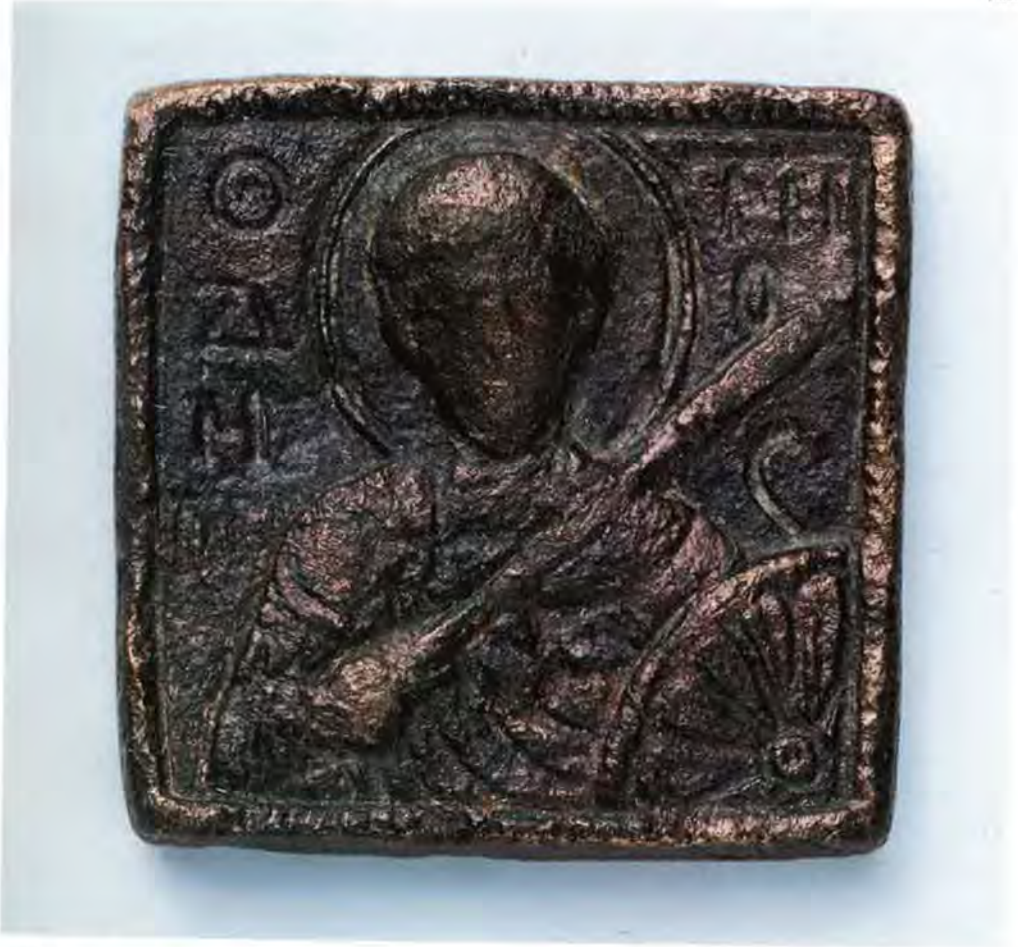
Thessaloniki, Museum of Byzantine Culture, inv. no. BA 21

The icon bears a relief representation of the young saint, depicted frontally and half-length. He is dressed in military costume, with shield and lance. The figure divides the inscription *Ο Α(ΓΙΟΣ) ΔΗΜΗΤΡΙΟΣ* (St Demetrios). The size of this little icon, so easy to carry, and the frontal attitude of the saint suggest that it was probably intended as an amulet.

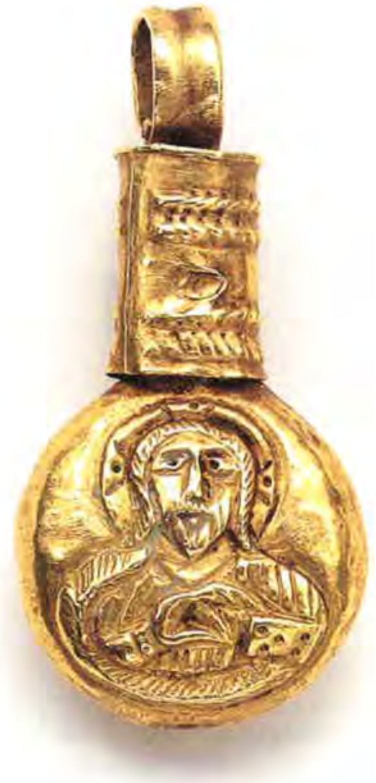
Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 89

G.P.

702



703



703 Gold enkolpion-amulet

10th-11th century
Height 3.7 cm., width 1.7 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 86

Small double-sided encolpion made of two leaves of gold welded together. The tubular neck, made from a thin strip of metal, is decorated with two horizontal bands with repoussé herringbone pattern. Attached near the top is a band hanging ring. The flattened circular body and the overall shape are reminiscent of the terracotta pilgrim flasks known as 'blessings', which contained oil or earth from the Holy Land and which pilgrims used to bring home with them as souvenirs. The obverse of the medallion has a half-length representation of Christ in the type of the Pantokrator, with long hair and beard and a halo quartered by the lines of a cross. His right hand is raised in blessing, and He holds a Gospel in the left. The figure is embossed on the plaque, and the details are incised or punched. The reverse displays a frontal half-length representation of the Virgin, the folds of whose mantle are suggested by deeply engraved lines. This little jewel, so modest in size, is both an ornament and an amulet. The images of the sacred figures express the wearer's desire and expectation of blessing and protection, hopes that are reinforced by the inclusion of a chip of the True Cross, secured in the interior compartment.

Publications: *Βυζαντινή και Μεταβυζαντινή τέχνη* 1986, p. 187, no. 195. *Θησαυροί της Ορθοδοξίας* 1994, p. 304, no. 150. *Μήτηρ Θεού* 2000, p. 297, no. 15

N.S.

704Gold enkolpion with the Virgin

12th century

Height 5.3 cm., width 3.7 cm., thickness 0.5 cm.

Provenance: Bulgaria, Triavna (Veliko Türnovo district)

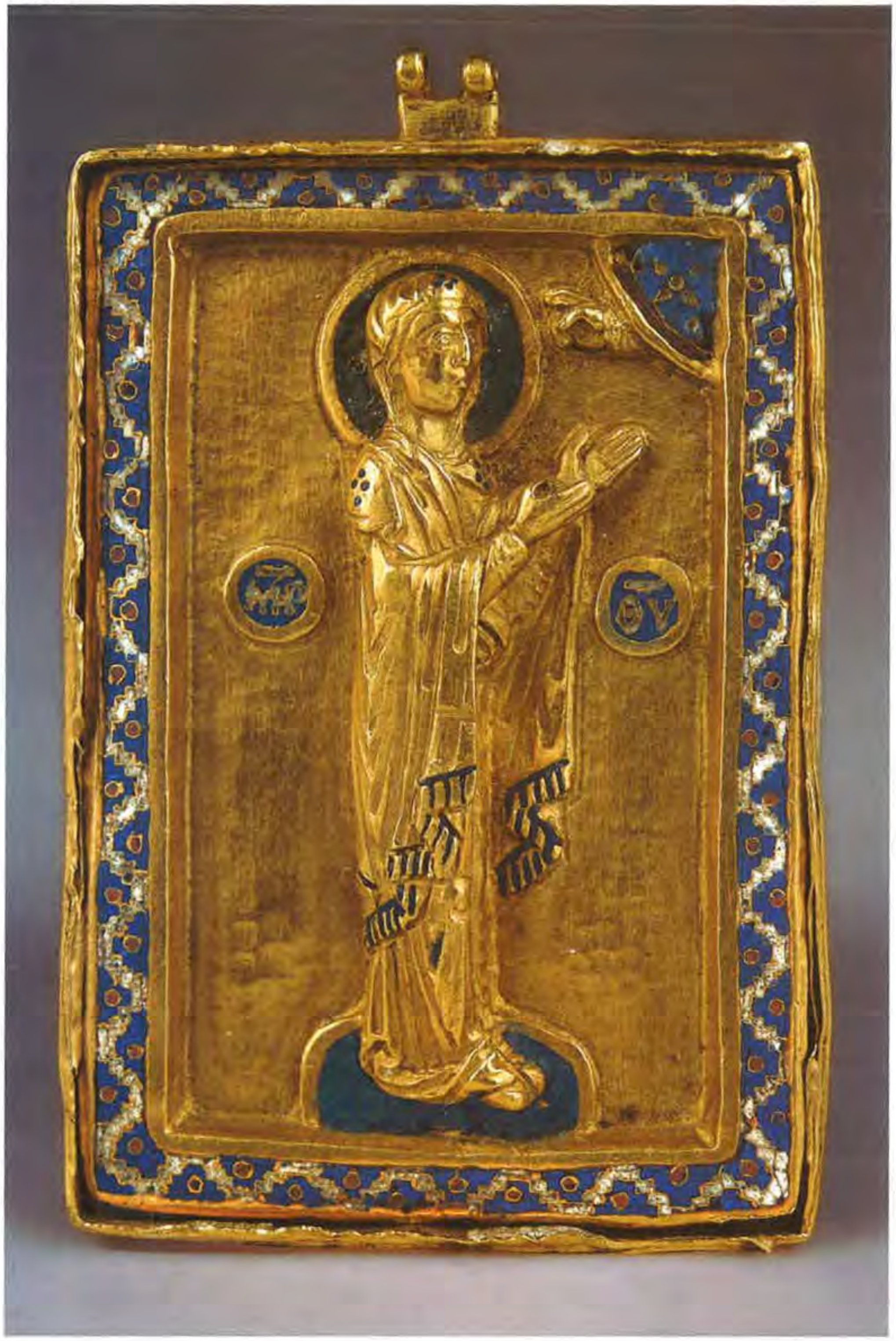
*Sofia, National Archaeological Institute
and Museum, inv. no. 487*

The encolpion is made from a pair of rectangular plaques joined together to form a sort of small shallow case, intended to hold a chip of the True Cross or some other holy relic. On the front is a depiction of the Virgin Mary, standing on a footstool, her hands outstretched towards the upper left-hand corner of the plaque, where the hand of God reaches down from a starry sky. Medallions on either side contain the monogram inscription *Μ(ΗΤΗ)Ρ Θ(ΕΟ)Υ* (Mother of God).
The hand of God and the Blessed Virgin are worked in relief.
The decorative motif on the border, the footstool, the medallions, the halo and the starry sky are all rendered in a combination of relief work and enamel insets. The Blessed Virgin is represented in the type of the Ayiosoritissa, an epithet that derives either from the votive icon in the Church of the Virgin Chalkoprateion in Constantinople, where her Holy Girdle was preserved in a special casket, or from the chapel of the Holy Remains (Ayia Soros) in the city's Blacherna district (see Touratsoglou 1992, pp. 601-606, and relevant bibliography).
Incised on the reverse is a cross on a trapezoidal base, flanked by cypress trees, and above it the monogram inscription *Ι(ΗΣΟΥ)Σ Χ(ΡΙΣΤΟ)Σ* (Jesus Christ). The engraved lines are filled with enamel.

Publications: Vaklinova 1972, pp. 13-19. *Glory of Byzantium* 1997, pp. 332-333, no. 226.

G.P.

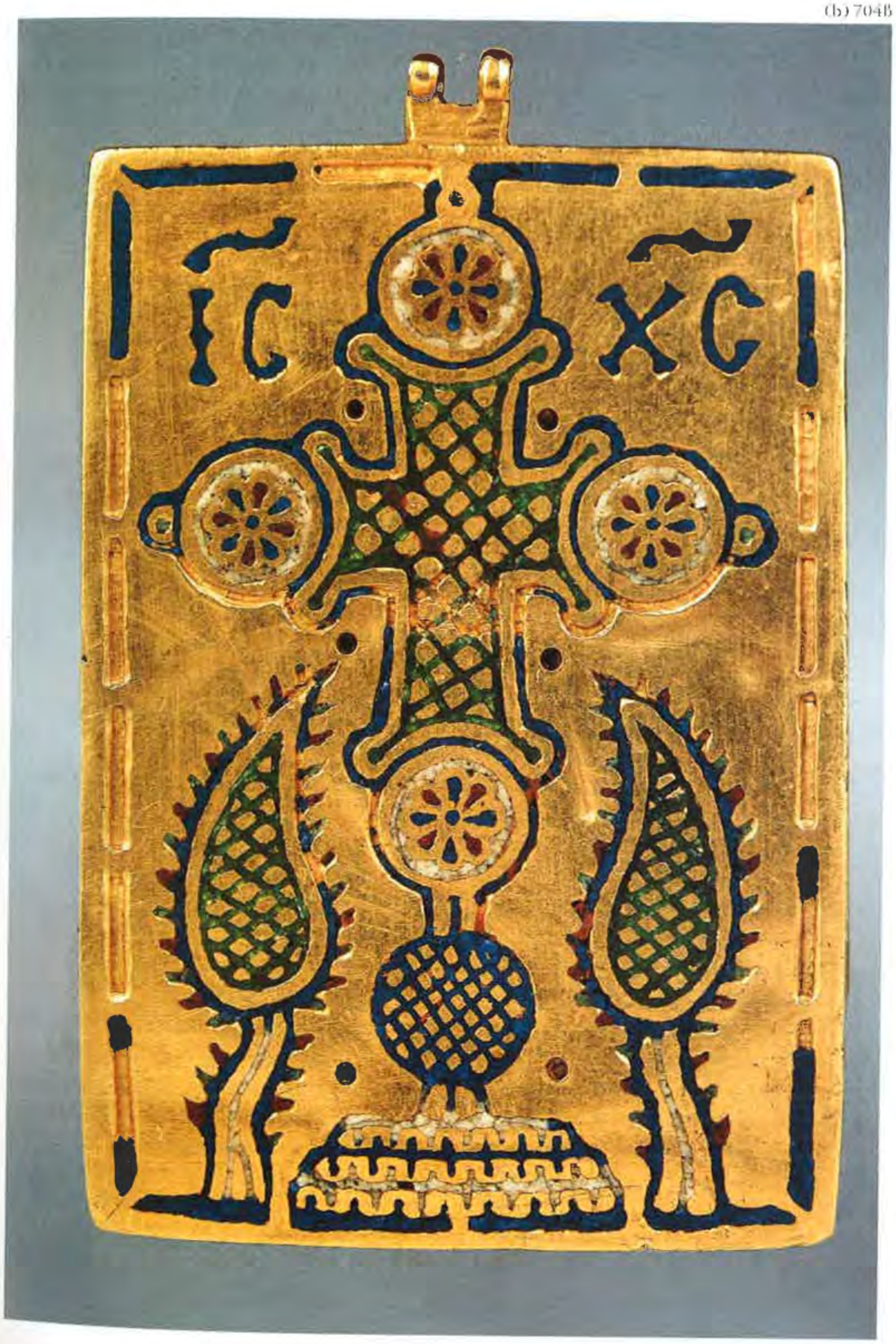
704α(a)



705 Gilt silver enkolpion

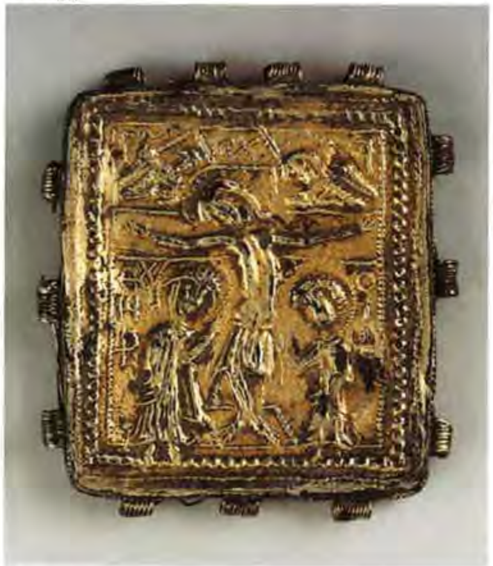
13th-14th century
Height 5 cm., width 4.5 cm.
Provenance: unknown
Konstantinos Notaras Collection, inv. no. 20

(b) 704B

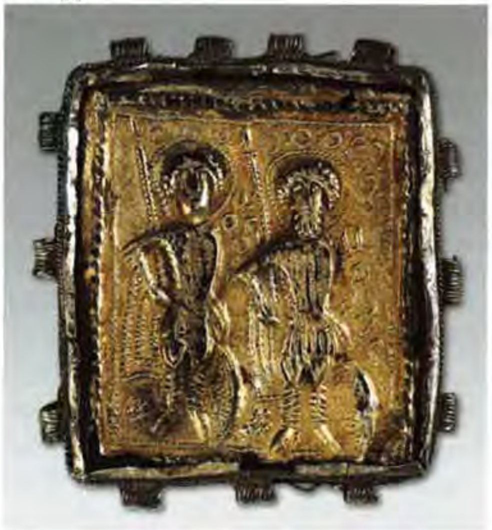


Rectangular double-sided encolpion. The two faces are formed from thin sheets of gilded silver with a relief decoration that was probably mould-made. The front side turns to secure the plate that forms the back. The narrow sides are framed by twists of wire and decorated with thirteen spiral rings that may have been intended to hold a chain by which the ornament could be hung. The front of the encolpion depicts the Crucifixion. The drooping body of Christ is clad in a loincloth. His knees are flexed and His head has fallen onto His right shoulder. At the top of the cross is the monogram inscription *IC XC* (Jesus Christ). On either side of the cross stand Mary and John, heads bowed, one arm lifted towards the figure of Christ. Next to them are the abbreviated inscriptions *ΘΟΥ ΜΗΡ* (Mother of God) and *Ο ΙΩ(άννης)* (John). Above, two angels are descending towards Jesus. There is a double border of relief knots of different thickness. The cross-piece of the cross is unusually broad. The limbs of the various figures are disproportionate to the bodies. Depicted on the reverse are Saints George and Theodore, represented full-length and frontally. They are wearing mantles over their military garb. Their right hands, holding their lances, rest on their hips, and their left hands on their shields, which are standing upright on the ground. The background is decorated with rosettes or a sprinkling of dots and the inscriptions. The shape, the form of attachment and the subject matter of the encolpion tend to place it in the 13th - 14th century Vatopedi group, where the most popular subjects were the Crucifixion, and the warrior saints George, Demetrios and Theodore (see

705α (a)



705β (b)

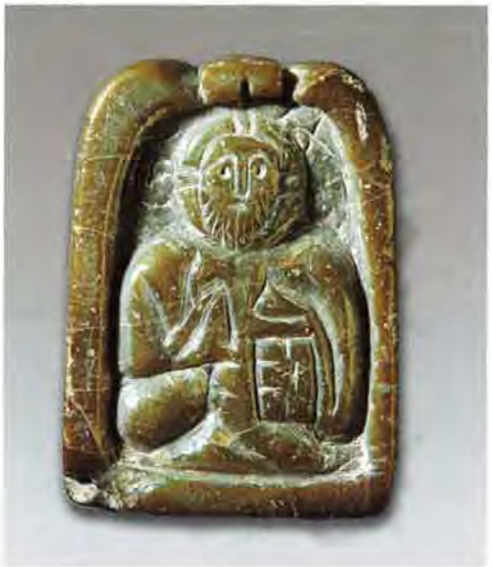


Εγκόλπια 2000, nos. 27, 32-34, 36-39). However, the manner in which the figures and their individual features (haloes, hair, skin, clothing) are portrayed, the decorative motifs on the border and the ground and the stance – right hand on hip – of the two warrior saints distinguish this piece from the group mentioned above, while giving them a close resemblance to the coinage of the reign of Michael VIII (1259-1282) and Andronicus II (1282-1328) (Grierson 1999, vol. 2, nos. 9-12, pl. 1, nos. 23-26, pl. 2, no. 39, pl. 3, nos. 73, 75, pl. 5, no. 579, pl. 34, nos. 913-917, pl. 50).

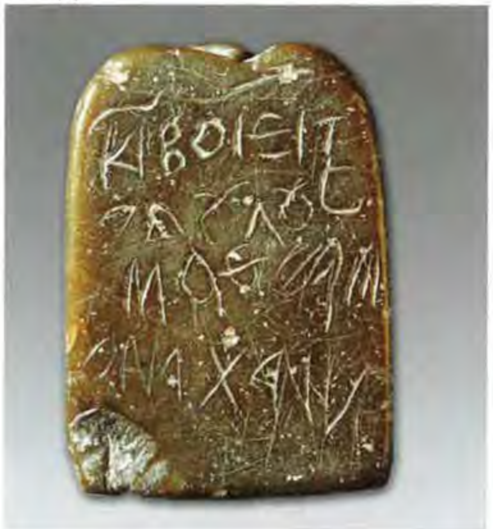
Publications: unpublished

CH.KOU.

706α (a)



706β (b)



706 Steatite enkolpion-amulet

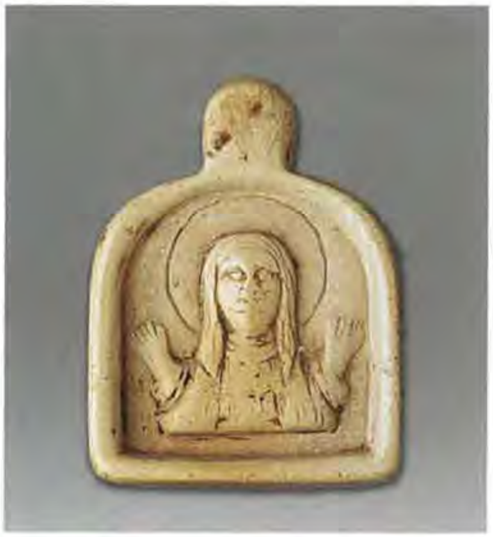
11th-12th century
Height 4,7 cm.
Provenance: Ancient Corinth
Corinth, Archaeological Museum, inv. no. 5293

Rectangular encolpion of greenish-brown steatite, with an arched top and raised border. At the top there is a hole to accommodate a chain for hanging. On the front, worked in high relief, is a representation of Christ in the type of the Pantokrator. Depicted frontally, half-length, He is holding a closed Gospel in His left hand, while His right hand is raised in blessing. The monogram inscription *ΗC/ΧC* (Jesus Christ) is engraved on either side of His head. Roughly inscribed on the reverse is the prayer *ΚΙΒΟΙΘΙΤ/ΟΔδΛδC/ΜΑΘΕΑΜ/ΟΝΑΧ ΑΝ*, that is, *Κύ(ριε) βοήθ(ει) τὸ(ν) δοῦλο σ(ου) Μάθεα μοναχ(ὸν) Ἀ(μή)Ν*, or: *Lord help Thy servant Matthew the monk Amen.*

Publication: Davidson 1952, p. 261, no. 2108, pl. 111

P.K.-K.S.

707



707 Steatite enkolpion with the Virgin orans

11th-12th century
Height 2,9 cm., width 2,2 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 2295

Miniature icon-amulet made of steatite and bearing an image of the Virgin orans. Carved in low relief on a rectangular plaque with an arching top and a projecting frame is a bust of the Virgin, hands outstretched in an attitude of supplication. Engraved lines suggest the facial features and the details of her dress. Deeper incisions form the halo. The figure is relatively rigid, and the hands appear to be growing out of the shoulders.

A projection shaped at the top of the amulet has been pierced to allow for hanging. On the back, broad lines engraved by a sharp instrument trace the outline of a double cross of the Anastasis type.

Steatite was commonly chosen for depictions of the Virgin in Byzantine times. Also known as the *amiantos lithos*, that is, the stone without stain, pure, unblemished, steatite was considered one of the most suitable materials for portrayals of the Immaculate Mother of God (*Μήτηρ Θεού* 2000, pp. 185-193).

Publications: unpublished

N.S.

708 Stone enkolpion with Christ and the Virgin orans

13th century (?)

Height including ring 3.6 cm., dimensions without ring 2.9x2.4 cm.

Provenance: unknown

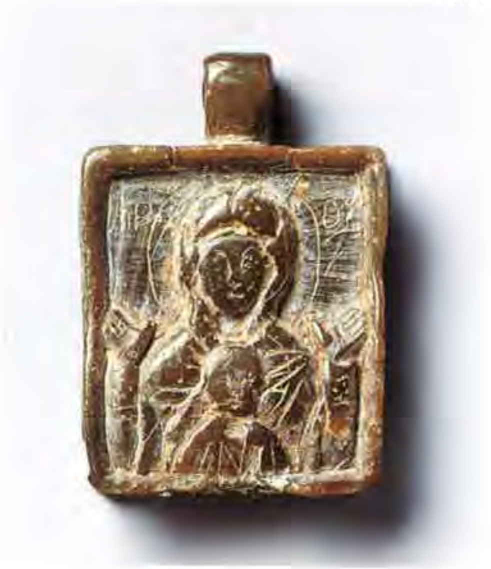
Athens, Kanellopoulos Museum, inv. no. 2302

Amulet carved from a rectangular plaque of grey-green stone, with relief figures of the Virgin and the Christ Child and a projecting border. At the top, a perforated projection allows for hanging. The Virgin is portrayed half-length, frontally, wearing a mantle, her hands upraised in a gesture of supplication. This iconic type represents her in her role as mediator for the salvation of mankind. The Christ Child stands in front of her, also frontally. The figures are executed in relief. The details of their dress, facial features and haloes are incised. Traces of gold remain on the halos and the ground of the miniature: the practice of colouring or gilding relief surfaces was not unknown in the treatment of steatite and other semi-precious stones.

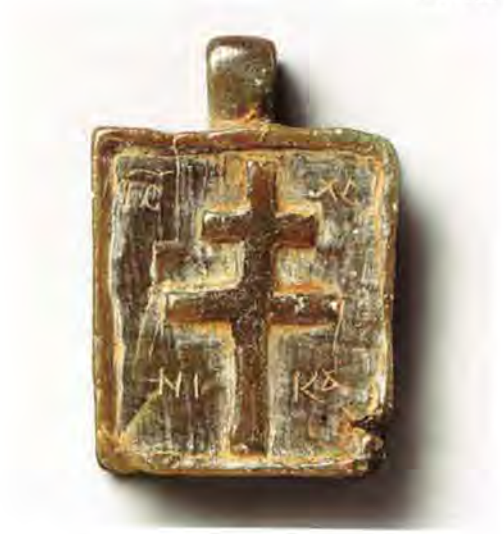
The engraved monogram inscription *M(HTH)P Θ(EO)Y* (Mother of God) is still legible.

The soft contours of the figure of the Virgin and the manner in which her drapery is rendered are strongly reminiscent of the small medallion of the 13th century Virgin orans in the G. Schlumberger Collection, now in the Cabinet des Médailles in Paris (Kalavrezou-Maxeiner 1985, p. 188, no. 108, pl. 54).

(a) 708a



(b) 708b



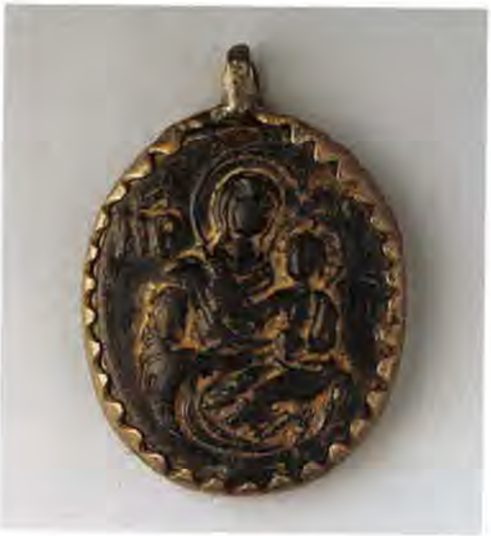
A double Anastasis cross executed in champlevé technique ornaments the back of the amulet. The inscription *IC XC NIKA* (Jesus Christ conquers) engraved around the arms of the cross indicates that this little amulet was worn as a talisman.

This type of double cross was commonly used on amulets and was the characteristic shape of reliquaries for fragments of the True Cross (*Ελληνικά κοσμήματα* 1999, p. 354).

Publications: unpublished

N.S.

709



709 Stone enkolpion with a representation of the Virgin and Child

13th-14th century (?)

Height 3.8 cm.

Provenance: unknown

Athens, Kanellopoulos Museum, inv. no. 187

Elliptical amulet depicting the Virgin and Child. The elliptical silver case has a serrated border, decorated with a band of engraved webbing and forming at the top a ring for hanging. The case holds an inlaid black semi-precious stone, with a bust of the Virgin Mary holding the Infant Jesus on her left, in the type of the Hodegetria, carved in strong relief. Abrasion has erased the facial features of the two figures.

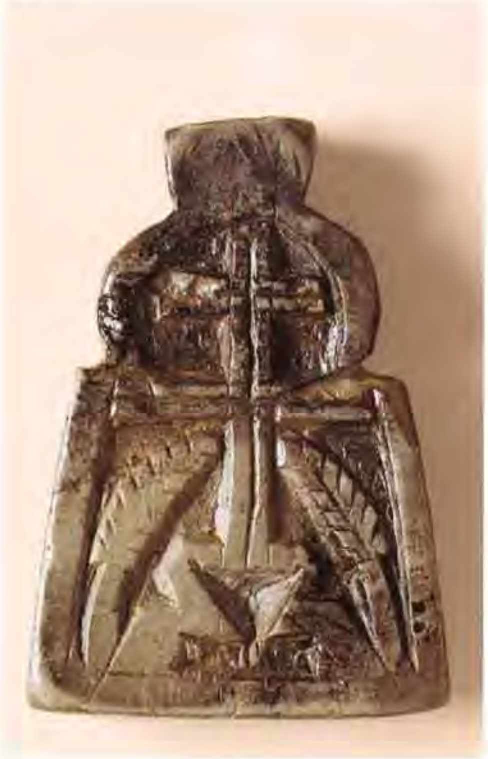
The Virgin, dressed in tunic and mantle, inclines her head tenderly towards the young Child, whose right hand is lifted in a gesture of blessing. The monograms, of which only one (*MΘ*, for Mother of God) is legible, and the haloes around the two figures are worked in relief, a common practice with coins and ivories. The garments display a markedly ornamental disposition.

The care taken to give shape to the volume of the bodies and the geometric rendition of the draperies together suggest a relatively late dating, in the 13th-14th century. The type of the Virgin Hodegetria was commonly used on cameos.

Publications: unpublished

N.S.

710



710 Steatite amulet

14th century

Height 1.5 cm., width 1.5 cm., thickness 0.6 cm.

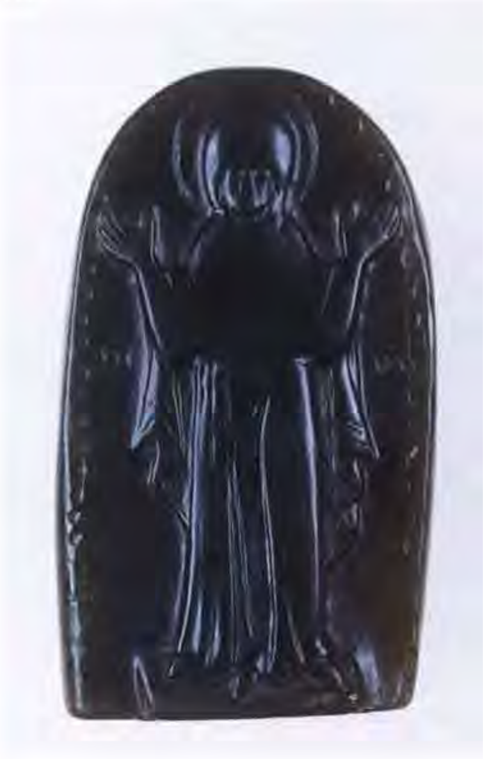
Provenance: Attica-Mesogeia (Kalyvia, Ayios Ioannis at Gouri Bini, grave T1)

1st Ephorate of Byzantine Antiquities, inv. no. 4666

Intact, save for a small chip missing from the top. Generally triangular in shape, with a rounded top and a projection for hanging. Decorated on both sides in low relief: one side displays a cross of the Anastasis type on a stepped base from which spring two palm branches, while the other has the same type of cross standing on Golgotha and flanked at the bottom by the instruments of the Passion (lance and sponge).

For steatite amulets, see Kalavrezou-Maxeiner 1985 and particularly plaque no. A26, pl. 84, depicting the Crucifixion on one side and a double cross with the instruments of the Passion on the other, from the 14th-15th century.

711



Publications: unpublished

E.G.-T.

711 Double-sided cameo

11th-12th century

Height 4.6 cm., width 2.7 cm., thickness 0.7 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 13511

Double-sided elliptical cameo, carved on haematite, the most popular hard stone used in Byzantine miniature carving (*Glory of Byzantium* 1997, nos. 127, 128, 131, 134-135). On one side is a full-length frontal figure of Christ, standing on a low suppedaneum and making a gesture of blessing with His right hand, while the other hand holds a closed Gospel. The figure surrounded by a halo inscribed with a cross is flanked by the formal abbreviations *I(HCOY)C X(XPICTO)C* (Jesus Christ). The other side bears a similar depiction of the Virgin orans. Her upraised hands accent the open mantle, symbol of protection and salvation, which was Constantinople's most sacred relic (Cameron 1979, p. 42-56). The edges of the cameo reveal traces of the notches left by the original setting of the stone. The surface on both sides has been worn very smooth, obliterating the features of the two figures.

This full-length depiction of the Virgin is also found on the cameo of Leo VI (886-912), in the Victoria and Albert Museum (*Glory of Byzantium* 1997, p.

174-175, no. 126). The iconography and style of the cameo in the Benaki Museum are similar to another, more precious, example in the Louvre, worked on lapis lazuli and dating from the first half of the 12th century (*Byzance* 1992, p. 284, no. 195). The same iconography is seen in an 11th century double-sided cameo, also carved on haematite, in the Hermitage Museum (*Sinai, Byzantium, Russia* 2000, p. 81, no. B-56). Both amulets and objects of private devotion, these cameos were worn around the neck, as is clear from the examples whose original fastenings are preserved intact (*Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, no. 235).

Publications: *Splendeur de Byzance* 1982, no. St.4. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, no. 231. *Donnons* 2001, no. 71

A.DR.

712 Apotropaic amulet in haematite

11th-12th century
Diameter 2.8 cm.
Provenance: Karapanos Collection
Athens, Numismatic Museum, inv. no. 730

Elliptical haematite with relief portrayal of the Archangel Michael. The archangel is depicted full-length and frontally, dressed in his military garb of short, sleeved tunic, long cloak fastened with a brooch on the chest, undecorated breastplate and low shoes. His raised right hand holds an unsheathed sword. His large wings are spread, and beside the head are engraved the monograms *Ο ΑΡΧ/ΜΛ*. By the 10th century the subject of the Archangel Michael as leader of the heavenly hosts was already common. Amulets bearing a representation of St Michael are both protective and apotropaic and express the angel's victory in his battle with the forces of evil.

Publications: unpublished

P.K.

713 Jasper cameo with Daniel in the Lions' Den

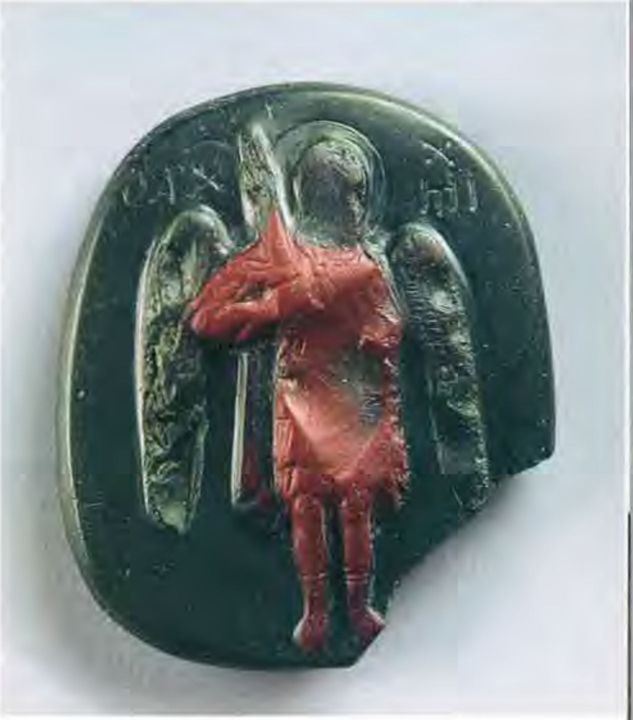
13th century
Height 3.4 cm., width 2.5 cm., thickness 0.85 cm.
Provenance: Constantinople
Athens, Benaki Museum, inv. no. 13520

This elliptical cameo carved from dark red jasper with brown flecks, broken at the lower left side, comes from Constantinople. In the centre of the gem, carved in low relief, is a frontal, full-length portrayal of the Prophet Daniel, depicted in an attitude of supplication. An elliptical area at the bottom represents the lions' den. The figures of two quadrupeds engraved within it represent the lions. The elegantly engraved inscription *Ο ΠΡΟΦΗΤΗϹ ΔΑΝΙΗΛ* (The Prophet Daniel) frames the figure.
A total of eight cameos with the same subject are known. Two of these, in the Benaki Museum and the Museum of Naples, are considered as certainly Byzantine. While opinions differ with regard to the origin of the other six, it is generally accepted that they were made in Venice in the 13th century, in imitation of earlier Byzantine examples (see Bank 1983. Williamson 1983-1984. *Byzantium* 1994, p. 159, no. 174. *Rom und Byzanz* 1998, p. 248, no. 80). Symbol of salvation, the Prophet Daniel was a particularly popular subject for works of minor art, jewelery or amulets, from the earliest Christian centuries (e.g. Majeska 1974, pp. 361-362. *Art of Late Rome and Byzantium* 1994, nos. 42, 44). His remains were preserved in Constantinople and were the object of considerable veneration, where (as sources tell us) the pilgrims would receive 'blessings', that is, commemorative articles with a representation of the saint (Majeska 1974. Majeska 1984, pp. 326-329).

Publications: Williamson 1983-1984, p. 38, fig. 3. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 209-210, no. 236

V.PH.

712



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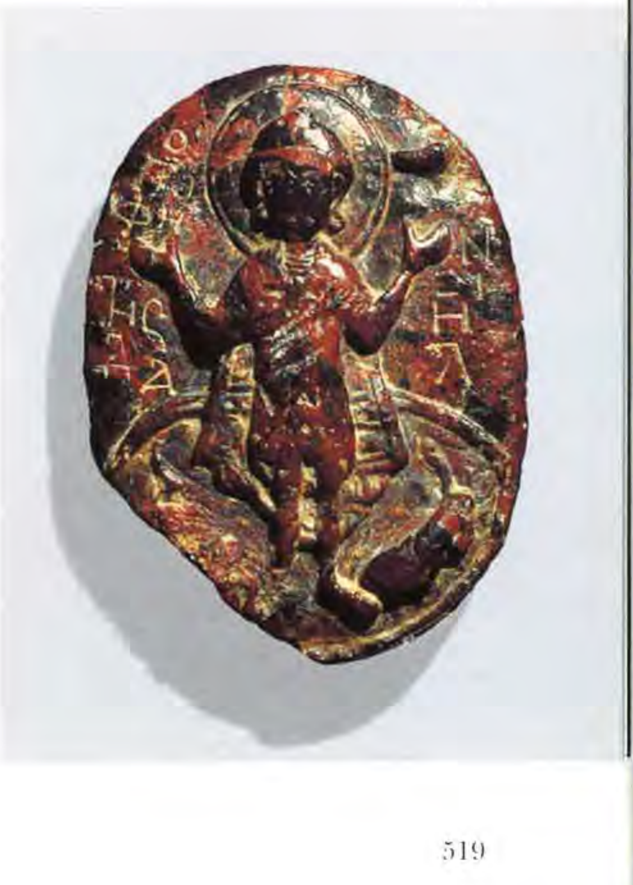
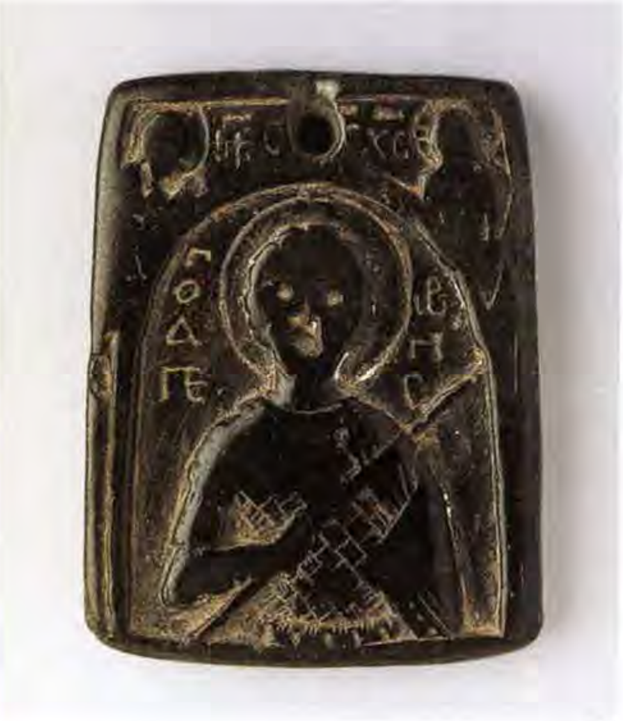


714 Cameo with a representation of St George

13th century
Height 4 cm., width 3 cm.
Provenance: unknown
Athens, Kanellopoulos Museum, inv. no. 2298

Rectangular cameo of dark green stone. Inscribed within the rectangular and slightly projecting border is a second border, with a segemental arch resting on a pair of pillars. Depicted in low relief within this frame is a half-length figure of St George. The saint is represented frontally, with short curly hair and an incised halo. He is dressed in military garb: breastplate with engraved mesh, tunic covering the right shoulder. In his right hand he holds a spear, while a rectangular shield covers his left forearm. The details of his dress and weapons are suggested by dots and incisions. The surface of the saint's face and part of the upper body, where the relief was higher, have been rubbed away. The figure of St George is flanked by the inscription of his name, incised into the stone. In the upper corners, in the space between the borders, there are busts of Christ and the Virgin. These figures are particularly badly worn. Their identifying monograms *XC* and *MΘ* are barely discernible, on either side of the hole by which the icon was suspended. The use of pillars and arched frames above scenes or depictions of sacred figures was customary in the miniature icons of the 11th and 12th centuries (Kalavrezou-Maxeiner 1985, p. 55-58). The segmental arch in this icon, however, places it in the late 12th or early 13th century.



714

Publications: unpublished

N.S.

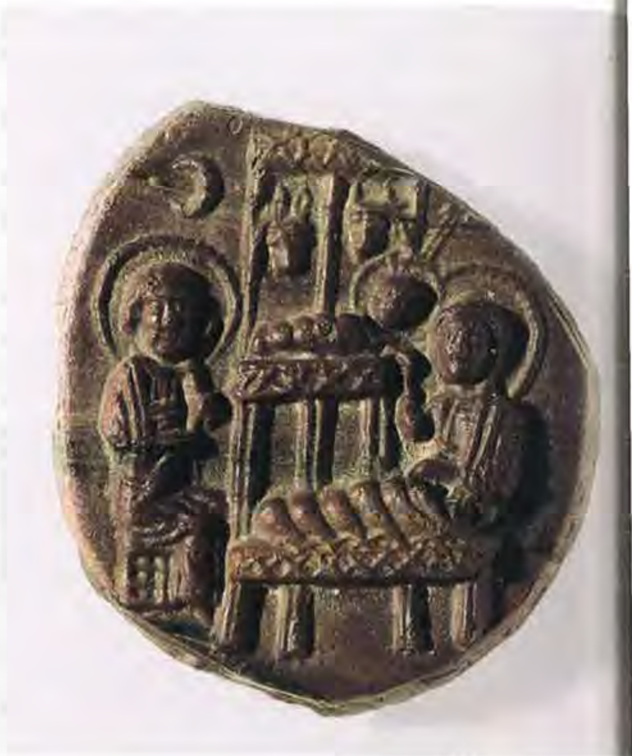
715 Glass cameo with a Nativity scene

13th century
Height 3 cm., width 2.6 cm., thickness 0.6 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 13524

This opaque cameo in dark brown glass – complete save for a small chip missing from the upper right – depicts the Nativity. On the left Joseph, seated on a stool, contemplates the scene, with his head resting on one hand. Opposite him the Virgin Mary, reclining on a couch, holds her hand out to the Holy Child, depicted lying in a manger in the centre of the composition. The heads of the ox and horse are visible above. All three figures of the scene are turned towards the viewer. There are at least 13 examples of this type of Nativity Cameo (see *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 210), of which two other variations are also known (Wentzel 1959, nos 6, 7 and 8. Cf. Vickers 1974, nos 1, 18-19). A number of iconographical features, such as the pillared construction replacing the grotto of the typical Byzantine representation, have been the basic arguments supporting the Western provenance of this type (*Byzance* 1992, no. 338. See also Philippe 1970, p. 153-155). However it has been also suggested that it is a Byzantine work, and that the Western iconography is the result of the contact with Western Art during the period of the Frankish occupation of Constantinople (1204-1261) (Ross 1962, nos 108, 90-91).

Publication: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 210, no. 239

V.PH.



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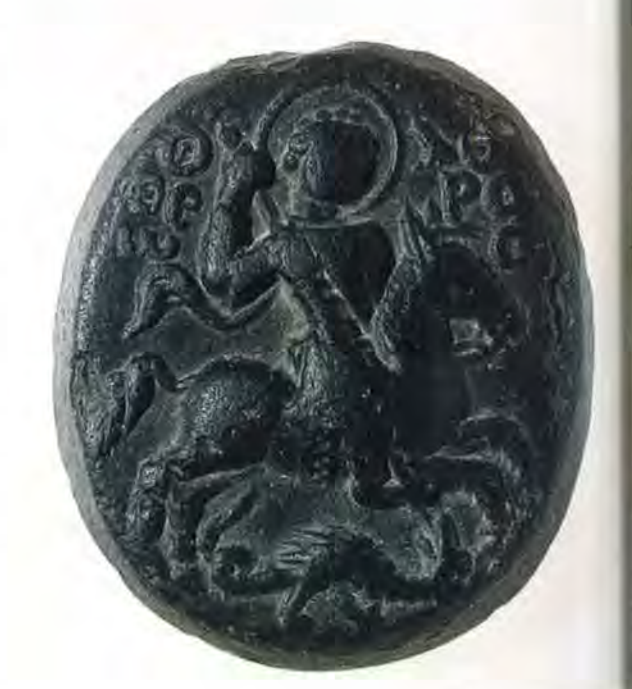


716

716 Glass cameo with a mounted St Theodore

13th century

Height 3.2 cm., width 2.8 cm., thickness 0.7 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 13521

Cameo on opaque black glass with a relief scene of St Theodore, on horseback, slaying a dragon. The saint mounted on a horse galloping towards the right, is depicted as striking with his lance the dragon that occupies the lower part of the scene. The inscription *Ο Α(ΓΙΟC) ΘΕΩ/ΔΟΡΟC* (St Theodore) accompanies the figure. To the twelve examples of this type described by Wentzel (Wentzel 1959, p. 66, no. 39), more recent literature has added a number of others (*Byzance* 1992, no. 337). Almost all are of the same size and are made of opaque brown or black glass, the sole exception being the transparent yellow cameo in the Dumbarton Oaks Collection (Ross 1962, no. 107). More than two hundred examples of glass cameos, from more than sixty different moulds, are still preserved. Almost all of them depict religious subjects, mainly saints or scenes from the New Testament, frequently with inscriptions in Greek or Latin. The simple method of manufacture, the inexpensive material and the abundance of extant examples suggest that these were mass produced in imitation of the skilfully crafted cameos made from precious and semi-precious stones. The question of where they were made remains open.
Although the examples made with transparent glass are held to be 11th and 12th century Byzantine work (Bank 1978, p. 200. Buckton 1981, pp. 187 ff.), there are differences of opinion with respect to the opaque cameos. Some experts attribute them to Byzantine workshops as well (Ross 1962, pp. 87-91), but most scholars think that they were made in Venice based on Byzantine models in the 13th century (Wentzel 1959. Wentzel 1963. Vickers 1974. Bank 1978, p. 200. D. Buckton, in *Byzantium* 1994, pp. 189-190).

Publication: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 210, no. 237

V.PH.

717 Glass cameo with St Anne, the Virgin Mary and Christ

13th century

Height 6.8 cm., width 5.9 cm., thickness 1 cm.

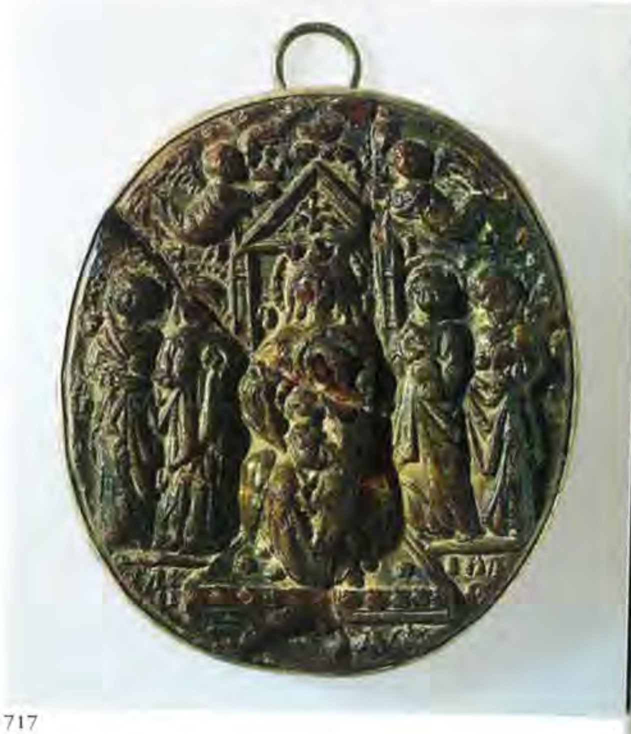
Provenance: unknown

Athens, Benaki Museum, inv. no. 9426

Oval cameo in opaque olive green glass, broken into three pieces, reassembled and bound together with silver.
It depicts St Anne, seated on a gabled throne with Gothic apices and a broad footrest, drawn in perspective and decorated with stars. She is holding in her arms the Virgin Mary, who in turn is holding the Christ Child. The central subject is flanked by four unidentifiable saints and, above, a pair of angels. Judging by the letters *CA* and *IOA* still legible at the bottom, two of the saints might be St Catherine and St John the Evangelist. This is the largest glass cameo known, and it belongs to a very rare type, of which there is only one other known example, in the Freer Gallery (Wentzel 1959, no. 28. Philippe 1970, pp. 152-153, fig. 77). The iconographic subject of St Anne with the Virgin and the Christ Child appears in Western Art towards the end of the 13th century (Lafontaine-Dosogne 1965, pp. 109-111. *LCI*, vol. V, pp. 185-187. *LdM*, vol. I, p. 654) and is found – less frequently – in the Byzantine world, mainly in the period following the Fall of Constantinople (see e.g. a 15th century icon, *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 104-105, no. 103).
The origins of the subject, the morphology of the throne and the portrayal of the figures argue for a purely Western provenance of this type.

Publications: Wentzel 1963, pp. 11 ff., fig. 9. *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 210, no. 240

V.PH.



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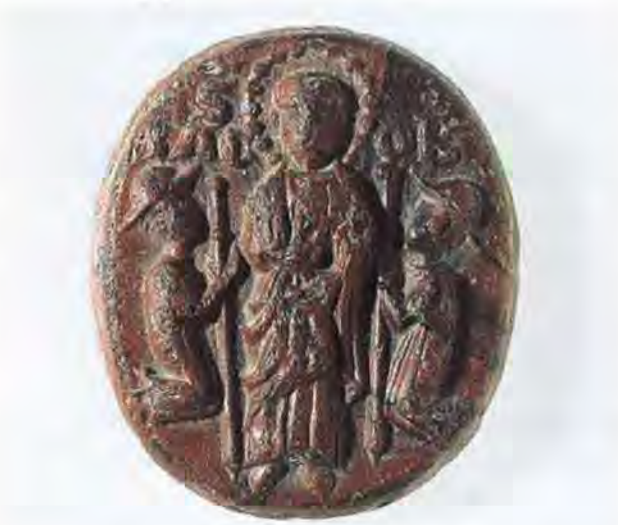


718Glass cameo with St James and pilgrims

13th century

Height 2.9 cm., width 2.6 cm., thickness 0.5 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 13523

Opaque brown glass cameo of St James, flanked by two kneeling pilgrims with broad-brimmed hats and tall rods. The saint is depicted full-length and frontally, with a stippled halo and accompanied by the Latin inscription *S IAC/OB* [*Sanctus Iacobus*]. St James the Elder, brother of John, was the first of the apostles to be martyred (Acts 12, 1-2). He was particularly venerated in the West, and the site of his tomb at Santiago de Compostela in Spain has been an important place of pilgrimage since the 9th century (*LdM*, vol. V, pp. 253-254, vol. VII, pp. 1370-1373). Patron of pilgrims and travellers, he has been depicted in Western Art since the 12th century either as a pilgrim or surrounded by pilgrims (*LCI*, vol. VII, pp. 25-29, fig. 4. *LdM*, vol. V, p. 254), exactly as in the cameo in the Benaki Museum, of which type at least nine other examples are known (Wentzel 1959, no. 36. Buckton 1979, p. 13, no. K. Vickers 1974, pp. 19-20, no. 3. *Byzantium* 1994, no. 204d).

Publication: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, p. 210, no. 241

V.PH.

719Glass cameo with a representation of the Descent from the Cross and the Martyrdom of St Bartholomew

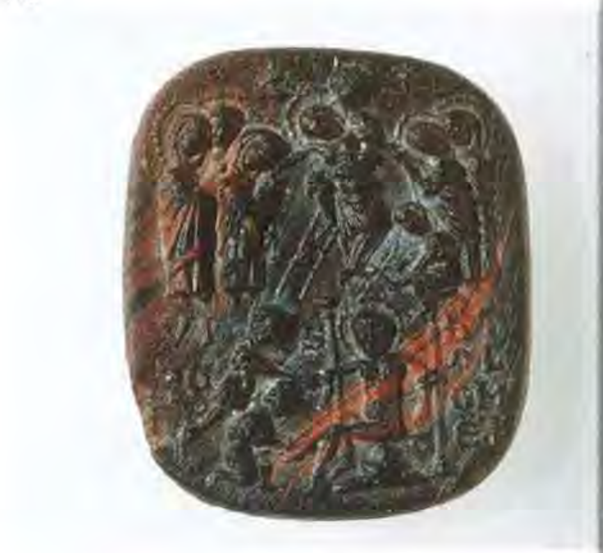
13th century

Height 4.7 cm., width 4.1 cm., thickness 0.6 cm.

Provenance: unknown

Athens, Benaki Museum, inv. no. 9427

719



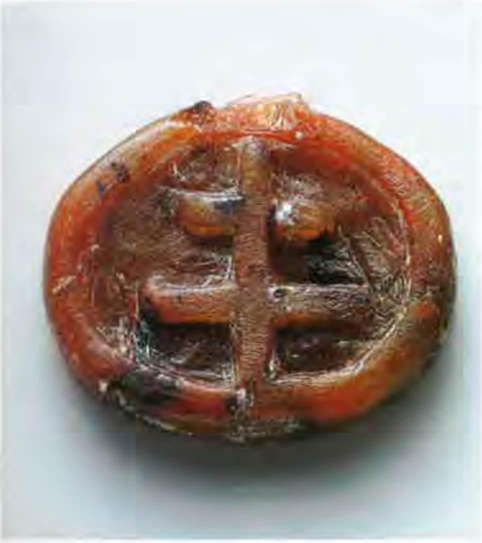
Square opaque cameo of dark brown glass marbled with red, probably in imitation of the colouring of similar objects made of precious stones, particularly haematite (see e.g. *Glory of Byzantium* 1997, nos. 127, 128, 139). Its two zones depict the Descent from the Cross and the Martyrdom of St Bartholomew. In the first scene, Joseph has climbed up a ladder and is holding the body of Christ while, lower down, Nicodemus is trying to pull the nails out of His feet with a pair of pliers. Depicted on the left are Mary and two women, and on the right John, with another female figure. In the second scene, below the first, St Bartholomew naked is tied by the arms to a pair of slender columns. On the left two figures are tearing the skin from his arm and leg. The inscription accompanying the scene reads *VI(– –)S B(AR)TOLOMEI*. The Martyrdom of St Bartholomew was a common iconographic subject in the West since the 12th century, where the saint had been widely venerated already in the 10th century (*LCI*, vol. V, p. 328. *LdM*, vol. II, p. 1491). The iconography of the martyrdom and the Latin inscription attest to the Western provenance of the type, which, with only two other examples known, is relatively rare (Wentzel 1959, no. 12. Wentzel 1963, no. 12).

Publication: *Βυζαντινή και Μεταβυζαντινή Τέχνη* 1986, pp. 210-211, no. 242

V.PH.

Apotropaic amulets

720



These amulets were thought to drive away evil and thus protect the wearer against maleficent influences, bodily or mental afflictions, and bewitchment, thanks to their mystic magical properties, properties that depended on their form, material, colour, or some text that went with them. The composers of these texts, in the inexhaustible microcosm of protective figurations they used, mixed together Christian, Jewish and pagan elements and symbols, or 'characters', which were not pronounced but which had their own meaning and their own sacred and salutary properties.

Although these amulets were condemned and campaigned against by Church and State, their influence – on the populace particularly – was tremendous, so great in fact that they have been able to survive down the ages and into the present.

P.K.

720 Steatite enkolpion

14th century

Preserved height 1.5 cm., diameter 1.90 cm., thickness 0.04 cm.

Provenance: Thessaloniki, excavations in Plateia Diikitiriou

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 230/30

Elliptical, dark reddish brown, with traces of the hanging ring. Relief ornamentation on one side.

An Anastasis cross can be discerned within the border. Found in a grave in the Late Byzantine cemetery in Plateia Diikitiriou in Thessaloniki. Its presence in the specific location is not associated with any particular burial custom: it was merely a personal item belonging to the deceased.

Publications: unpublished

I.O.K.

721 Apotropaic stone amulet

3rd-4th century

Diameter 1.7 cm.

Provenance: Karapanou Collection

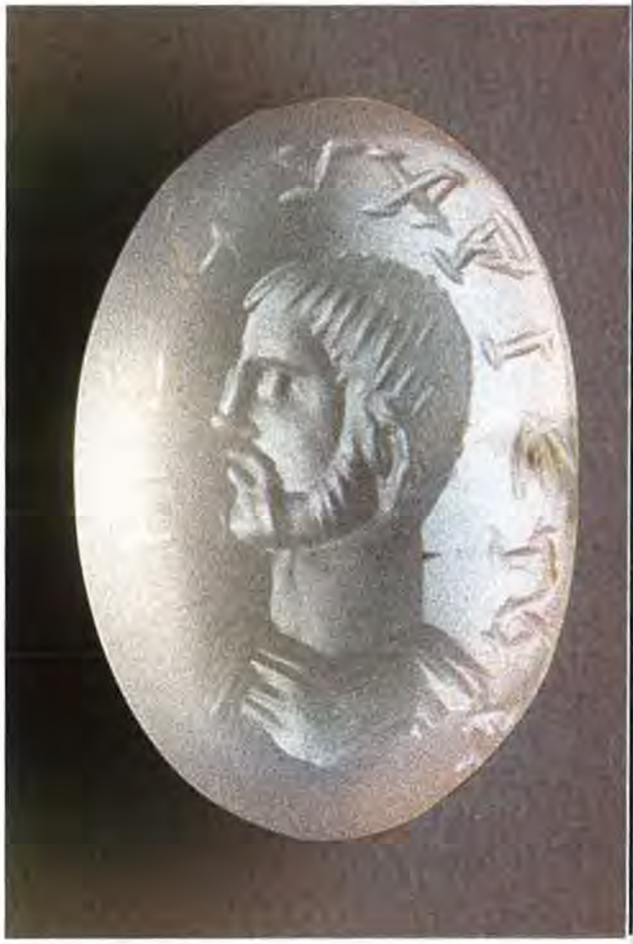
Athens, Numismatic Museum, inv. no. 572

Elliptical pink-quartz amulet with relief bust of a man, flanked by the inscription: *ΙΗCΟΥ ΧΡΙCΤΟΥ* (Jesus Christ). The amulet draws its power from the invocation of the holy name of Christ Jesus. This method of invoking sacred power is attested among Christians from the time of Origen (3rd century), who, answering the attack of the pagan philosopher Celsus that the adherents of this faith drew their strength from the invocation of the names of demons, replied that: 'The Christians do not prevail (over evil spirits) with magic incantations, but through the name of Jesus which has become the means by which demons are driven out of men...' (Vikan 1999, p. 20).

Publications: unpublished

P.K.

721

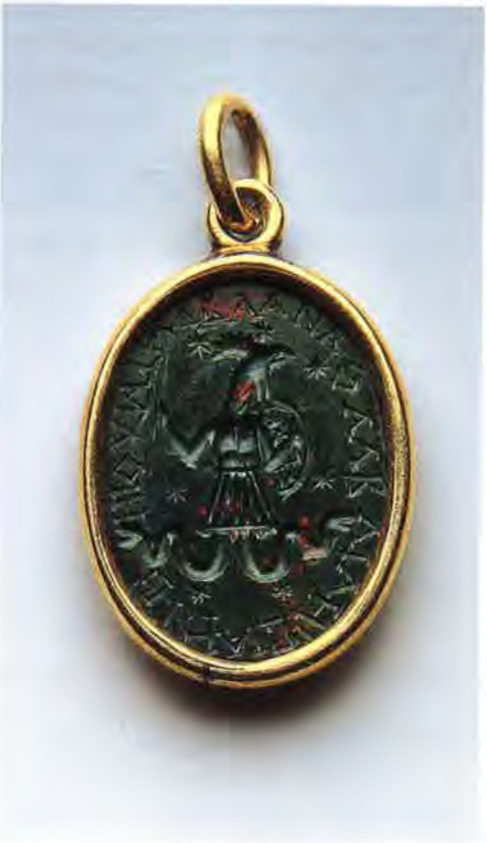


722Apotropaic amulet in jasper

3rd-4th century
Diameter 2.1 cm.
Provenance: Tzivanopoulos Collection
Athens, Numismatic Museum, inv. no. 94

Elliptical blood-red jasper amulet with a simple gold setting. One side displays a figure with the body of a man, the head of a rooster and legs that end in serpents. The figure is wearing military garb: a plain breastplate and a short tunic. In his left hand he is holding a semicircular shield and with his right he holds up a flail.
Scattered around the figure are seven stars. On the shield are engraved the three sacred characters: *Ιαω*. The whole is framed by an inscription: *Αβλαναθαναλβα Ιαηωαηε*. On the other side there is a mummified figure, leaning against a palm tree on its right. The right hand is resting on the chest, and the left is covering the mouth. Around the figure are engraved magic characters and astrological symbols. The inscription reads: *Αβρασαξ ουϛ ι η ω..../ωωω ΙΙΙΙ εν ωνηφις ιαωωνοθ*.
The curious and enigmatic figure on the obverse is Abraxas (also written Abrasax), one of the most important of the Gnostic deities. His iconography reflects Egyptian, Hebrew, Persian, Greek and Roman influences. The rooster's head is borrowed from the Persian god Sraoca, who protected people through the hours of the night. The flail has a solar character and is related to the chasing out of evil spirits. The serpent, in intimate contact with the earth and the terrestrial deities, lies near the kingdom of the dead. It has supernatural knowledge and the gift of prophecy, and from very early on was associated with the art of medicine.
As for the meaning of the name, it was believed to have tremendous magical powers, based on the number of letters forming it (seven) and the sum of their numerical values (365: the values of the Greek letters are: alpha = 1, beta = 2, rho = 100, xi = 60, sigma = 200) (Kambanis 2001). The inscription framing the figure of Abraxas consists of five of the seven sacred vowels and the palindrome (in Greek letters) *Αβλαναθαναλβα*, which is interpreted as meaning 'you are a father to us' and is often found on magic amulets.
The mummified figure on the reverse is Osiris, god of resurrection and life in the thereafter. His image was a guarantee of eternal survival. In the inscription we can decipher the name of Abraxas and the word *ωνηφις*, a misspelling of Onophris, one of the many names of Osiris. The four slashes allude to the sacred tetragram of the Hebrews.

722



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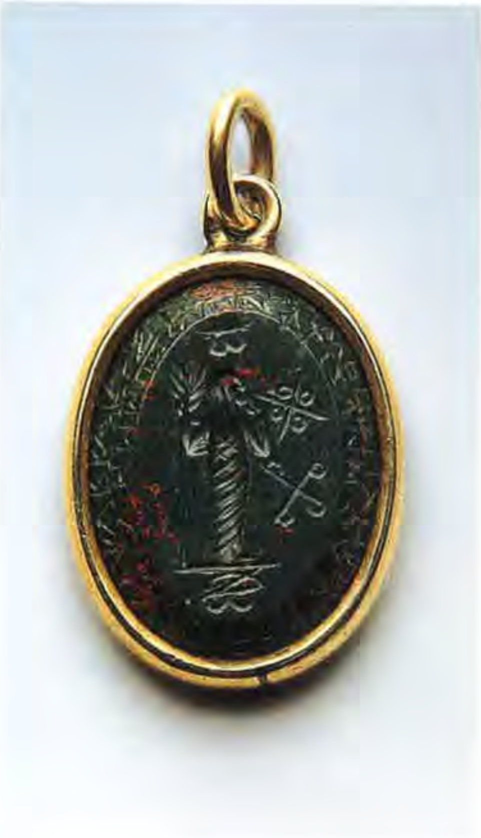
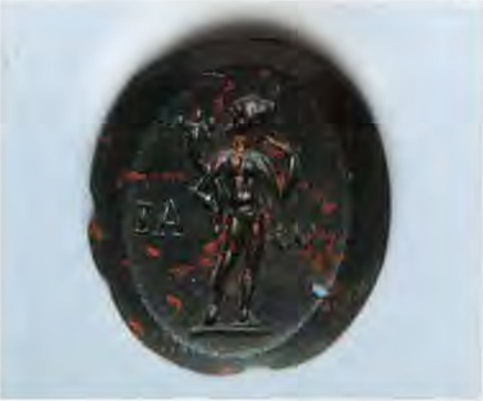


Publication: Dercain 1968, pp. 177-178

P.K.

723



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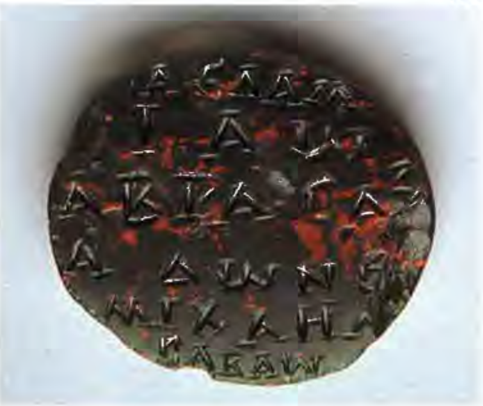

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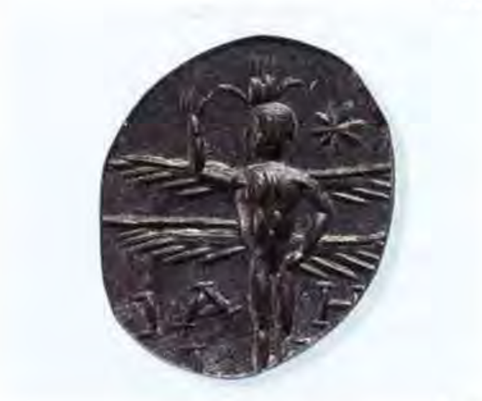

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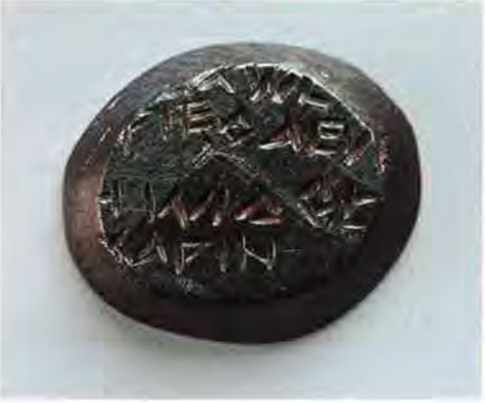


723 Apotropaic amulet in jasper

3rd-4th century
Diameter 1.8 cm.
Provenance: Karapanou Collection
Athens, Numismatic Museum, inv. no. 801

Elliptical amulet in red-banded green jasper, with on one side an intaglio figure of Harpokrates and on the other a six-line inscription. Harpokrates is the Hellenised form of the Egyptian Har-pe-khrad, 'Horus the Child', one of the names of the god who was the son of Isis and Osiris and who symbolised the soul reborn in its purified state. Harpokrates is depicted naked and full-length, standing on a groundline. Head turned to the left, finger to his lips, his pose superficially suggests infancy but is really an admonition to silence to those who understand. In his right hand he is holding a cornucopia, symbol of spiritual abundance and completeness. On either side of the figure, at about waist height, are the three sacred vowels *IA/ω*, symbolising one of the Hebrew names of the Almighty God Yah, or Yahweh, and serving as an apotropaic, protective incantation. The seven vowels of the Greek alphabet were associated with the Hebrew name of God because they were considered to be supremely sacred, corresponding as they did to the seven planets. Since the name of God could not be spoken, the manufacturers of charms and amulets resorted to different combinations of vowels to approximate the forbidden name. Written on the reverse are the names of five of the Gnostic archons (creators of the universe), *ΙΑΩ/ΑΒΡΑΣΑΞ/ΑΔΩΝΕ/ΜΙΧΑΗΛ/CΑΒΑΩ* and the word *ΑΕΛΑΜ*, a paraphrase of the word *ΑΙΛΑΜ*, which in cryptic literature signified eternity. The divine names were thought to be words endowed with magic powers that would serve as a pact of protection with the good spirits.

Publications: unpublished

P.K.

724 Apotropaic amulet in jasper

3rd-4th century
Diameter 1.2 cm.
Provenance: Karapanou Collection
Athens, Numismatic Museum, inv. no. 817

Elliptical dark green jasper amulet with intaglio decoration. Depicted on the obverse is the figure of Pantheos, a form of Zeus as *absconditus deus* (hidden god) with a crown on his head, right arm upraised in a gesture of triumph. Two pairs of wings spreading horizontally proclaim his sovereignty over the entire secular world. Above the figure is a stylised star, symbol of eternity and good health, and beneath it is an inscription with four of the seven sacred letters (*ΙΑ/Η/Ι*). On the reverse is a four-line inscription that may be read as: *ΑΜΕ/ΓΙΕ ◊ΑΕΥ/ΗΜΙΔΟC/ΧΑRΙΝ*, that is *ΑΜΕ(Ν) (Α)ΓΙΕ ΚΥΡΙΕ (Β)Α(ΣΙΛ)ΕΥ ΗΜΙ(Ν) ΔΟC ΧΑΡΙΝ* (Amen Holy Lord King Give Us Grace). The symbol ◊ in cryptic literature stood for the word 'Lord'.

Publications: unpublished

P.K.

725 Apotropaic amulet in agate

3rd-4th century

Diameter 2.3 cm.

Provenance: unknown

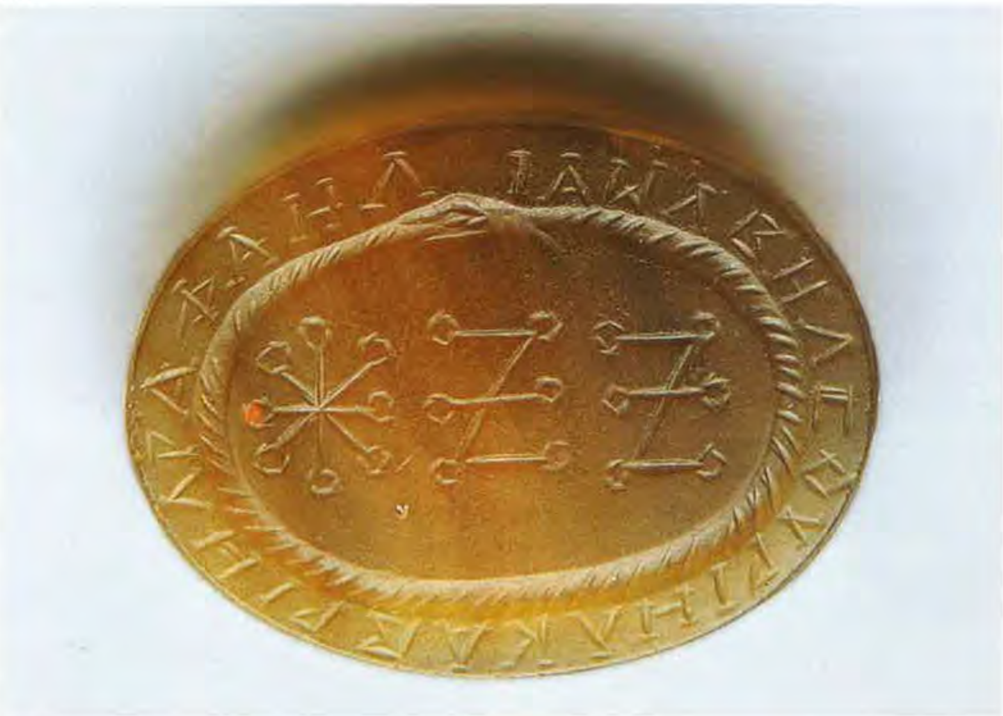
Athens, Numismatic Museum, Tzivanopoulos Collection, inv. no. 96

Elliptical yellowish-brown agate amulet with relief decoration: *Ouroboros* encircling three cryptographic symbols / characters. *Ouroboros*, the emblematic serpent represented with its tail in its mouth was a fundamental symbol of the universe and a simple image of the world and its harmony. In philosophy it was a symbol of the divine, the perfect, the absolute, and a symbol of time and eternity. The characters were thought to be the mystic seal of some divinity. The eight-point star and the two Greek zetas (Ƶ) with their annular ends are considered to be astrological symbols and are found in books of spells with representations of the planets. The ornament is framed by an inscription with the names of five of the Gnostic archons: *Ιαώ/Αβηλ/Σουριηλ/Καβριηλ/Ραφαήλ*.

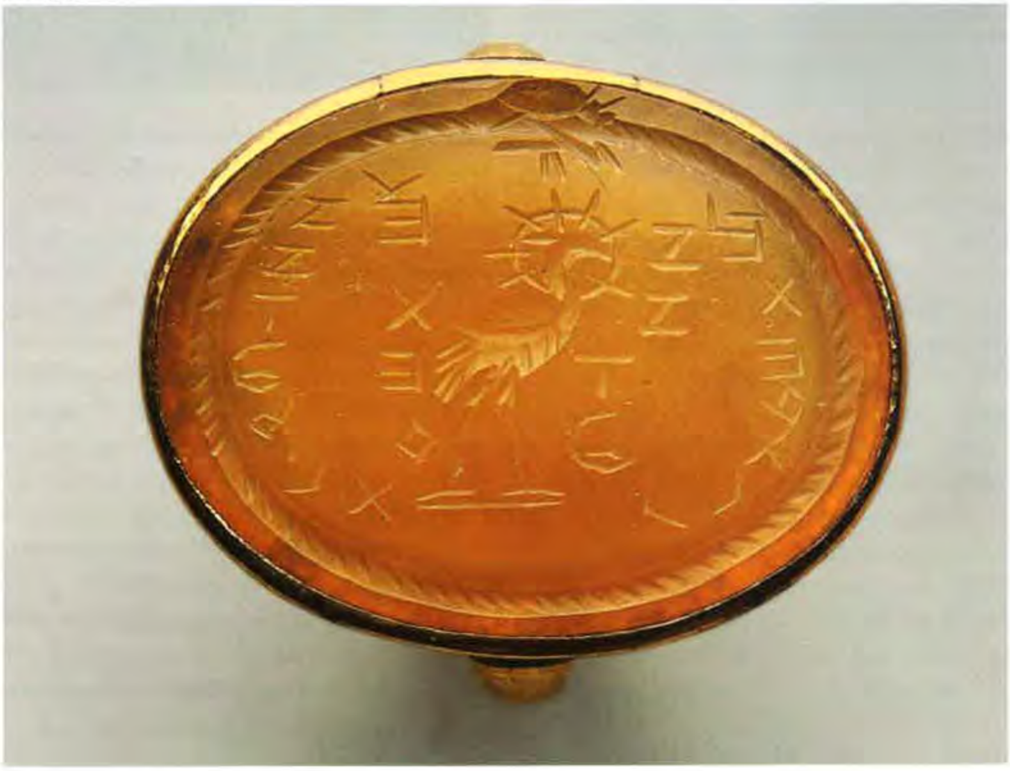
Publication: Dercain 1968, p. 193

P.K.

725



726α(a)



726 Apotropaic amulet in chalcedony

3rd-4th century

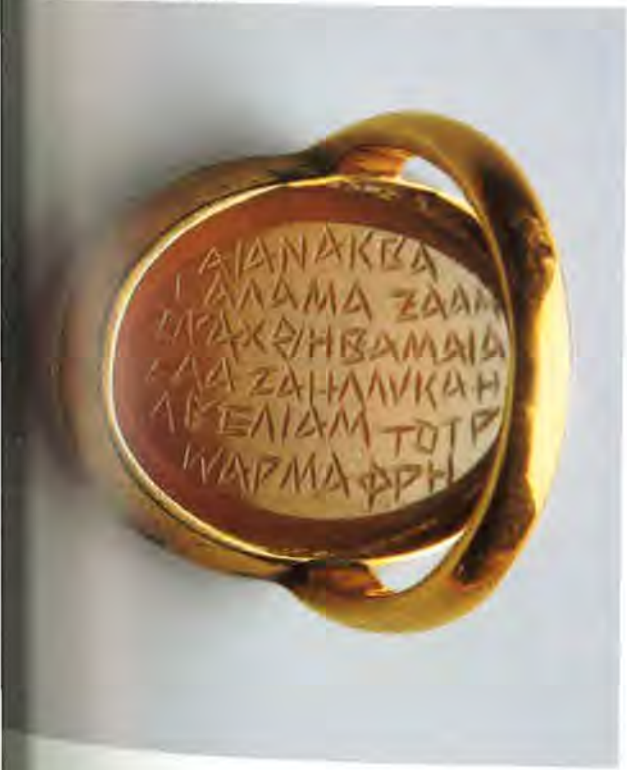
Diameter 2.7 cm.

Provenance: unknown

Athens, Numismatic Museum, Tzivanopoulos Collection, inv. no. 101

Gold ring set with an elliptical yellowish-brown chalcedony engraved in relief. On the obverse, an *Ouroboros* encircles a Phoenix with a seven-rayed halo. The composition is completed by a set of characters that are not pronounced. On the reverse is a six-line inscription of words, uninterpreted, that are often found in magic scrolls: *αιανα-κβα/σαλαμαζα αμ/οραχθη βαμαια/ζα Αζαηλ Λυκαη/λ βελιαμτο τρ/ω αρμα Φρη.*
The *Kyranides*, a book of magic and medicine, advises that, if one engraves a phoenix upon a stone, he thereby acquires a very powerful charm against venomous beasts, bad dreams and the evil eye.
In Ancient Greek literature, the phoenix was considered to have a lifespan corresponding to 952 human generations. Herodotus says that every 500 years, in the Egyptian city of Heliopolis, the 'City of the Sun', the phoenix sprang miraculously from an egg that contained the mortal remains of its father, which it then deposited on the altar in the temple of the sun god. The legend that the dying phoenix immolated itself in the altar fire, from which the young phoenix then arose, appeared for the first time in the age of Imperial Rome.

726B(b)



Publication: Dercain 1968, p. 186

P.K.

727 Haematite amulet (Solomon's Seal)

3rd-4th century

Height 2.8 cm., width 1.6 cm., thickness 0.3 cm.

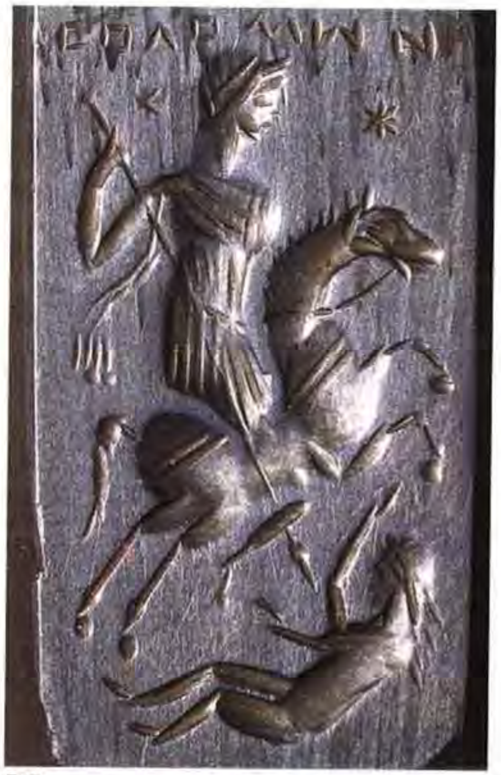
Provenance: unknown

Athens, Benaki Museum, inv. no. 13539

Rectangular plaque of black haematite, with an intaglio of Solomon, mounted, piercing a naked female figure with his lance. Visible above are the word *ϹΟΛΟ-ΜΩΝ* (Solomon) and two stars. The reverse, which has bevelled edges, displays the inscription *ϹΦΡΑΓΙϹ ΘΕΟΥ* (Seal of God) and an X-shaped astrological character.
A considerable number of amulets with the same subject, known to scholars as 'Solomon's seals', have been preserved. Of these, the intaglio haematites are thought to be the earliest examples, dating from the 3rd, 4th or possibly 5th century (Bonner 1950, pp. 208-211. Spier 1993, p. 36. Walter 1994, p. 367). Iconographically, the subject has its roots in the triumphal representations rulers of the antiquity. The primary source of inspiration must have been the so-called Testament of Solomon, an apocryphal 3rd century Judaeo-Christian text that describes the prophet-king's power to conquer demons, a power that he drew from a seal given to him by God. According to this text, and to other similar traditions, the female figure that Solomon is trampling upon may be identified with the female demon that threatens mainly babies and children. This suggests that this kind of amulets were probably worn as a charm by a young person (Bonner 1950, p. 210. Walter 1994, p. 366. Spier 1993, pp. 33 ff.)

Publication: Walter 1989-1990, pp. 33-42, fig. 1

V.PH.

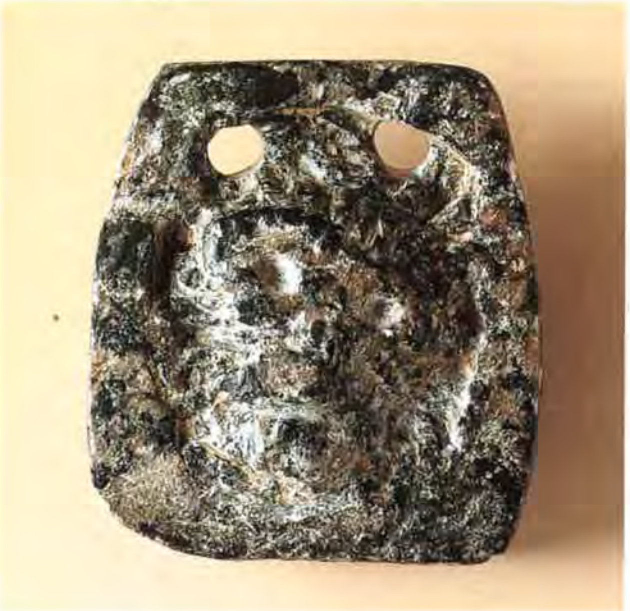


727

Publications: unpublished (for the excavation of the settlement, see Ghini-Tsofopoulou 1979, pp. 119-122)

E.G.-T.

728



728 Stone amulet

Early Christian period

Height 3.4 cm., width 2.9 cm.

Provenance: Attica-Stamata, Mygdaleza 1st Ephorate of Byzantine Antiquities, inv. no. 2868

Almost square amulet, which is evidently an apotropaic charm, with two small holes pierced through the top to hang it by. On the front there is a relief representation of a lion's head, with the features delicately engraved upon it. Figures of lions, represented in any of several different ways, commonly featured on signets in the Roman period as a protection for the owner against magic. The motif of the lion, as an element in the zodiac cycle and symbol of the sun in antiquity, was also adopted by the Christians, in association with a variety of symbolisms. For its presence on amulets in the Early Christian period, see *Rom und Byzanz* 1998, p. 240, no. 378.

729 Apotropaic amulet in rock crystal

5th-6th century

Diameter 1.5 cm.

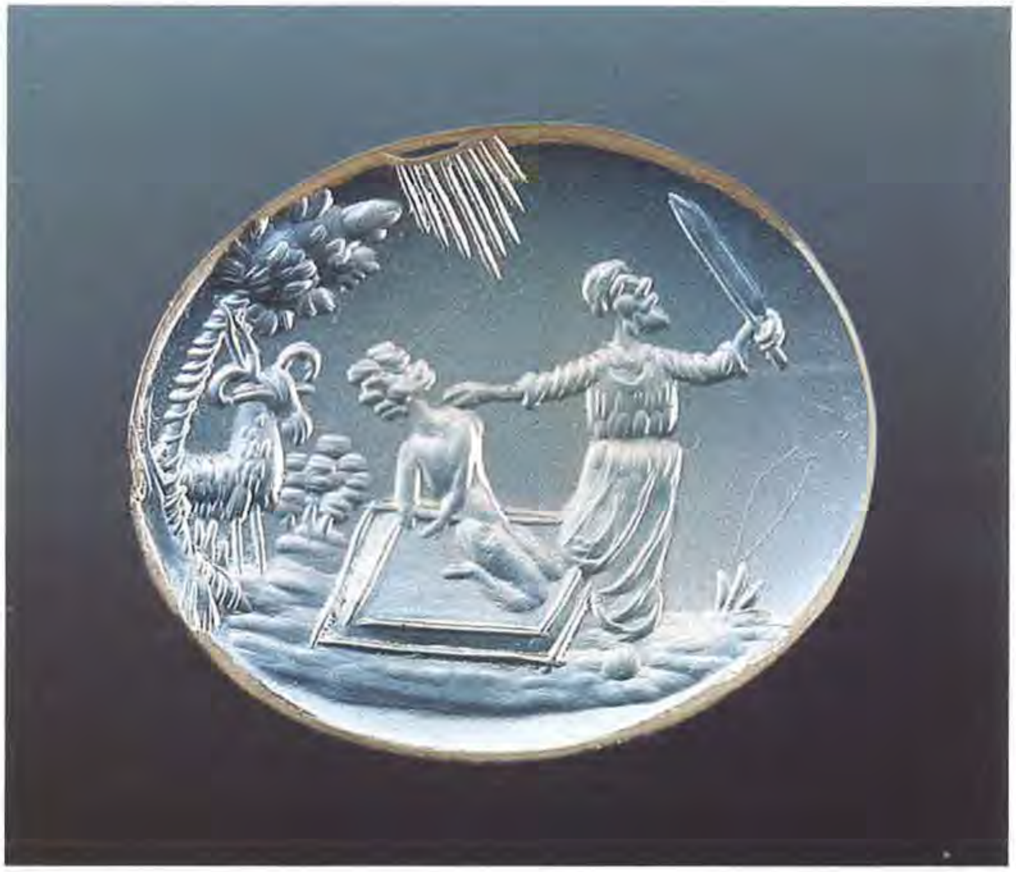
Provenance: Athens, Numismatic Museum, Karapanou Collection, inv. no. 587

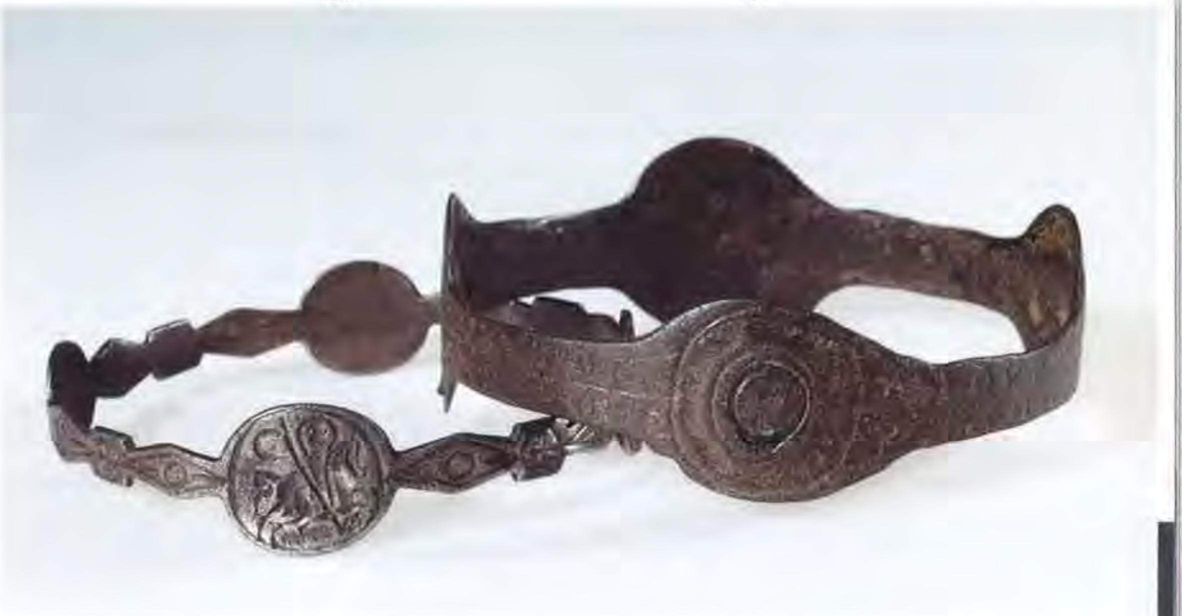
Elliptical amulet made of rock crystal, with an intaglio representation of the Sacrifice of Abraham. In the centre of the scene Isaac, naked, hands bound, kneels on a low altar. To the right stands Abraham, dressed in a long, sleeved tunic, with his right hand on his son's shoulder and his left arm upraised, sword in hand. Under a tall tree on the left side of the scene is the ram, and beside it the bundle of sticks that Isaac had carried for the burnt offering. Above, an arc stretching across the heavens showers the radiance of divine energy. The subject of the Sacrifice of Abraham belongs to the symbolic cycle of the Old Testament, which contains the concept of salvation through sacrifice. Isaac is considered by the Patristic writers as a prefiguration of Christ, and his sacrifice an allegory of the sacrifice of Christ upon the cross. Amulets with scenes drawn from the Old Testament scriptures belong to the domain of sympathetic magic and were used to avert all kinds of evil. They form part of the 5th-6th century Syro-Palestinian art cycle.

Publications: unpublished

P.K.

729





730 Silver amuletic armlet or bracelet

6th century
Diameter 6.2 cm., thickness 1.6 cm.
Provenance: Egypt (?)
Athens, Benaki Museum, inv. no. 11472

Bracelet made of a low-grade silver alloy. The small diameter suggests that it must have been intended for a child or a slender woman. It consists of four round medallions linked by a chain of alternating lozenges and squares. Clumsily engraved on the medallions are rough depictions of the Holy Rider striking down a demon with his lance, one of the Myrrh-bearers at the Sepulchre, the Raising of Lazarus and, finally, an unrecognised symbol. Some scholars think it is an *aphlaston*, the fan-shaped stern moulding on ancient ships that in Late Antiquity was considered a talisman ensuring a safe voyage (Vikan 1991-1992, pp. 33-34. Vikan 1991, pp. 90 ff.), while others, perhaps more convincingly, see it as a representation of Chnoubis (*Ελληνικά κοσμήματα* 1999, p. 341).

This is one of more than twenty extant examples of a type of amuletic bracelet with magico-therapeutic features associated with the mementoes of the places of pilgrimage in the East (Vikan 1984, pp. 74 ff. Mundell - Mango 1986, pp. 266-267, no. 94. Vikan 1991-1992). The figures of the Holy Rider, an especially widespread apotropaic symbol in the Early Byzantine period (Walter 1989-1990. *Art and Holy Powers* 1989, pp. 25-28. Spier 1993, pp. 33 ff.), and Chnoubis, the Greco-Egyptian guardian against diseases of the abdomen and the womb (see Bonner 1950, pp. 54 ff. Vikan 1984, pp. 75 ff.) give this kind of jewellery protective and healing properties. Similarly, the rendering of the Tomb with features suggesting the Holy Sepulchre, as we know it from the Monza and Bobbio ampullae, connect it with the commemorative articles from the great pilgrim sites in the Holy Land.

Publications: Vikan 1991-1992, p. 34, fig. 4 a-d. *Ελληνικά κοσμήματα* 1999, p. 341, figs. 257-259

V.PH.

731 Iron amuletic armlet or bracelet

6th-7th century
Diameter 6.9 cm., width 1 cm.
Provenance: unknown
Athens, Benaki Museum, inv. no. 11474

Narrow iron bracelet, the inner surface lined with some organic material, probably leather. The article is formed of a single strip of metal, widening into four circles inlaid with what is probably a different alloy. Engraved on the band is the inscription: *† Ο ΚΑΤΟΙΚΟΝ ΕΝ ΒΟΗΘ / ΙΑ ΤΟΥ ΥΨΙCΤΟΥ CΚΕΠΙ ΤΟΥ Θ / ΕΟΥ ΤΟΥ ΟΥΡΑΝΟΥ Α / ΥΛΙCΘΙCΕΤΕ ΕΡΙ ΤΟ (?)* (He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty).

The inscription (Psalm 90, 1-2) turns this simple ornament into a talisman, for it is the commonest apotropaic phrase used on amulets in the Early Byzantine period (Bonner 1950, pp. 50, 219 ff). It also appears on almost all the examples of the group of magico-therapeutic amuletic armlet, like the one listed in the Benaki Museum catalogue as no. 730 (Vikan 1991-1992, pp. 35, 40-41). This, in conjunction with its shape, which is very similar to the above jewellery, allows us to attribute it to the 6th-7th century (Vikan 1991-1992, pp. 38-39).

Publications: unpublished

V.PH.

732Copper-alloy amulet (Solomon's Seal)

6th-7th century

Height 3.45 cm., width 3.7 cm., thickness 0.1 cm.

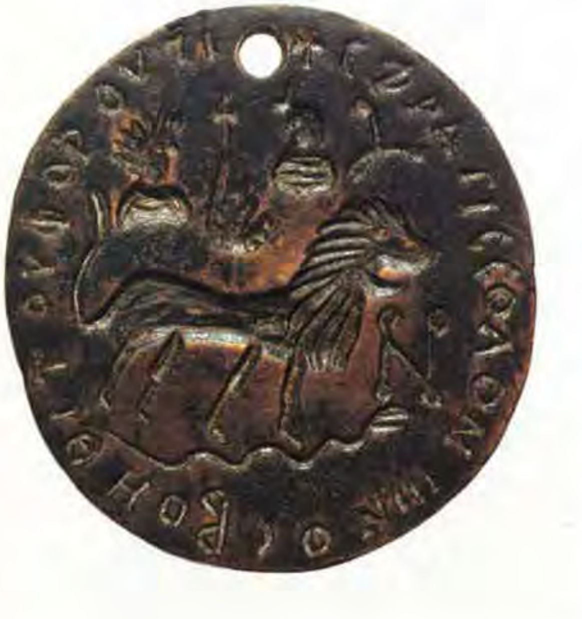
Provenance: unknown

Athens, Benaki Museum, no. 11497

Oval medallion of cast and engraved bronze. A hole has been pierced near the top for hanging. On one side there is a figure of a lion trampling a serpent, and above that a symbolic representation of Golgotha between the symbols of the sun and the moon. The intervening space is filled with astrological characters. Around the rim runs the inscription: *+ CΦΡΑΓΙC CΟΛΟΜΩΝΟC ΒΟΗΘΙ ΤΟΥ ΦΟΡΟΥ(Ν)ΤΙ* (May the Seal of Solomon protect the wearer). On the reverse an angel is depicted striking a smaller (nude?) figure on the head. Next to this scene are astrological characters and a third figure, with rays of light streaming from its head. Around the rim runs the inscription *+ ΦΕΥΓΕ ΜΕΜΙCΙΜΕΝΙ ΔΙΟΚΙ CΕ Ο ΑΓΓΕΛΟC ΑΡΑΦ* (Begone loathsome creature, may the angel Araph drive thee out) The medallion belongs to a category of amulets generally described as Solomon's Seals (Bonner 1950, pp. 208 ff. Walter 1989-1990, Spier 1993, pp. 60-63). Symbols and formulas with magical and apotropaic character encompassing the entire religious history of the Eastern Mediterranean are fused in its surface. The abstract representation of Golgotha is conjoined with the lion trampling the serpent underfoot, symbol of the triumphant Christ (Walter 1989-1990, p. 38), both elements that derive from the Christian religions. On the other hand the angel Araph, companion of Solomon, and the reference to the seal of the prophet-king come from the apocryphal Hellenised Hebrew tradition, while the figure striking down the female demon that menaces babies and children appears under various names already in the pagan world (Spier 1993, pp. 33 ff.). A bronze medallion with exactly the same iconography exists in Russia (*Iskusstvo Vizantii* 1977, no. 62), while similar combinations of apotropaic symbolisms, Christian and other, have been noted on many medallion-amulets thought to be of Syro-Palestinian provenance and dating from the 6th - 7th century (Perdrizet 1903, pp. 47, fig. 1-2. Bonner 1950, pp. 219-221. Walter 1989-1990, pp. 37-39, figs. 4, 5).

Publication: Vikan 1991, pp. 88-89, pl. 11b

V.PH.



732

733Gold chain with amulet

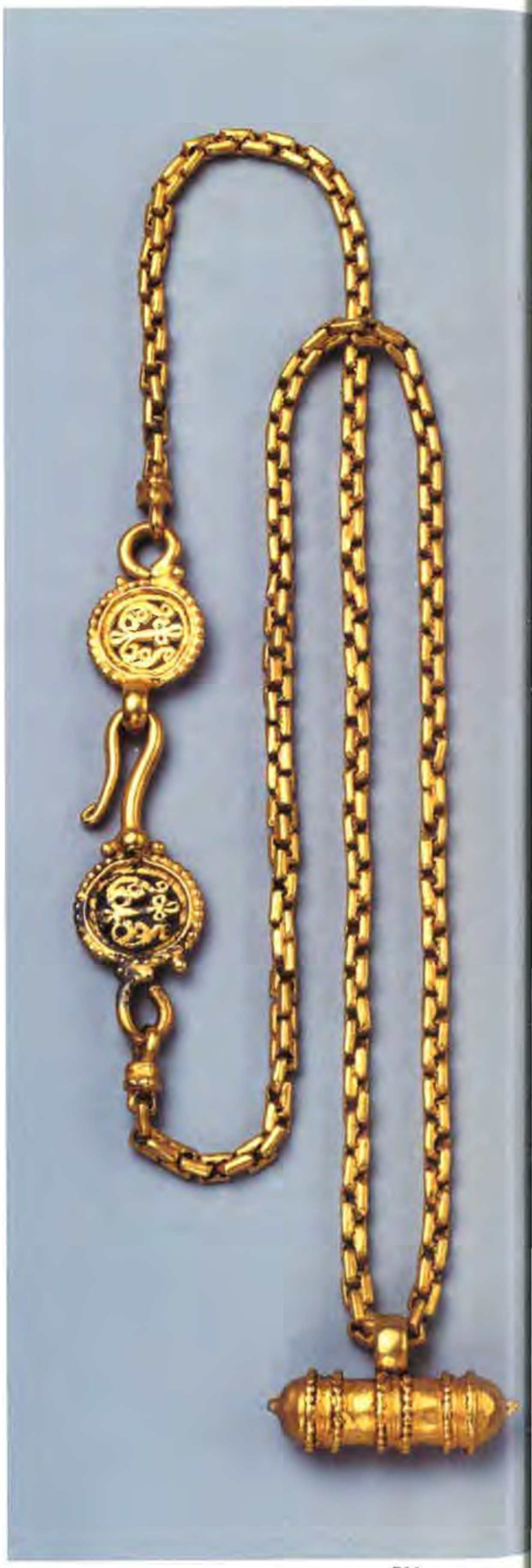
7th century

Length of chain 49,8 cm., length of amulet 2.5 cm.

Provenance: Kratigos Hoard, Mytilini

Athens, Byzantine and Christian Museum

Gold, with hammered and granulated decoration. The chain is formed of square rings linked in a dense mesh. The hook and eye fasteners are secured to a pair of perforated medallions bearing raised palmettes with developed side petals. From the chain hangs a cylindrical amulet with hemispherical ends, decorated with three pairs of granulated bands.



733

This type of amulet was already in use in the Roman era and was worn either as a pectoral or suspended from a leather belt (*Rome und Byzance* 1998, p. 206, no. 305 and Bosselmann 1998, p. 206, no. 306). Since they are usually closed, it is difficult to interpret their content. However, according to Ross (Ross 1965, cylindrical amulet, p. 28, no. 27, pl. XXV) they may have contained a piece of gold leaf with magical incantations or apotropaic conjurations or even a small piece of a child's umbilical cord.
Similar chain with two cylindrical amulets and discs with perforated floral motifs exist in the Dumbarton Oaks Collection and date from the same period (Ross 1965, no. 6B, pl. XXI).
A similar amulet is threaded on a piece of cord (cat. no. 465).

Publications: Vavritsas 1954, p. 327, fig. 1. *Βυζαντινή Τέχνη. Τέχνη Ευρωπαϊκή* 1964, p. 322, no. 387. *6000 χρόνια* 1997, p. 197, no. 222

E.ME.

734 Marble inscription with magic symbols

13th-14th century

35x33x13 cm.

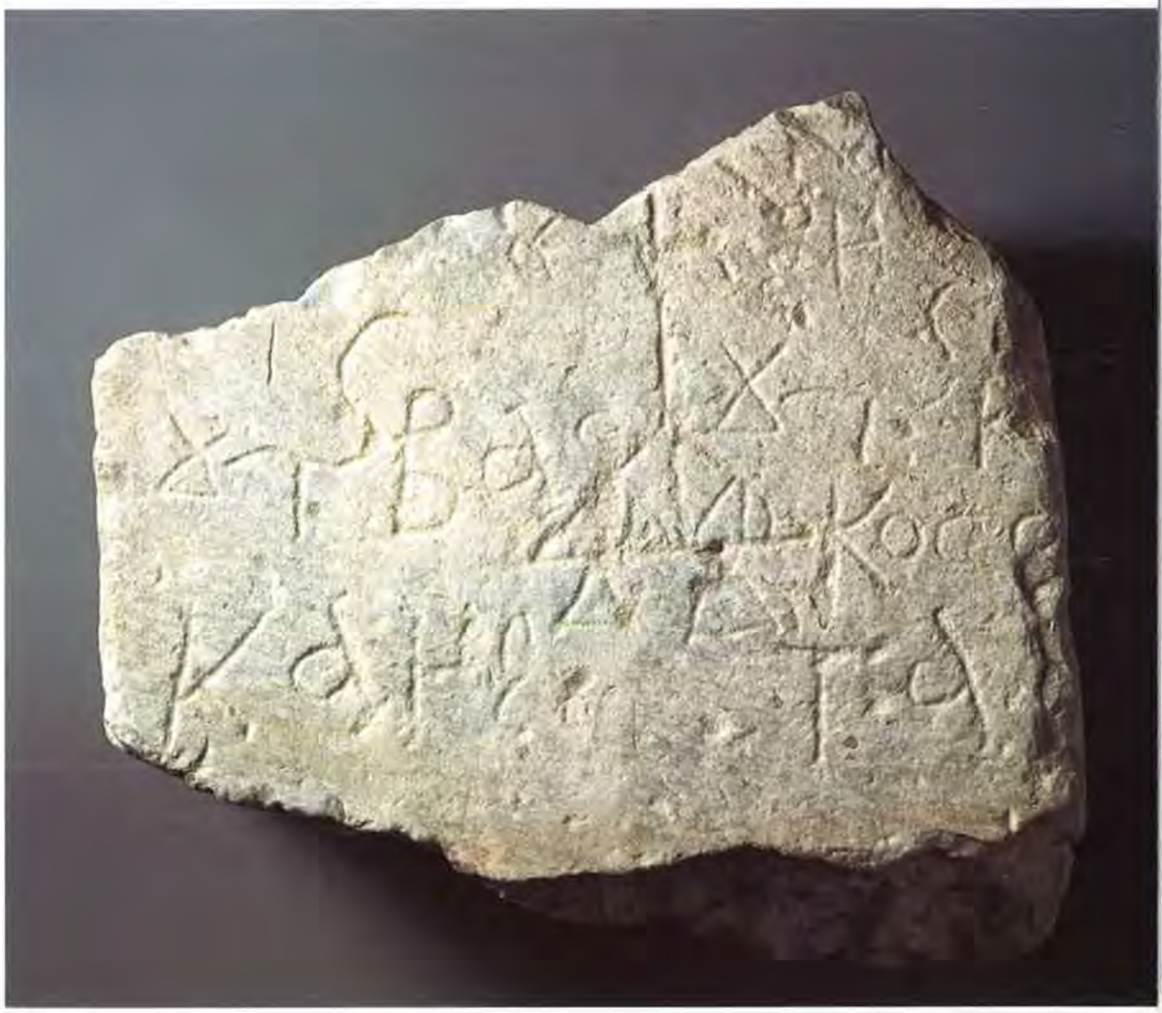
Provenance: Athens, from the site of the Asklepieion

Athens, Byzantine and Christian Museum, inv. no. T. 324-BM 2484

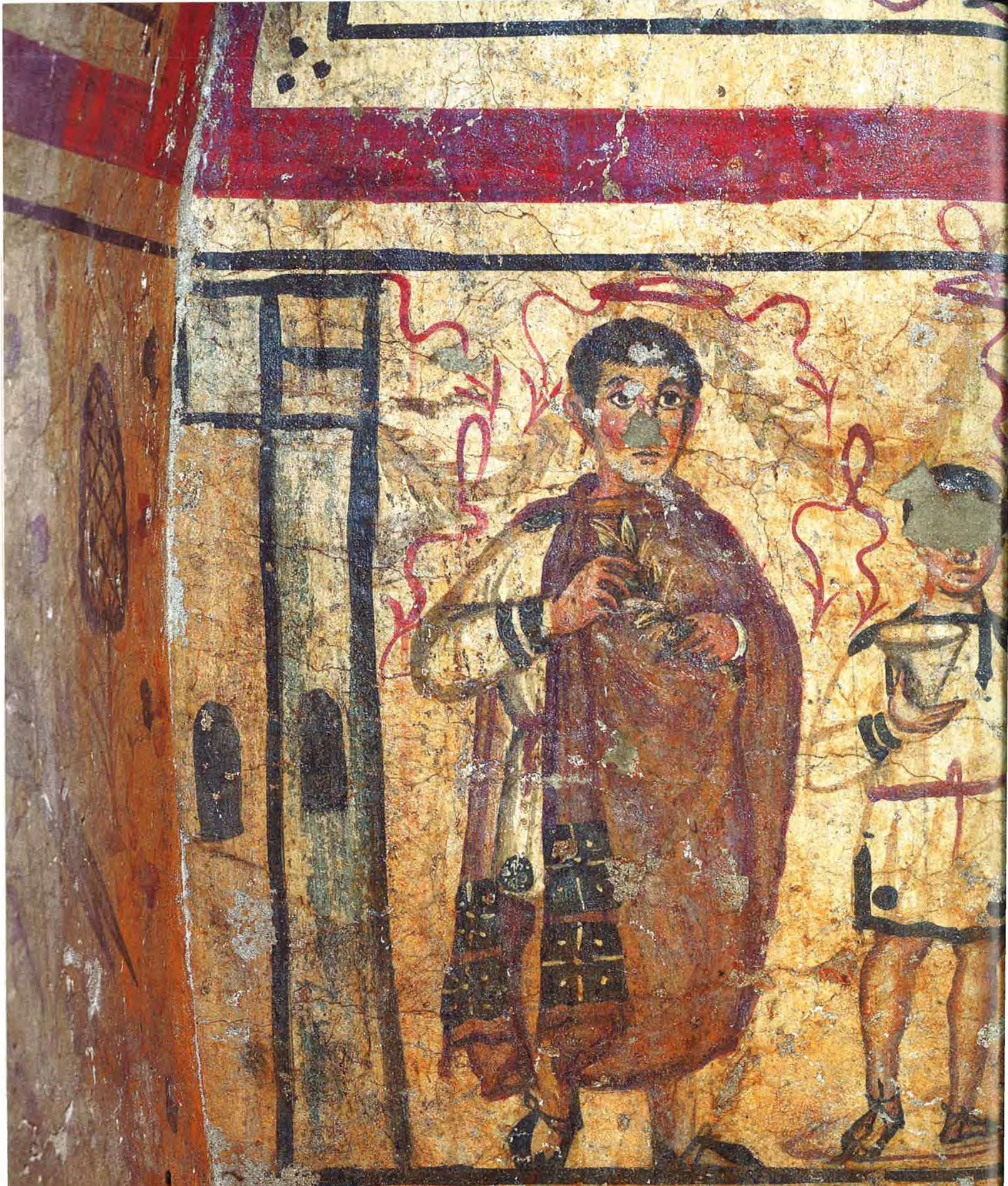
Broken away at the top and bottom. Marble slab, of a darkish blue colour. Engraved in the centre of the main face is a symbol within an encircling inscription. What can be discerned is part of an eight-armed cross resting on a triangular base, supported in turn by a pair of isosceles (Δ) triangles. Pallas has reconstituted the represantation on the basis of a similar miniature in a codex in the British Museum (Pallas 1960-1961, p. 437, fig. 10). On either side of the preserved arms are the letters *I* and *H*, an abbreviation of the name of Jesus. Engraved around the base in careless, unequal and asymmetrical characters is the inscription: *† Ιη(σους) Ουτ(ος) βάσ/κανος – Ουτ(ος) νι/κος,ο [σ]/τα(υ)ρ[ός]* (Jesus This the evil – This the victory in the cross). Both the content of the inscription, with its reference to the evil eye and the victory of the cross over evil, and the presence of the triangles upon which the cross is standing, indicate that this is a magic, apotropaic, symbol. It has been interpreted as an ideographical rendering of the concept of Christ trampling the devil, with the more particular significance of Christ's victory over evil spirits, through the cross as a conquering symbol (Pallas 1960-1961, pp. 442-443). This inscribed slab is an expression at once of piety and religious faith (through the cross) and of popular superstition (in the magic symbols), and these, taken together, confirm its intended use: it would have been set into the wall above a doorway, to keep malicious spirits away from the house and render them ineffectual. It is based on the ancient custom of placing over a doorway a representation of sacred figures, symbols or inscriptions as charms to drive away and vanquish evil.

Publications: Konstantinidis 1882, p. 82-83. Pallas 1960-1961, pp. 436 ff. Sklavou-Mavroeidi 1999, p. 210, no. 298

N.D.-S.



734



CEMETERIES, BURIALS AND BURIAL PRACTICES

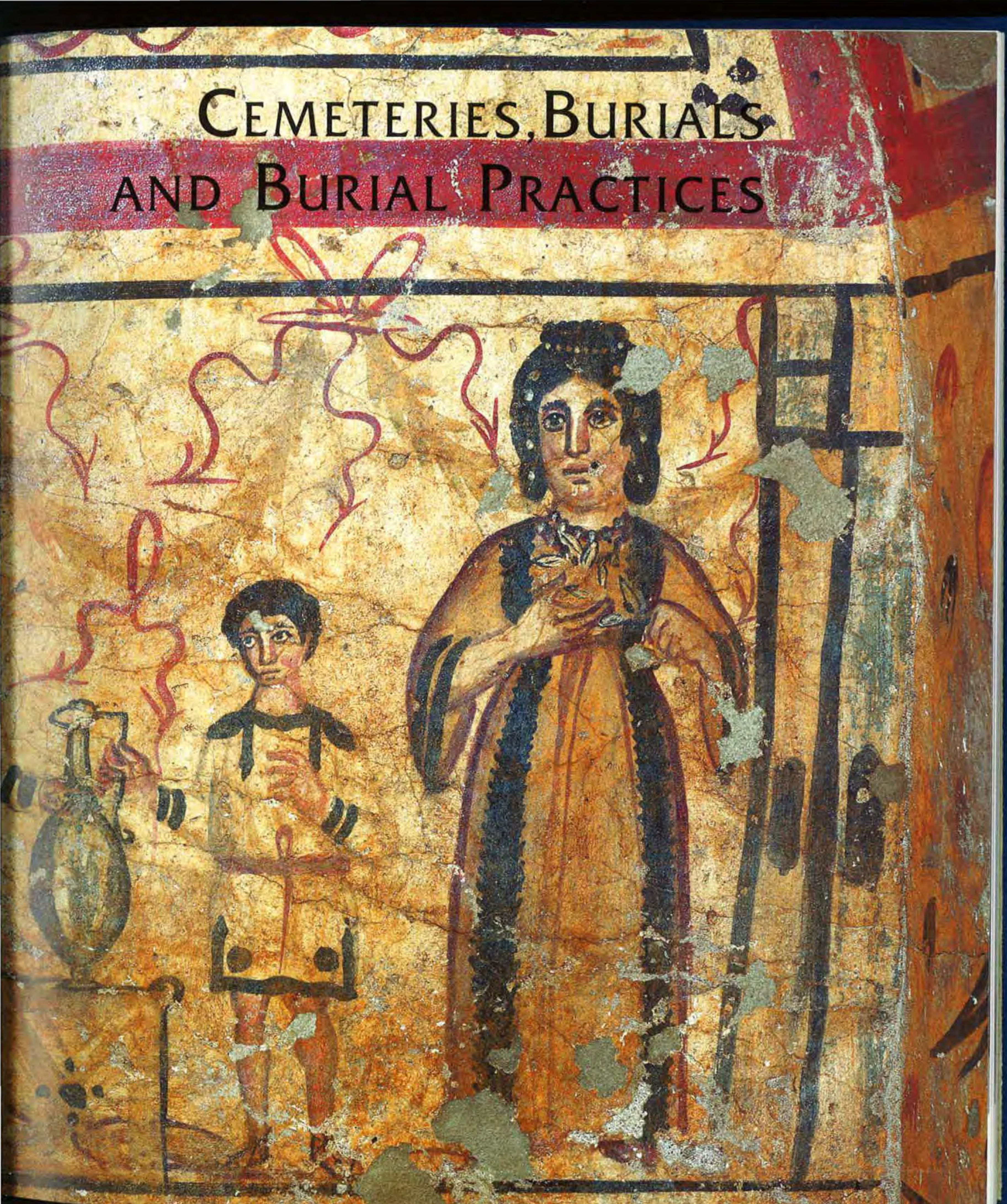
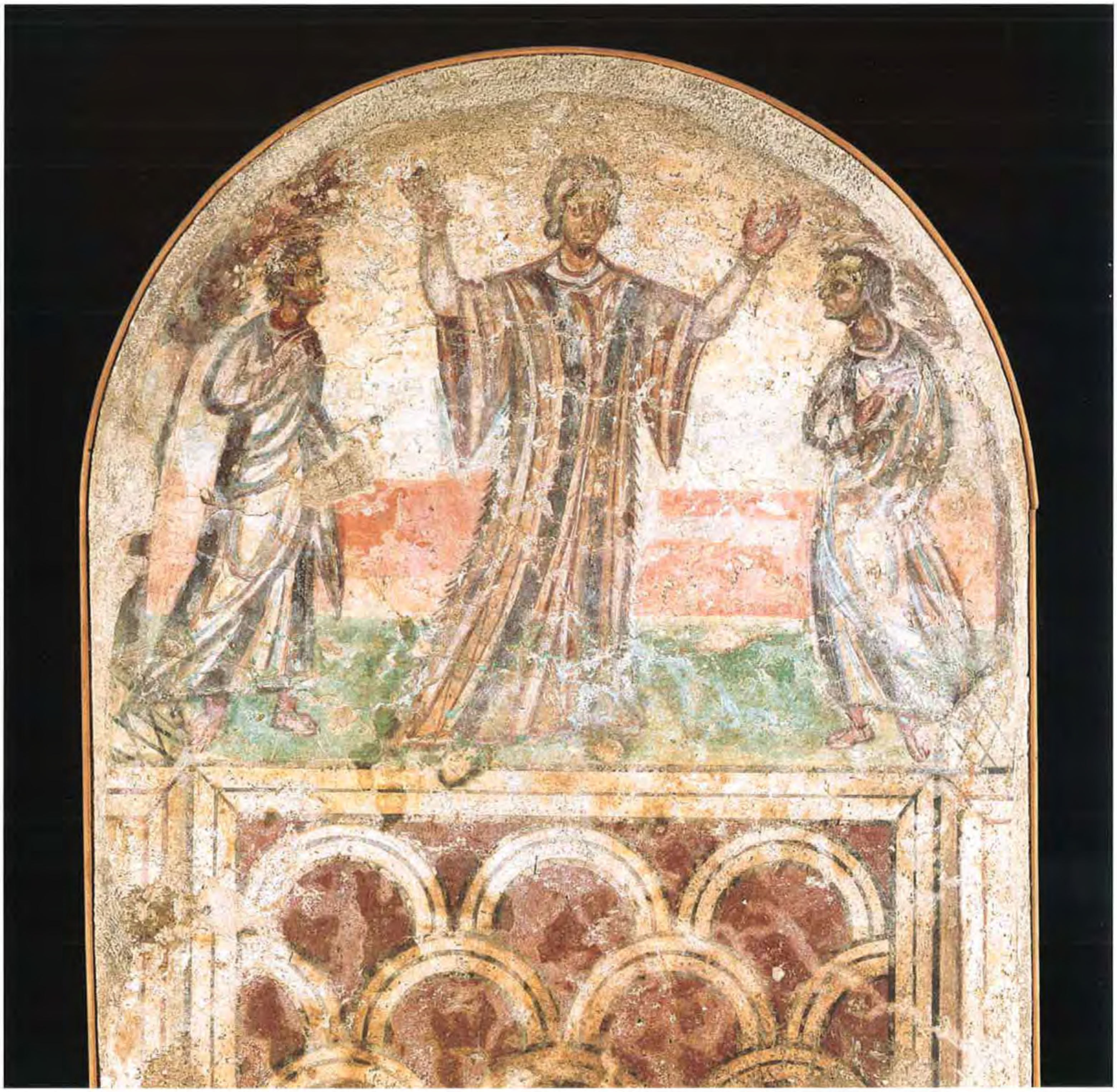


Figure on pp. 532-533. Paying honour to the dead. Wall-painting from the so-called Tomb of Eustorgios in the west cemetery of Thessaloniki. 4th century.

1. Representation of Susanna. Wall-painting from a tomb in the east cemetery of Thessaloniki. 5th century.

1



CEMETERIES, BURIALS AND BURIAL PRACTICES

The cemeteries

The final unit in the exhibition is devoted to the subject of cemeteries. For Christians, death did not mean the end of life. The dead person was 'asleep' and resting, waiting for the resurrection of the dead and the Last Judgement. This belief is reflected eloquently in the use of the term *koimeterion* ('place of sleep') instead of *nekrotapheion* ('place for the burial of the dead'). Because of this belief, the established form of Christian burial was interment not cremation, a practice that differed from that of the pagans, who made use of both methods. However, with regard to other matters pertaining to death, as with other aspects of everyday life, no line of cleavage can be observed in the already prevailing customs, which were accepted by Christians and assimilated as part of the policy for the spread of Christianity.

The exhibition comments on subjects such as the topography of cemeteries, funerary inscriptions, and customs surrounding and following burial.

The topography of cemeteries

A map of Thessaloniki on which the sites of cemeteries both inside and outside the city are marked illustrates the subject of the topography of cemeteries. The prevailing practice in both the ancient Greek and Roman world was to bury the dead outside the towns and cities. Roman law expressly forbade the burial of the dead inside towns, because bodies were regarded as a source of pollution; fines were on transgressors.

The custom of burying the dead outside the towns continued in the Early Byzantine period (4th-7th century). The legislation of Theodosios I (379-395) and Justinian (527-565) restated the Roman law and envisaged fines as high as confiscation of one third of the transgressor's property. Although Christianity did not regard the dead body as a source of pollution, the Church Fathers, too, regarded it as self-evident that the dead should be buried outside the towns. The tombs of the martyrs, the martyria, formed the cores of cemeteries in which only Christians were laid to rest; previously, Christians and pagans had been buried together without distinction. Nevertheless, and despite the legislation forbidding it, the dead began to be buried inside the towns in this period. This was due to a variety of reasons, some of them religious: the remains of the martyrs were brought to the town churches and served as poles of attraction for further burials. This marked the beginning of the use of monasteries and churches, and their enclosures, as burial places throughout the whole of the empire. In the case of Constantinople and other cities, there were additional reasons relating to urban design: as the city expanded and new fortification walls were built by Theodosius II (408-450) the cemeteries, which now lay between the old and new fortifications, that is inside Constantinople, continued in use. In the case of Thessaloniki, burials within the city occurred in the 6th century, as is evident from tombs found in contact with the inner face of the fortifications. This was probably connected with the state of emergency in Thessaloniki resulting from the Slav raids, which began about this time.

The burial of the dead inside towns did not receive legal sanction until the 10th century, when a law of Leo VI the Wise (886-912) took the view that the compulsory burial of the dead outside the walls was an insult to humanity.

The typology of tombs

The subject of typology is illustrated in the exhibition by objects found at two extremes of a series of burials that reflect the stratification of society. At one extreme lies the humble grave and at the other items from a built wall-painted tomb and a marble sarcophagus. The variety of the tombs in use in the Roman period continued into Early Byzantine times. A new type that now made its appearance was the barrel-vaulted, rectangular built tomb. The type of tomb used was linked with the economic and social status of the dead person. The cheapest and simplest form of burial was interment in a pit, sometimes covered with stone slabs. Another simple type was the 'tile-roofed' tomb, which consisted of large tiles, normally placed in the form of a pitched roof. Built cist tombs covered with stone slabs, and barrel-vaulted tombs were more expensive. These might be plain or decorated with marble revetment or wall-paintings. The wealthy could afford to be buried in sarcophagi. In the Early Byzantine period 'jar burials' were used for children – that is, the children were buried in pots, in which they were placed after part of the vase was broken. Generally speaking, these types of tombs continued in use throughout the entire Byzantine period.

Funerary inscriptions

Funerary inscriptions gave the tomb its identity. They were normally carved on stone or marble that took the form of rectangular or circular slabs or long narrow stelai, the top edge of which could be straight, semicircular or pedimental. Their form also indicated the way in which they were used. Slabs would have been incorporated in the masonry of the tomb, while stelai would have stood upright and free above them. The content of the inscriptions is of interest: sometimes brief and sometimes extensive, and the source of much evidence relating to society and the views held by each period. Apart from the names of the dead and their family, we derive information relating to the different names for tombs, their cost, the professions followed at the period in question, and so on. Particular interest attaches to inscriptions containing threats directed against anyone who dared to open someone else's tomb. The vast number of these reflects the great extent of the phenomenon, the purpose of which was to rob the tomb or to bury an unrelated body in it. The threats used to avert these actions involve either financial penalties, or curses and imprecations (cat. no. 748).

Burial customs

The influence of the Roman world can also be seen in the burial customs which, with the exception of cremation, were taken over and assimilated by Christianity. The washing and anointing of the bones with myrrh, the placing of lit candles around the coffin, the interment of various objects along with the body, including a coin to pay for the journey to the next world, were all customs that passed into Christian practice. Memorial services, at which offerings were made of bread or sweetmeats, were held at the dead man's tomb on the third, ninth, and fortieth days, after one year, and on funeral festivals. Funeral banquets were also held in cemeteries in specially designed areas called triclinia, which, as is evident from excavations conducted in Thessaloniki and the surrounding area, consisted of built benches placed on three sides of the roof of the tomb, which was flat. The portable hearth in the exhibition, dating from the 3rd-4th century (cat. no. 749), and the makeshift hearths of Byzantine times found in the cemeteries of Thessaloniki indicate that the meals at funeral banquets were sometimes cooked on the spot.

Excavation also supplies evidence for another custom, that of burying more than one body in the same tomb. This phenomenon was quite common in the Early Byzantine period. The burials might take place all at the same time, or not. In the latter case, the later bodies might be interred without moving the earlier ones, or the bones of the earlier burial might be gathered into one corner of the tomb before the new body was interred. The same phenomenon is also observed in the Late Byzantine period and is apparently due to economy of space. The dead were buried with their arms crossed on their chest or belly, and there are some cases in which the head is covered by a brick.

The custom of burying various objects along with the dead person marks a continuation of earlier practices. The items found in tombs are coins, which were the payment for the dead person's journey to the next world, and both clay and glass vases, which were used in the funeral ceremony. Personal items have also been discovered buried along with the body (clothing, jewellery, etc.).

In the Early Byzantine period (4th-7th century), and especially at the beginning of it, the tombs contained a greater number and wider variety of artefacts, including coins, jewellery and other personal items, and clay and glass vases. At the end of this period the custom of placing objects in the tomb with the dead person seems to have declined, probably as a result of Christian teaching. The objects have been discovered in various positions in the tombs. Coins are usually found near the head or on the breast, jewellery in the places one would expect, and vases were normally placed at the feet or head.

In Middle Byzantine times (8th-12th century), the dead seem to have been accompanied by fewer and cheaper items than in the previous period. Excavations usually yield bronze and glass jewellery and only rarely coins, while clay and glass vases seem to be completely missing.

In the Late Byzantine period (13th-middle of the 15th century) the variety of the items accompanying the dead appears to increase again. In addition to jewellery, coins are found, in some cases in the mouth of the dead person. Clay and glass vases were also deposited. The most commonly found clay vase is the bowl, either intact or broken, which is normally placed at the head or between the legs of the dead person.

The end of the Byzantine empire signalled a major break in the life of the inhabitants, but their daily existence continued in a new context. This is also apparent in the customs surrounding the burial of the dead, which continue down to the present day, some of them tracing their roots back to periods earlier than Byzantium.

DIMITRIS NALPANDIS
Archaeologist, Museum of Byzantine Culture

2. View of the exhibition unit 'Cemeteries, burials, and burial practices'.

2

735 Clay burial jar

4th-5th century

Height 53 cm., diameter of rim 10 cm.

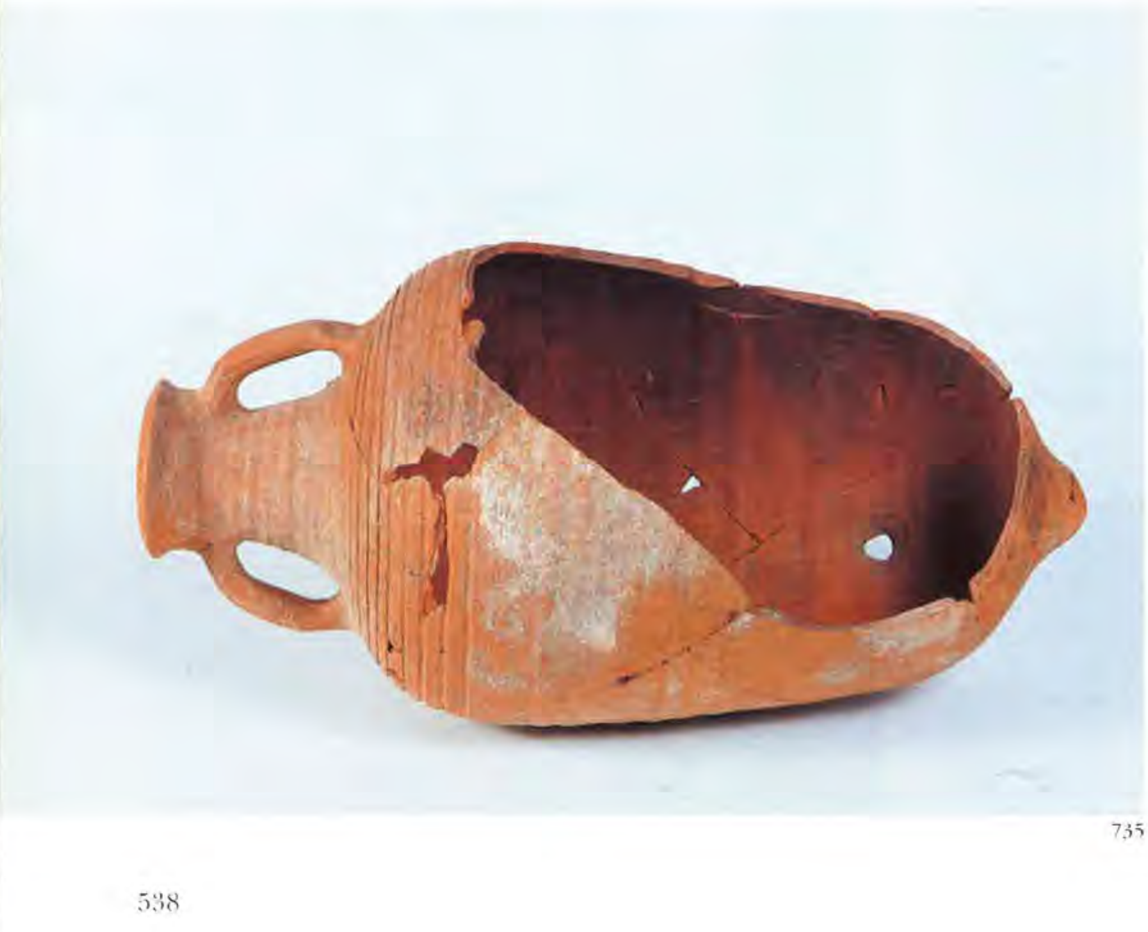
Provenance: Thessaloniki, eastern cemetery, excavation of the Lyssiatreion

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4467/192

The jar has an oval body and a rounded base forming a nipple-like boss. The neck of the vessel is cylindrical, and ends in an annular rim, semicircular in section. Two broad, strap handles run from the neck of the vessel, beneath the rim, to the shoulder. The jar was found during the excavation of a cemetery, and had been used as a burial urn. Jar burial was a customary method of interment for infants and small children, and may have been compared to a return to the mother's womb. The jars were prepared by removing the bottom, or sometimes the neck, as far as the shoulder. Burial jars as long as 1.4 metres have been found in excavations, indicating that older children were also buried in this manner. Jewellery, coins and small lachrymatories were often buried with the body. This custom dates from the Early Christian period and continued into the Byzantine era.

Publications: unpublished

F.PE.



735

736 Wall-painting removed from a vaulted tomb

End 4th-early 5th century

Height 183 cm., width 150 cm.

Provenance: Thessaloniki, western cemetery, excavation at 115 Ambelonon Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BT 61

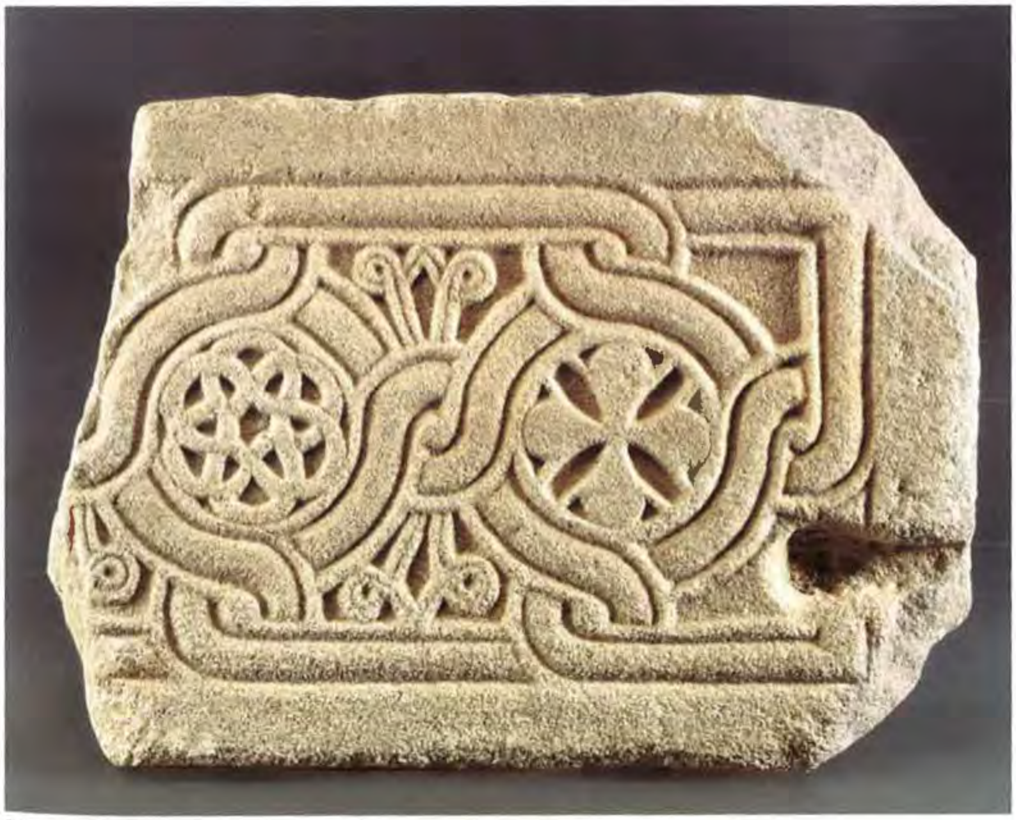
The narrow western end of a rectangular vaulted tomb entirely covered with painted decoration, found in Early Christian Thessaloniki's western cemetery. A thin red band divides the painted surface into two parts. Dominating the upper section is the monogram symbol of Christ the Saviour, inscribed within a laurel wreath and a red circle. To the left and right are a pair of birds and some red flowers. The lower part of the scene is filled with scattered fish, fruit and more red flowers. The fish are a symbolic representation: the Greek word for fish, *ΙΧΘΥΣ*, is also an acronym of the Greek words forming the phrase 'Jesus Christ, Son of God, Saviour'. Painted on the remaining sides of the tomb, which are not exhibited, are flowers, fruit, vessels, a bird and a candlestick.

The decoration of the tomb expresses the personal paradise of the deceased, who hopes to enjoy in heaven all the good things (food, fruit, wine) that he sought and enjoyed in his terrestrial life.

Publication: Tsiouni 1979, p. 293

E.M.

736



737

737 Limestone sarcophagus lid

11th century

Lenght 65 cm., width 47 cm., thickness 7 cm.

Provenance: fortified Byzantine settlement of Rentina

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 2265

This is a large fragment (about half the length) of a coarse-grained whitish-grey crystalline limestone sarcophagus lid, ornamented with a pair of *rotae sericae* (series of roundels linked by knots). Traces of a metal fastener are visible on one of the narrow ends. The programme of the relief decoration consists in a series of four *rotae sericae* formed from a triple band, which also creates the border. Springing from the knots linking the roundels are three pairs of triangular rinceaux, formed from a narrower double band and joined at the apex. The two middle roundels enclose a braid of three ribbons and the two end ones Maltese crosses with flaring ends and trefoil finials.

Publications: Moutsopoulos 1984, pp. 139-158, pl. 1-4. Pazaras 1988, p. 36, no. 38, pl. 26

N.M.

738 Iron nails from a wooden coffin

13th century

Height 4-7 cm.

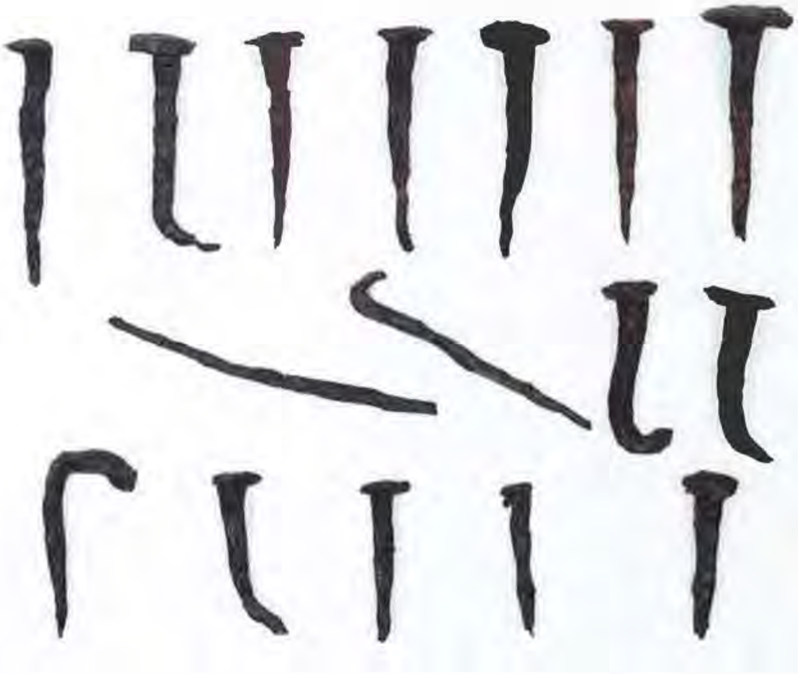
Provenance: Abdera-Polystylon, Late Byzantine cemetery

Abdera, Byzantine Archaeological Collection, inv. no. ΞΑ2/83/ΤΑΦ. 41

Broad-headed iron nails from a wooden coffin. Found in the cist of a cist-grave in the Late Byzantine cemetery of Abdera-Polystylon, which developed around the aisleless Byzantine church, within the city limits. Although the coffin has disintegrated, we can recreate an approximation of its shape based on the position of the nails, which follow the contour of the body. The wooden coffin was a four-sided construction, characteristically narrowing towards the feet. The use of wooden coffins for burials has been attested in 8 out of a total of 64 graves in the cemetery, while the large number of nails found in the disturbed soil outside the cists suggests that this manner of burial was widely used in Polystylon during the Late Byzantine period. Iron coffin nails from wooden coffins have recently been found in 12th- 13th century graves on Mount Papikion.

Publication: Bakirtzis 1983, p. 18, fig. 5

N.Z.



738

739 Funerary inscription to Regine

3rd-4th century

Diameter 30 cm., thickness 5 cm., letter height 3.4-4.5 cm.

Provenance: Athens (?)

Athens, Epigraphic Museum, inv. no. EM 9978

Inscribed slab of white-veined grey marble, cut into the shape of a perfect circle. A five-line inscription occupies the entire engraved surface. An ivy leaf at the end of the first line separates it from the rest:

Σώφρων
Ρηγείνῃ συν-
βίῳ τῇ ἑαυτοῦ
κυρίᾳ ἐν ἰρή-
5 *νῃ Θεοῦ.*

(Sophron, to Regine his lady and life's companion, in the peace of God)

Lines 2-3: *Ρηγείνῃ συνβίῳ* is a misspelling of *Ρηγίνῃ συμβίῳ*. Lines 4-5: *ἰρήνῃ* misspelling of *εἰρήνῃ*.

The provenance of the inscription is unknown, and the suspicion that it is not in fact an Attic monument is supported by three further elements: the shape of the monument, the type of inscription and the marble. The term *σύμβιος* (spouse, or companion) was not commonly used in Athens, but is frequently found in inscriptions from other areas, including Macedonia, Asia Minor, Thessaly and Italy. Indeed, an Early Christian inscription of similar form was found in the catacombs of San Giovanni in Syracuse (Ferrua 1940, p. 69, no. 12).

Publication: Sironen 1997, no. 238

Z.K.-M.

739

740 Funerary inscription to Theodosios

5th century

Height 42 cm., width 19 cm., thickness 6.5 cm., letter height 2-2.9 cm.

Provenance: Athens, Hasani

Athens, Epigraphic Museum, inv. no. EM 12874

Engraved white marble gravestone crowned by a relief Greek cross inscribed in a circle. The lines scratched into the surface of the stone as a guide for the inscription are still visible:

> *Κυμητή-*
> *ριον Θε-*
> *οδοσεί-*
> *ου.*

Lines 1-2: *Κυμητήριον* is a misspelling of *κοιμητήριον*, a sleeping chamber. This word had replaced the phrase 'here lies', in a declaration of the faith of the Christian believer that the deceased were not dead but merely sleeping until the Day of Judgment.

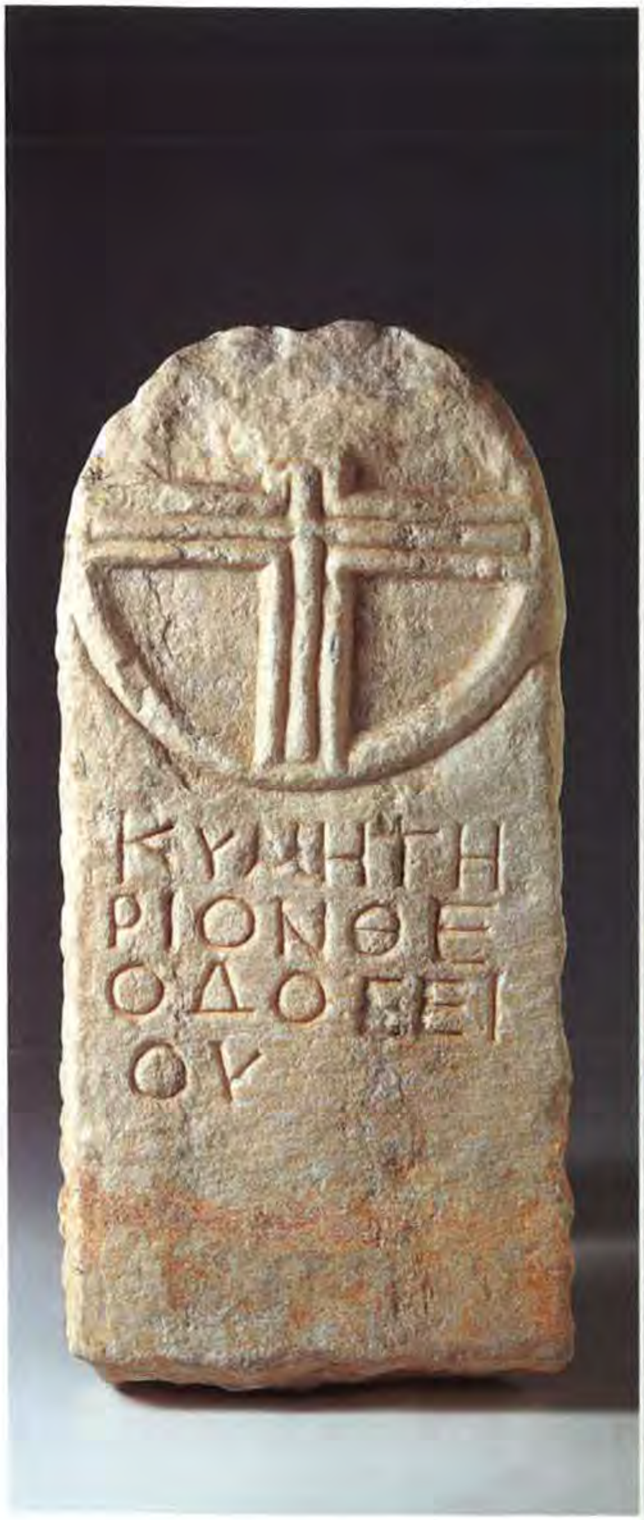
Lines 2-4: *Θεοδοσείου* is a misspelling of *Θεοδοσίου*.

The name *Theodosios* is frequently encountered in Athens as early as the 4th century of the Christian era. The monument is simple, but the care with which it was made is evident in the carving of the cross ornament. The general area of the Ellinikon Airport, where this inscription was found (Hasani) has also yielded a number of other inscriptions (Sironen 1997, nos. 170, 187, 196 bis), while excavations at Kalamaki have unearthed an aisleless Early Christian basilica, which might have served as a cemetery church (Greaghan–Raubitschek 1947, p. 27, no. VI).

Publications: Dantis 1984, p. 97, no. 10. Sironen 1997, no. 193

Z.K.-M.

740



741 Funerary inscription to Achillios and Elpidia

Probably 5th century

Height 59 cm., width 100 cm., thickness 5 cm.

Provenance: Thessaloniki, western cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BE 264/2α-ε.

Inscribed marble slab, broken into five pieces and reassembled. Found used as building stone to pave the floor of a later tomb, also of the Early Christian period. Originally it had marked the common tomb of a couple, Achillios and Elpidia 'of blessed memory', who had died respectively on November 21 and February 12. It was customary practice, in the Christian era, to bury spouses in the same grave and to commemorate them on the same monument:

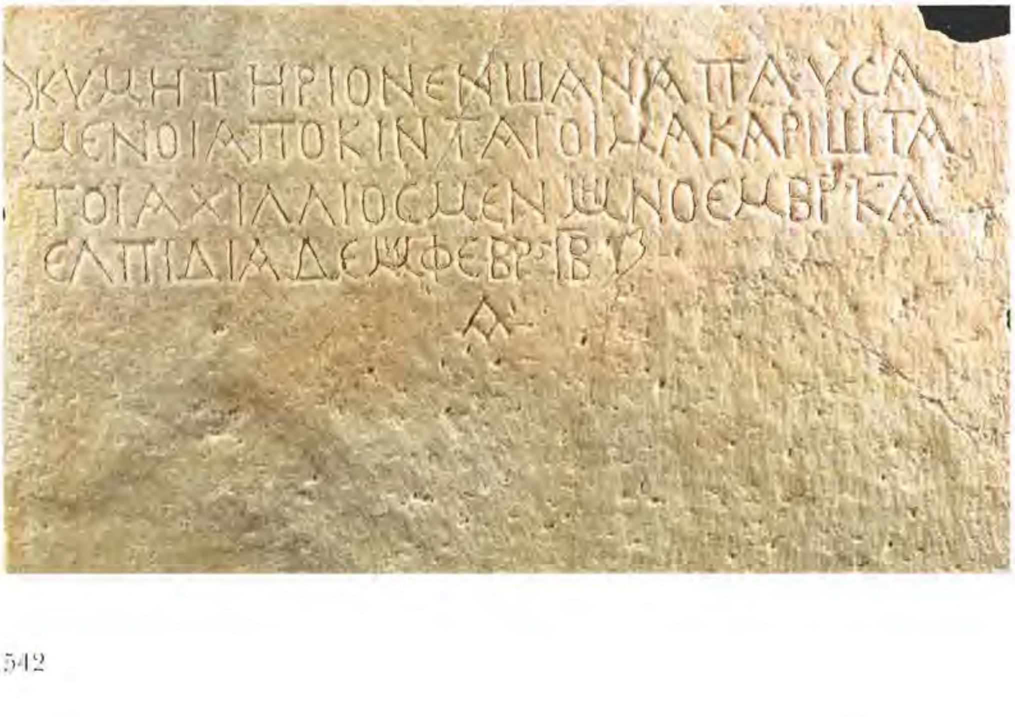
> *Κυμητήριον ἐν ᾧ ἀναπαυσά-*
> *μενοι ἀπόκιντα οἱ μακαριώτα-*
> *τοι Ἀχίλλιος μὲν μη(νὶ) Νοεμβρ(ίῳ) κα*
> *Ἐλπιδία δὲ μη(νὶ) Φεβρ(ουαρίῳ) ιβ*
> *α*

(Resting place in which Achillios deceased in the month of November 21 and Elpidia deceased in the month of February 12, of blessed memory, repose in peace).

Publications: unpublished

D.M.

741



742 Stone funerary inscription with details of the purchase of the tomb

5th-6th century

Height 35 cm., width 38 cm., thickness 2.8 cm., letter height 1.7-3.3 cm.

Provenance: Ancient Corinth

Corinth, Archaeological Museum, inv. no. 2301

Slate gravestone with an eleven-line inscription:

> \+
> *+Ἐνθάδε κῖτε Μαρία*
> *σώφρων γυνὴ Εὔπλου*
> *ἡνιόχου, ὃς ἀγοράσας*
> *τὴν ληνὸν Εὔπλους παρὰ*
> *Ἀναστασίου ὑπηρέτου*
> *χρυσίνου ἑνὸς ἥμισυ καὶ*
> *δοὺς τὰς τιμὰς Ἀναστασίῳ*
> *καὶ λαβὼν ἐξουσίαν παρ᾽ αὐτοῦ*
> *ἐπέθηκα τὸν τίτλον ἐτελεύ-*
> *τησεν δὲ ἡ μακαρία τῇ*
> *πρ(ὸ) ῑᾱ καλανδ(ῶν) Σεπτεβρ(ίων)*
> \+

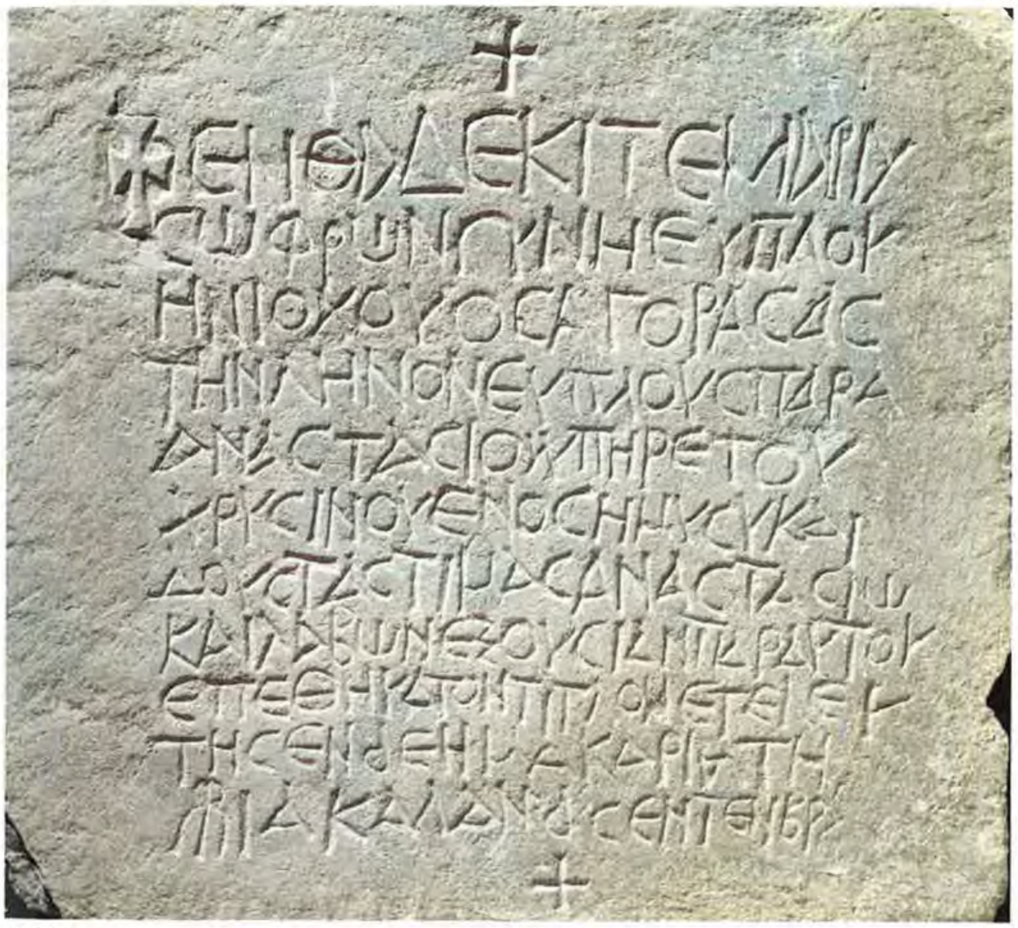
(Here lies Maria, the modest wife of Euplous the teamster. I Euplous bought the grave from Anastasios the servant for one and one half gold pieces. I gave the purchase price to Anastasios, received full rights from him, and put the epitaph in place. My blessed wife died the eleventh day before the kalends of September).

In the Early Christian period tombs were bought and sold like any other commodity. In densely populated cities like Corinth, indeed, where the price of land was high, the purchase of a tomb was a costly undertaking for the poor and often required financial contributions from two or more relatives. The purchase of a tomb or of land for a tomb was conducted according to the same legal procedures as any other contract of sale. Sometimes, in order to establish ownership or to discourage tomb robbers, the new owner of the tomb would include in the funerary inscription an outline of the terms of sale, including the names and occupations of buyer and seller, the date of the contract and the price agreed (Dantis 1983, p. 35). Inscriptions of this type help us to develop a picture of burial costs and customs. The inscription on this monument is a typical example. According to the text, both buyer and seller were from the lower social orders: the purchaser, Euplous, was a carter and the seller, Anastasios, a servant. The tomb was purchased for Maria, the wife of Euplous, and cost one and a half gold coins. Since this same price is mentioned on other Corinthian tombs (Kent 1966, pp. 179-180, no. 551, pl. 47, pp. 180-181, no. 556, pl. 48, p. 201, no. 669, pl. 56. Antourakis 1991, pl. 22d), we assume that, like today, the prices of tombs were fixed and their value fluctuated according to location. A particularly interesting feature is the statement that the purchaser had acquired the legal right to place the funeral inscription upon the tomb once he had paid the vendor Anastasios in full.

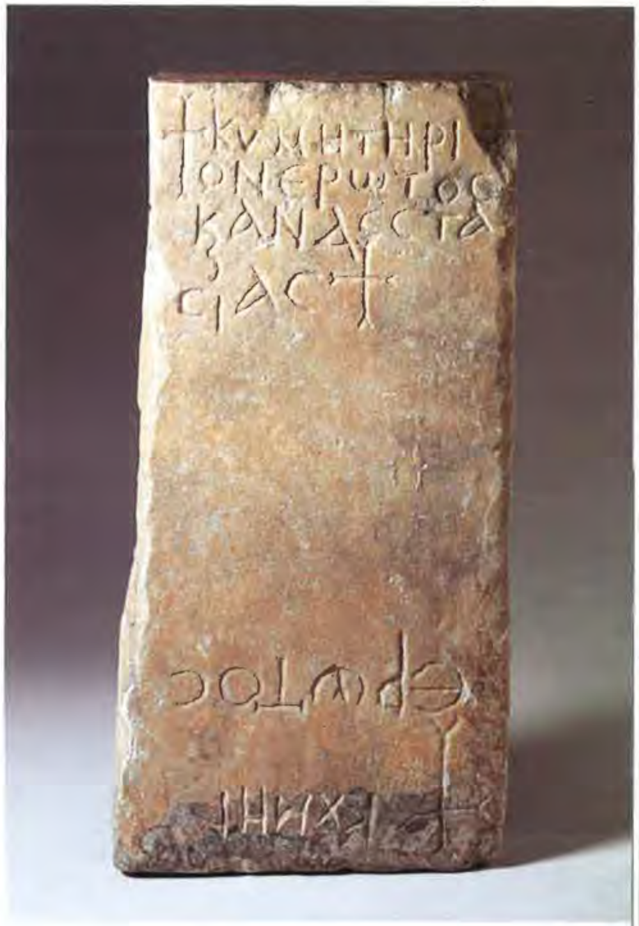
Publications: Kent 1966, pp. 174-175, no. 530, pl. 44. Commentary on the inscription in Feissel 1985, p. 362, no. 34

K.S. – A.T.

742



743



743 Funerary inscription to Eros and Anastasia

5th-6th century

Height 45 cm., width 20-22 cm., thickness 7 cm., letter height 2-4 cm. (I), 1-2.5 cm. (II)

Provenance: Athens, Kerameikos

Athens, Epigraphic Museum, inv. no. EM 657

The white marble stele, broken to the right of inscription I, bears inscriptions to a man and a woman, probably husband and wife. The man died before the woman, and the extant inscriptions were engraved on the two ends of the stele in the following order: The first line to be engraved was the second line of inscription I, simply giving the name of the deceased (in the genitive case). The letters in line 1 were carved next, but this line remained incomplete, possibly because the workman made mistakes in two of the letters and preferred not to continue. The four lines of inscription II were carved after the death of the woman on the other end of the inscribed surface, after the stele had been reversed. Inscription II begins and ends with a cross, and was evidently the only one that would have been seen and read:

I
+Κ<υ>μη< τ >
Ἔρωτος.

II
+Κυμητήρι-
ον Ἔρωτος
κ(αὶ) Ἀνασ{σ}τα-
σίας.+

(I: Resting place of Eros. II: †Resting place of Eros and Anastasia†).

The stele had evidently been erected over the graves of a Christian couple. The man bore the pagan name of Eros, from the god Eros described by Hesiod in his *Theogony* (lines 120-122), the ancient Greek account of the origins of the world through the generations of the gods who came after Chaos and

Gaia, as the most beautiful of all gods, the one who 'overmasters the brain and the judgment of mortals and immortals alike' (*δάμναται ...νόον καὶ ἐπίφρονα βουλήν*). The woman bore the supremely Christian name of Anastasia, derived from the event of the Resurrection (*Ανάστασις*) of Christ Jesus, which is the cornerstone of the Christian faith. The two proper names in the inscription, which (in themselves, of course, not in the people who bore them) reflect two different existential views of human nature, metaphorically recall the fusion of two worlds, the ancient Greek and the new Christian, that took place a few centuries after the birth of Christ.

Publications: Dantis 1984, p. 89, no. 2. Sironen 1997, no. 76

Z.K.-M.

744 Funerary inscription to Sergios

10th-11th century

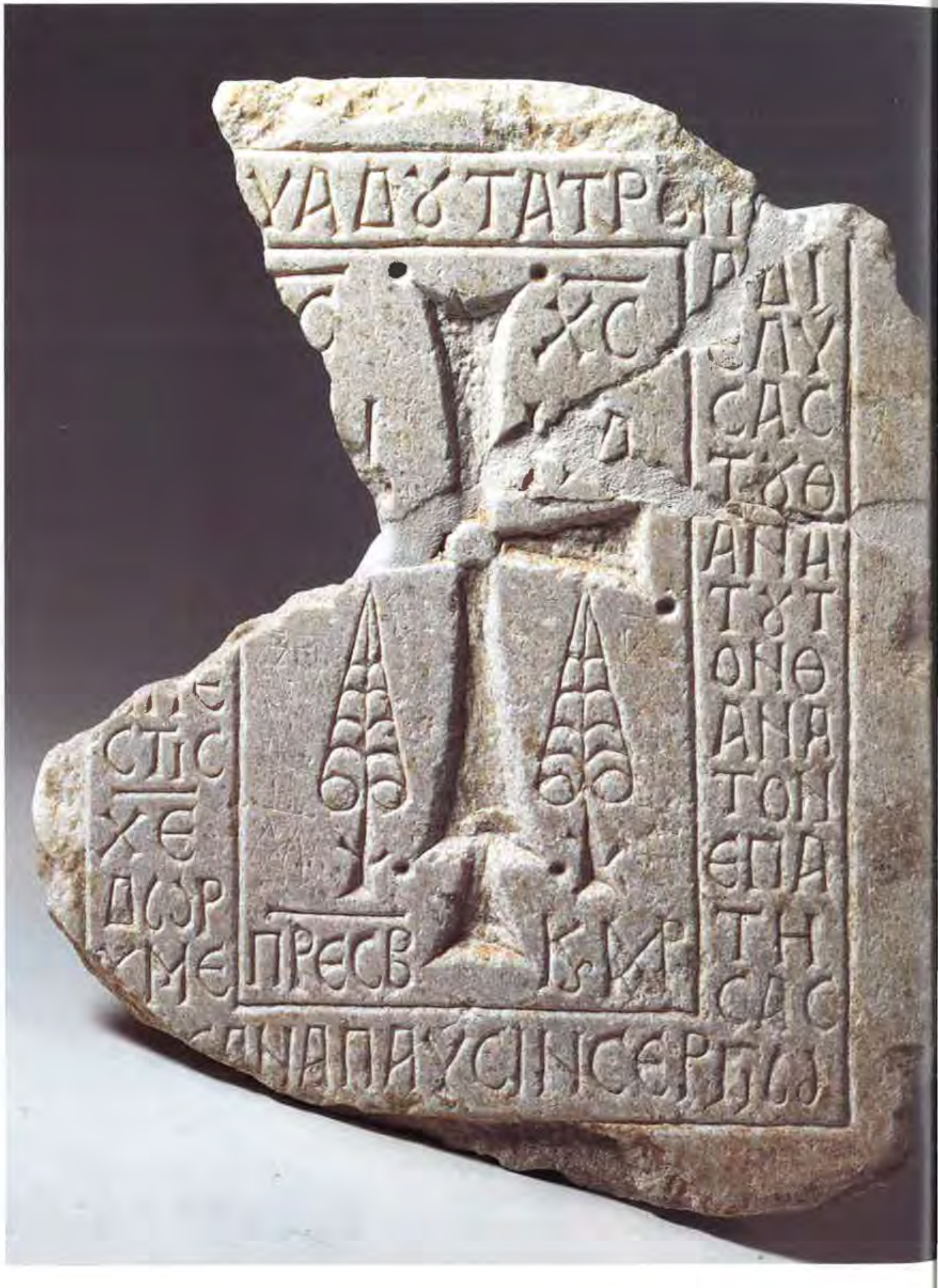
Height 30 cm., width 23.5 cm., thickness 2.5 cm., letter height 1-1.7 cm. (the monogram 2 cm.)

Provenance: Acropolis of Athens

Athens, Epigraphic Museum, inv. no. EM 9990-91

Gravestone of white marble, reassembled from three fragments. A large part of the upper left corner is missing, as are smaller sections of the upper right and lower left corners. This slab must originally have been inlaid in the lid of a funerary monument from the middle Byzantine period belonging, as we shall see, to a priest. Two engraved rectangular frames, one within the other, divide the surface of the slab into three separate areas: a smooth outer border, an inscribed band and, finally, a central panel displaying representations and inscriptions. Dominating the centre is a large Byzantine cross, with finials at the corners of the ends of the arms. The surface of the marble field defined by the outline of the cross has been hollowed out and the bottom of the

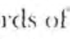
744



cavity has been left uneven. It appears that a material of a different colour once filled the hollow, in accordance with the champlevé technique.
The rectangular areas formed by the arms of the cross contain respectively the customary inscription *Ἰ(ησοῦ)ς Χ(ριστὸ)ς / [ν]ι-κᾶ* (Jesus Christ conquers) above and an engraved cypress below, beneath which are engraved in abbreviated form the ends of the inscription. The empty ground on either side of the cypresses contains illegible graffiti, apparently added at a later date. Engraved on the middle band is a calligraphic inscription. It reads from the upper left-hand corner across the top, then down the right side, then down the left side, and finally across the bottom, ending as in the central panel, beneath the cypresses:

> *[το]ῦ Ἅδου τὰ τρόπα̣ι̣-*
> *α διέλυσας, τοῦ θανάτου τὸν θάνατον ἐπάτησας,*
> *[τριήμερος] ἀ̣νέστης Χ(ριστ)έ, δωρούμε-*
> *[νο]ς ἀνάπαυσιν Σεργίῳ*
> *πρεσβ(υτέρῳ) κ(αὶ) ἀρχιμαν(δρίτῃ)* (:)

(Christ, who destroyed the trophies of Hell and cheated death of death and rose again in three days, bestowing repose upon Sergios, presbyter and archimandrite).

The last word (archimandrite) is written as a monogram: 
While the text of the inscription recalls the familiar words of the Easter hymn (*Χριστὸς Ἀνέστη* 'Christ is risen"), it has also been directly influenced by the Resurrection hymns at the end of the *Octoechos* (collection of offices arranged for the eight ecclesiastical moods) (see ed. Venice 1810, p. 192), and the *Great Horologion* [codex containing the daily offices], ed. Apostolic Deaconate, Athens 1963, 1998^{15}, p. 87, *Akolouthia tou Orthrou* (morning office), hymn, moode IV (*ᾄσωμεν τῷ ἀναστάντι ἐκ τάφου ... Καθελὼν γὰρ τῷ θανάτῳ τὸν θάνατον* ...) (Let us sing to him who is arisen from the tomb... by death conquering death...) and mood plagal IV (*ἀναστὰς ἐκ τοῦ μνήματος καὶ τὰ δεσμὰ διαρρήξας τοῦ ᾅδου, ἔλυσας τὸ κατάκριμα τοῦ θανάτου, Κύριε*) (Lord, who rose from the grave and burst the bonds of Hell and broke the judgement of death).
The inscription commemorates one Sergios, a cleric with the ecclesiastical rank of *presbyter*. Since he is also described as an *archimandrite*, he was most probably a monk.
The content of the inscription echoes the Christian belief in the resurrection of the dead, following the example of Jesus. Christ the Saviour by His own death has conquered death, bestowing upon mankind the gift of eternal life. The images of Hell and its trophies, destroyed by Christ, are echoes of the pagan conception of the prince of the underworld.

Publication: Konstantopoulos 1900, p. 36, no. 37

CH.B.K.

745 Funerary inscription to Markos

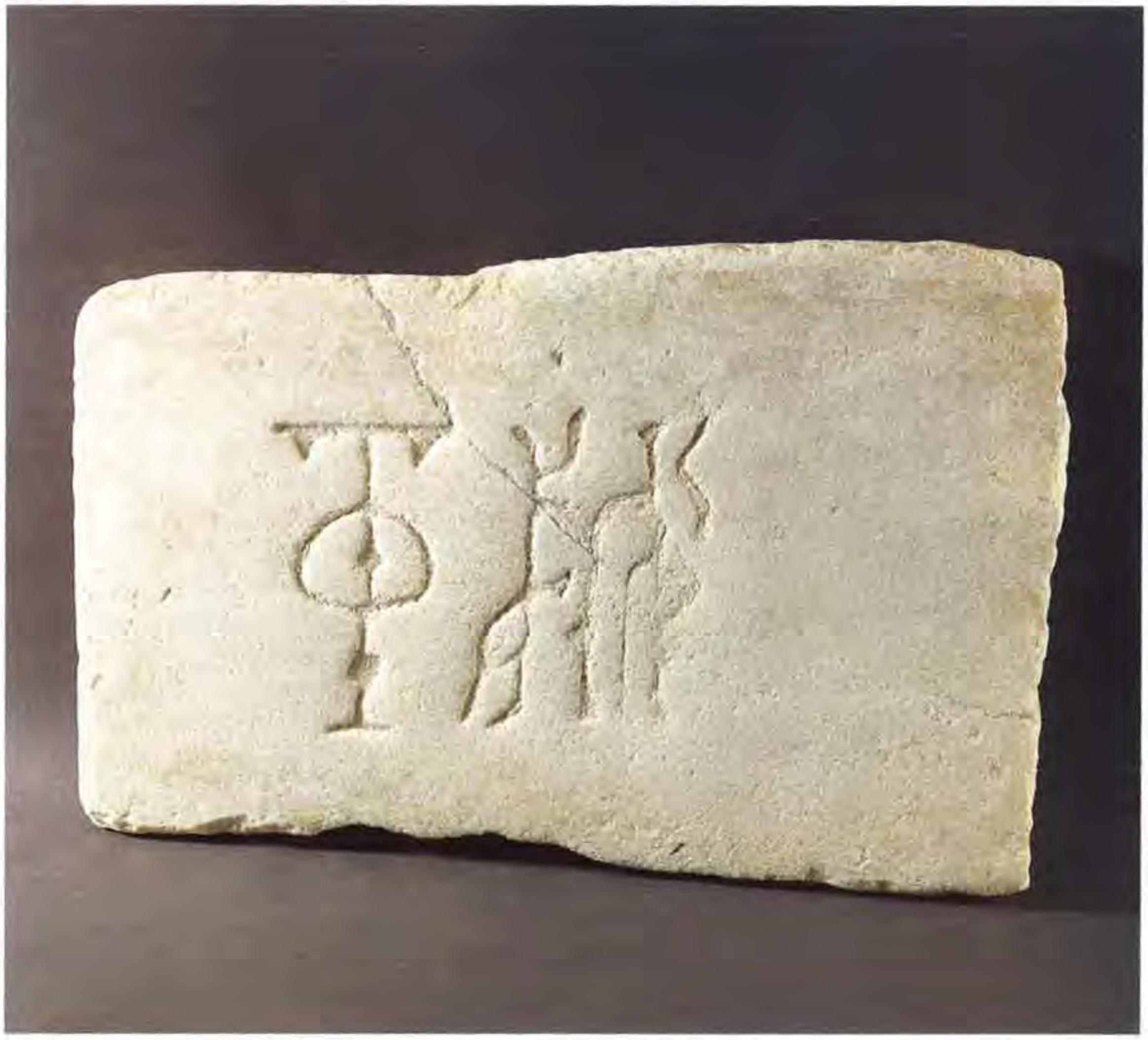
14th-early 15th century
Height 40 cm., width 60 cm., thickness 4 cm.
Provenance: Thessaloniki, church of Ayia Sophia
Thessaloniki, Museum of Byzantine Culture, inv. no. BE 50

Engraved in the centre of this gravestone are abbreviated forms of the words *Τάφος* (Tomb) and *Μάρκ(ο)υ* (of Markos). The abbreviation *ΤΦ* standing for the word τ(ά)φ(ου) is frequently found on Byzantine funerary monuments, sometimes accompanied by a cross.

Publication: Tsigaridas – Loverdou-Tsigarida 1979, no. 55

K.L.-T.

745



746Funerary inscription to Agathon and Euphemia

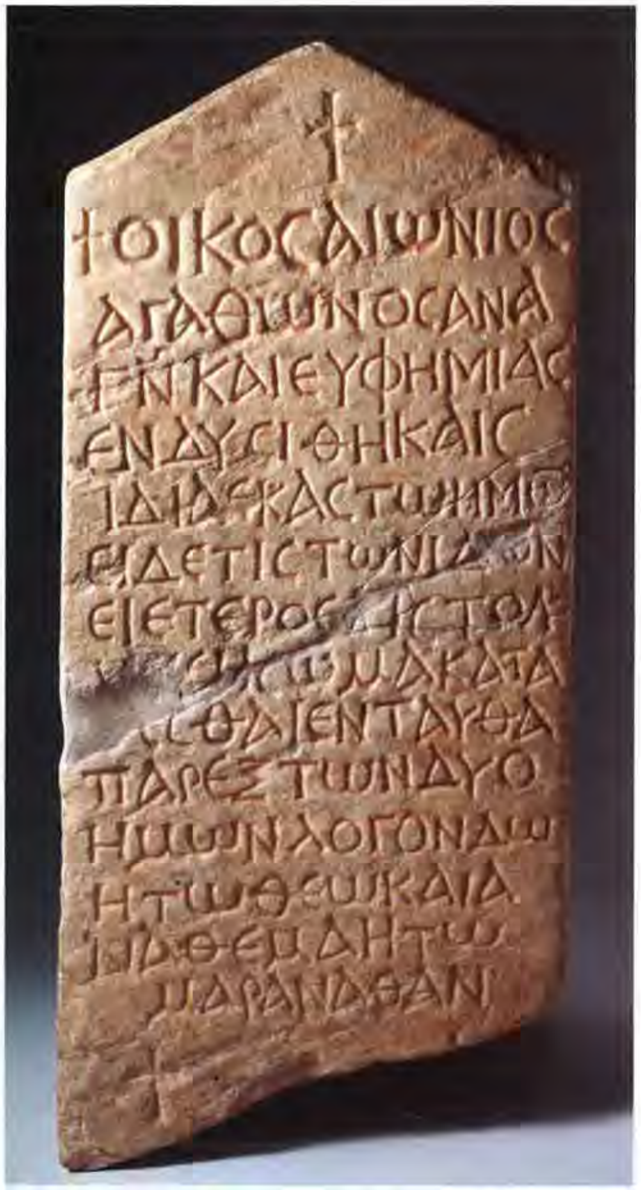
4th-5th century

Height 53 cm., width 24 cm., thickness 3.5 cm., letter height 1.6-1.8 cm.

Provenance: Salamina

Athens, Epigraphic Museum, inv. no. EM 9926

746



Funerary stele of white marble, surmounted by a pediment and broken at the bottom. A cross is engraved in the middle of the pediment. There is also a cross marking the beginning of the text, and two more beneath it: of these, the one on the left has been preserved in full, while only traces remain of the other.

The stele bears a full inscription in 14 lines, carefully engraved, largely in lunate lettering. The punctuation shows the present state of preservation of the text:

+Οἶκος αἰώνιος
Ἀγάθωνος ἀνα-
γν(ώστου) καὶ Εὐφημίας
ἐν δυσὶ θήκαις
5 *ἰδίᾳ ἑκάστῳ ἡμῶ<ν>*
εἴ δέ τις τῶν ἰδίων
εἰ ἕτερός τις τολ-
μήσῃ σῶμα κατα-
[θ]έσθαι ἐνταῦθα
10 *παρὲξ τῶν δύο*
ἡμῶν, λόγον δῴ-
η τῷ θεῷ καὶ ἀ-
νάθεμα ἤτω
μαρὰν ἀθάν
+ +

(Eternal home of Agathon the reader and Euphemia in two coffins one for each of us. If any other of our kin or anyone else dares to inter a body here other than the two of us, he will answer to God and he shall be cursed eternaly).

The word *ἀναγν(ώστου)* (*reader*) in line 3 is abbreviated. The letter *εἰ* in line 7 stands for the disjunctive *ἤ*. Lines 11-12: *δῴη* is probably instead of the aorist optative *δοίη*. Line 13: *ἤτω* is probably instead of *εἶτο* (3rd person singular second aorist optative of *ἵεμαι*), in the sense of 'to overthrow the curse'.

The stele belonged to the common grave monument raised to *Agathon* and *Euphemia*, evidently husband and wife, and was probably prepared while they were still in this life. Both names are attested from the Early Christian period.

Desirous of assuring that their bones should rest in peace, they forbid the burial of other persons in their two private sarcophagi. This prohibition was extremely common in inscriptions dating from Late Antiquity and the Early Christian period. There were even penalties prescribed for violations: sometimes these threatened large fines, to be paid to the civil or religious authorities, and sometimes, as here, they were curses and the invocation of divine retribution.

In this instance, would-be violators of the last wishes of the owners of the monument are threatened with having to justify themselves before God on the Day of Judgement, and the curse of *maran athan* is invoked upon them.

The first curse is eschatological and is based on scriptural formulas: Matthew 12: 36 (... every idle word that men shall speak, they shall give account thereof in the day of judgement) and the letter of St Paul to the Romans, 14:12 (So then every one of us shall give account of himself to God).

The second curse is anathematic, a practice that was also very common in Early Christian inscriptions. The phrase *maran athan* is Aramaic, and is found in the New Testament, sometimes as a single word (as for example in 1st Corinthians 16: 22). It means 'the Lord is near', and represents a formal assurance of the promises God has made. It is also found in Latin inscriptions. The phrase is generally coupled with the word *anathema* (as in the verse indicated above: 'let him be Anathema Maranathan') as an intensifier.

Publications: Koumanoudis 1871, no. 3540. *IG* III, 2, 3509. Dantis 1983, pp. 197-198, nos. 11, 133-135

CH.B.K.

747 Funerary inscription to Eutychios, with threats

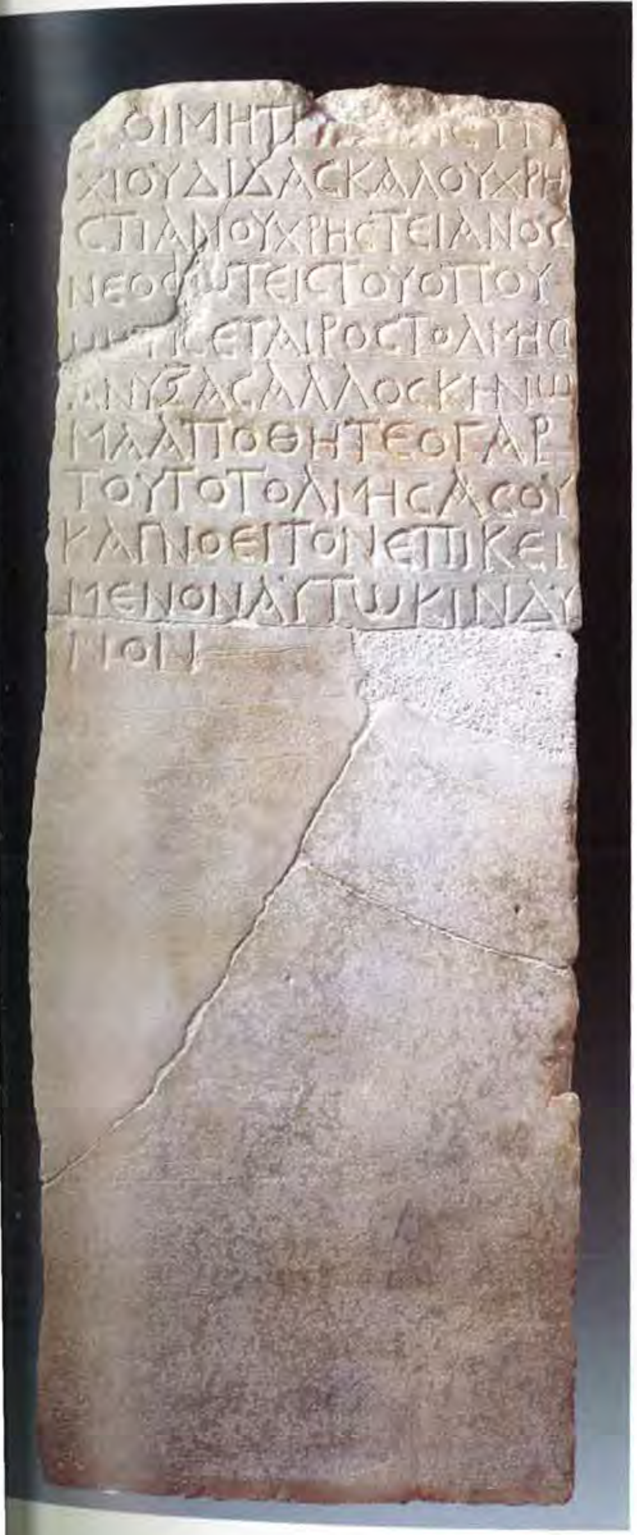
5th-6th century

Height 63 cm., width 25 cm., thickness 3 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BE 241

747



This marble stele belongs to a teacher. Its 11 lines contain, apart from the owner's name, threats aimed at whoever dares to reuse the tomb:

> *Κοιμητή[ριον] Εὐτ-*
> *χίου διδασκάλου, χρη-*
> *στιανοῦ Χρηστειανὸς*
> *νεοφωτίστου ὅπου*
> *μή τις ἕταιρος τολμήση*
> *ἀνύξας ἄλλο σκήνω-*
> *μα ἀπόθητε. Ὁ γὰρ*
> *τοῦτο τολμήσας οὐ-*
> *κ ἀγνοεῖ τὸν ἐπικεί-*
> *μενον αὐτῷ κίνδυ-*
> *νον.*

(Tomb of the teacher Eutychios, neophyte Christian whose tomb no other should dare open.
Let he who does beware the dangerthat will befall him).

Publications: Tsigaridas – Loverdou-Tsigarida 1979, no. 8. Feissel 1983, p. 123

K.L.-T.

748 Funerary inscription with anathema

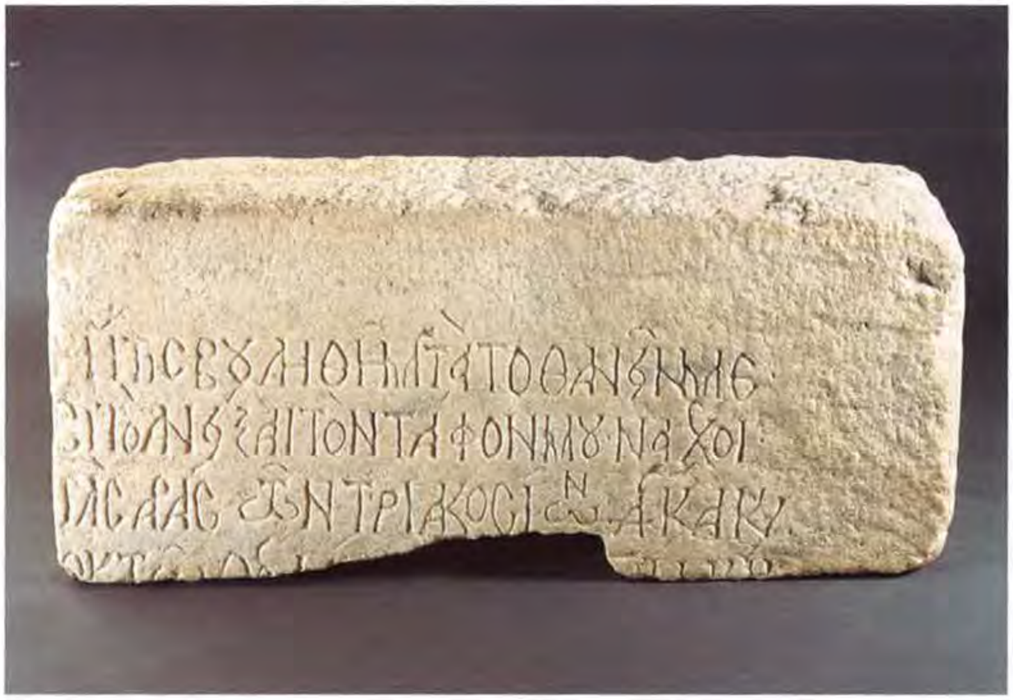
13th-14th century

Height 33 cm., width 73 cm., thickness 16 cm.

Provenance: Thessaloniki

Thessaloniki, Museum of Byzantine Culture, inv. no. BE 273

748



The four-line inscription is broken at the bottom. It was inscribed before the death of the tomb's unnamed owner:

> *+ Ἤ τις βουληθῇ μετὰ τὸ θανεῖν με*
> *εἰς τὸ ἀνεῖξαι τὸν τάφον μου νά ἔχοι*
> *τὰς ἀρὰς τῶν τριακοσίων δέκα κ(αὶ)*
> *ὀκτὼ ὁσ[ίων πατέρων] ἀμήν.*

(May he who should after my death open my tomb be anathematised with the anathema of the 318 holy Fathers. Amen).

Threats were commonly included to protect the tomb from desecration in the Early Christian period (Bees 1941). Here this protection is provided by the anathema of the 318 Fathers of the Church. These were the Divinely Inspired Fathers who participated in the First (Nicene) Ecumenical Council (cf. Dantis 1983, pp. 140-142).

Publication: Tsigaridas – Loverdou-Tsigarida 1979, no. 52

K.L.-T.

749 Clay portable hearth

3rd-4th century

Length 73 cm., height 29 cm., width c. 20 cm.

Provenance: Thessaloniki, west cemetery

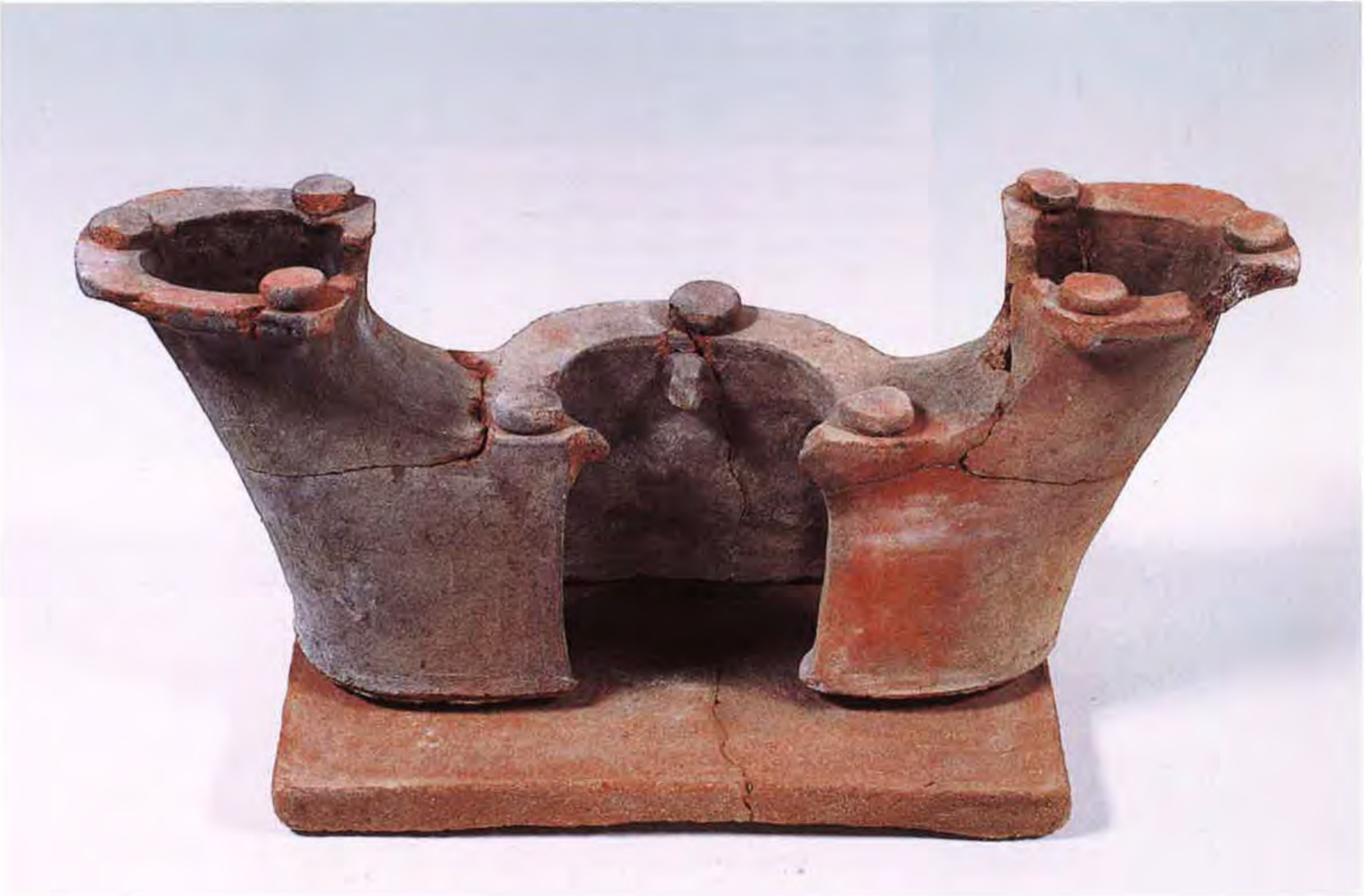
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4576/2 α-β

Portable hearth for cooking, with three 'hotplates' for pots or pans. The fire was lit in the centre, on the square clay base, using wood charcoal. The cooking utensils rested on the three button-shaped tripod-stilts to permit proper ventilation of the fire so that it would not go out. These hearths had 'hotplates' of various heights to allow for both vigorous boiling and simmering, and of different diameters for the different sizes of pots.

Publications: unpublished

D.M.

749



750 Marble table

Possibly 3rd century or earlier

Diameter 57 cm., thickness 1.5 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3099/31 α-ε

Circular table of white marble, reconstructed and restored. It has been reconstructed from five pieces that together with other marble fragments covered the floor of a tomb. It is flat, of constant thickness and edged with two shallow flutes. The underside shows no evidence of having been attached to any kind of table support. Such tables must have been used for offerings to the dead and for funeral banquets.

Publications: unpublished

D.M.

751 Marble table support

Possibly 3rd century or earlier

Height 64.5 cm., base diameter 22 cm., crown diameter 11 cm.

Provenance: Thessaloniki, west cemetery

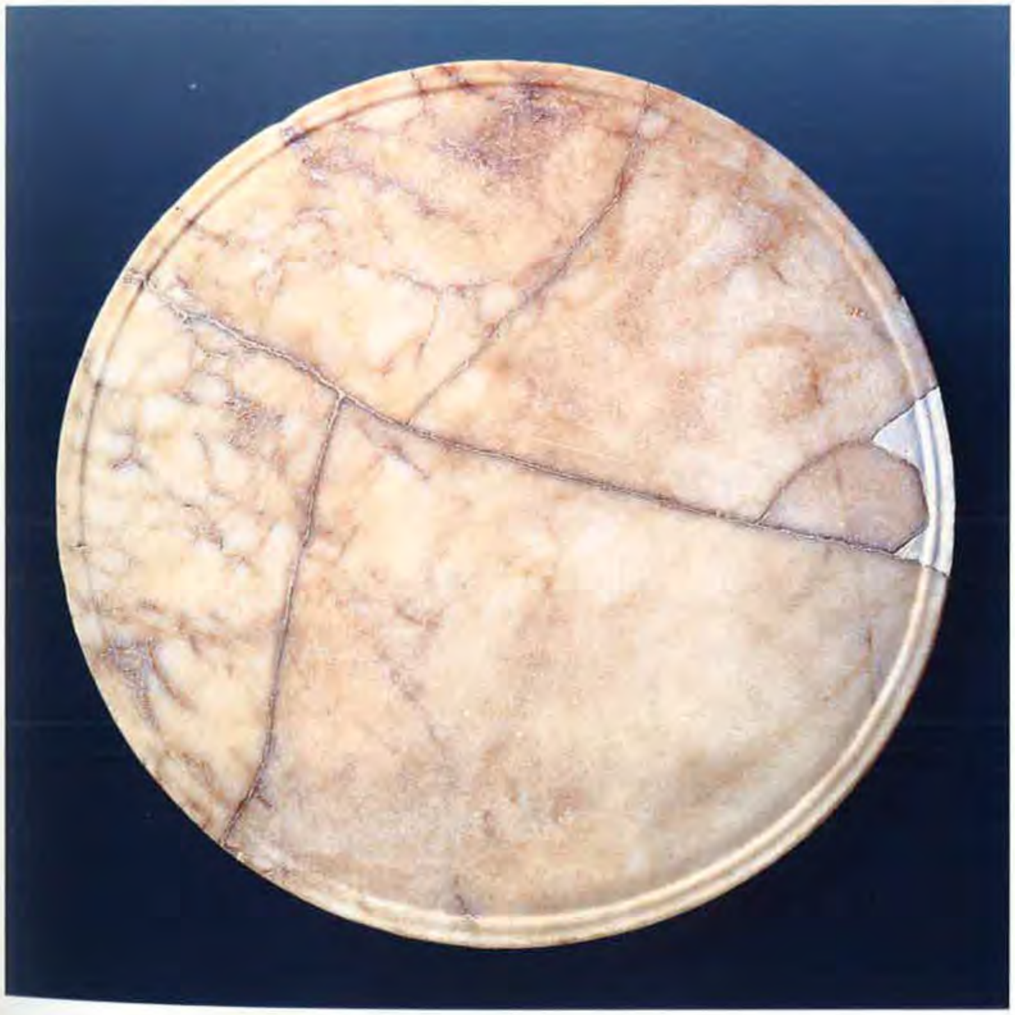
Thessaloniki, Museum of Byzantine Culture, inv. no. ΑΓ 3099/3

Intact table support made of white marble in the form of a small column. It was found reused as building material for the construction of a tomb. It has a band-edged base, a tall shaft narrowing towards the top and a flat-edged crown with a circular hollow in the centre to receive the table top.

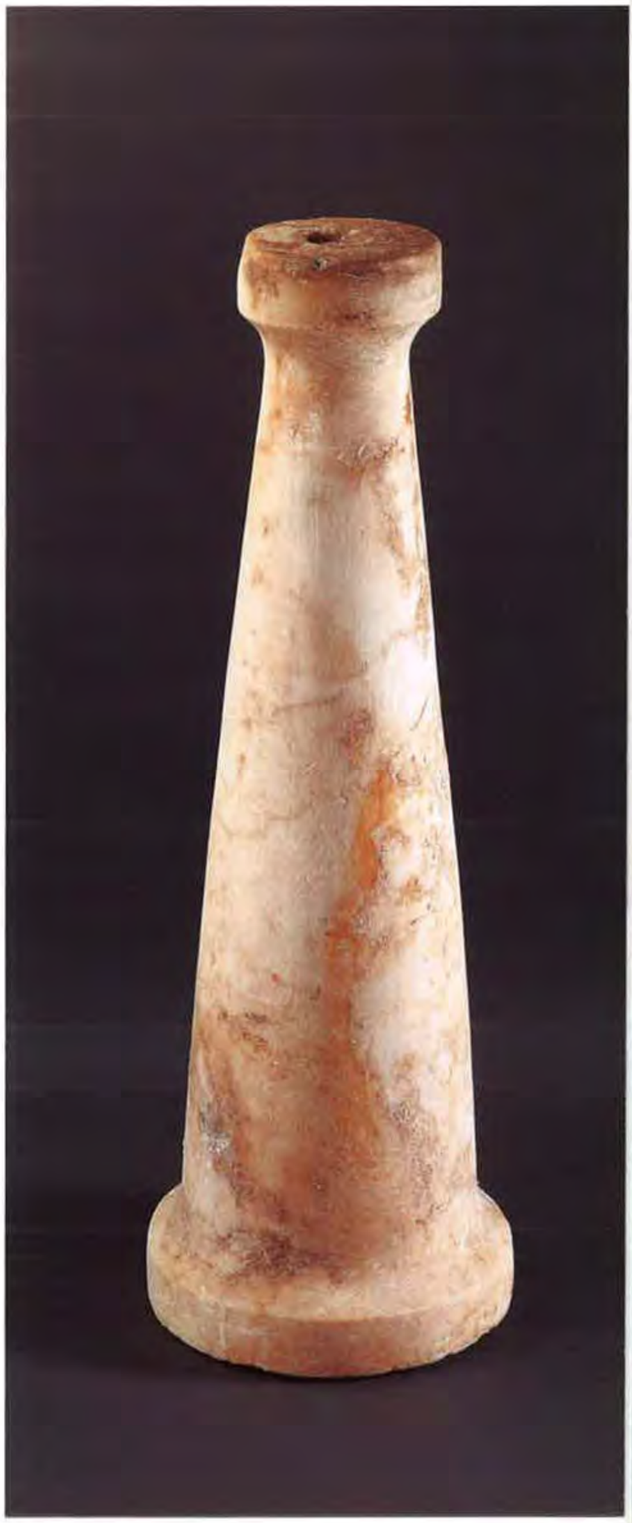
Publications: unpublished

D.M.

750



751



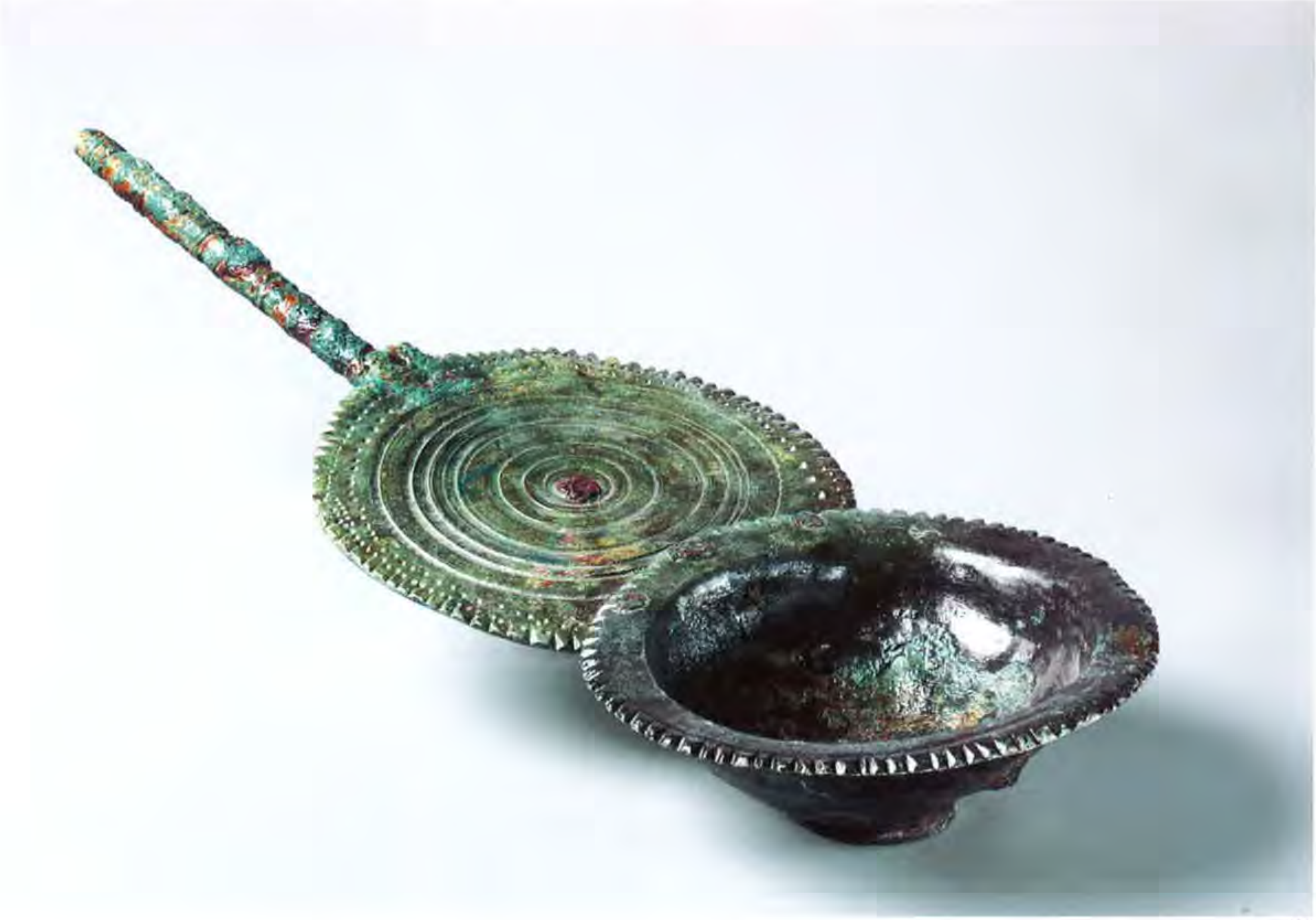
752 Copper-alloy censer (*katsi*)

13th century
Length 26.5 cm., width 9 cm.
Provenance: Arta
Ioannina, Byzantine Museum, inv. no. AK 315

The censer is made of three hammered parts – a shallow bowl to hold the incense, an oval disk and a long shaft that forms the handle. The bowl has a small circular base and a serrated rim, part of which is fixed to the disk with three rivets. The disk is decorated with concentric inscribed rings, two dotted circles and a serrated rim. The handle is attached to the oval disk with one rivet and is ringed at intervals and at its tip. This censer is of similar design to some others, such as no. 11469 in the Benaki Museum, which however has a differently decorated disk (Boura 1981, p. 68).
The censer comes from the excavation in the Tachou-Miller plot in Arta and from the context in which it was found has been dated to the 13th century. Similar censers can be seen in depictions of the Dormition of the Virgin, suggesting funerary use (Papadopoulou 1988, pp. 331-334).

Publications: unpublished

B.N.P.



752

753 Illustrated lead spell

Before the 4th century
Height 13.7 cm., width 13 cm. (top), 8 cm. (bottom)
Provenance: Kos
Kos Museum, cat. no. M 18 and E 48

Trapezoidal lead foil strip. The foil was originally folded five times and nailed. Puncture marks can be seen, probably made by square nails, which have left two rents in the top of the strip and damaged its edges.

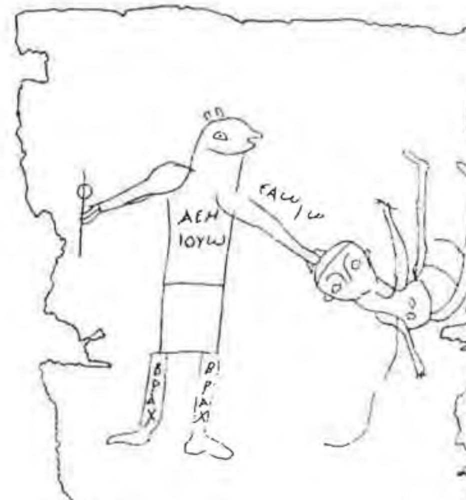
753

The strip has writing on both sides. The front bears 32 lines of an inscription that continues for three lines on the other side. Beneath the inscription is an scratched drawing showing a bird-headed demon holding a sceptre in its right hand and with its left pulling by the hair a reversed human figure with upflung legs and arms spread wide:

A 1 Εὐχὴ κατακλητικὴ κατὰ Ἑρμία Π[- - -
]ΕΩΤΟΥ. vacat
Ἐπικαλοῦμέ σε ὁ ἐπὶ τῆς ἀσβέστου
καταβάσεως, ὁ ἐπὶ πάντω[ν]
κακῶν πραγμάτων τεταγμένος, ὁ μισῶν
οἰκίαν εὐσταθ[οῦ]
σαν, ἐμοχαρῆ, μυσηρέ, διάβολε, μοιερέ,
ἄστατε καὶ κακόθυμε,
5 αβεραμενθω λό(γος) Ιωερβηθ,
Ιωπακερβηθ, Ιωβολχοσηθ,
Ιωπαταθναξ, Ιωεποσαρω, Ιωαπομψ,
Αροκομν, Ουλερξακα-
κε, βαραῖα ἐξεκεντερῆσθε, βληρεθατκυ
βηρεθαφσθιθ.
Ὡς σοὶ μέλλις ἐπυροῦσθ(αι) κ(αὶ) κέε-
σθεν, φλογίζεσθ(αι) σὺν τοῖς
ἁγίοις ὀνόμασιν, οὕτως καὶ ἡ ψυχή, ἡ
καρδία, ὁ νοῦς, τὰ σπλάνχνα,
10 ἡ δύναμις Ἑρμία, ὃν ἔτεκεν Πιθιάς,
φλογισθῆ πυρετοῖς ἀγρίοις ἐν κρ-
εβάττῳ τελεπωρίας διὰ πάσης ὥρας καὶ
ἡμέρας κ(αὶ) νυκτός, τη-
κόμενος, διαρέων, ἐκμυαλιζόμενος, ἕως
θανατωθῇ. Ὅτι[ι]
ὁρκίζω σε κατὰ τοῦ ἰσχυροῦ κ(αὶ)
ἀπαρετήτου Θ(εο)ῦ ἀρχοιφορέως,
κραχ ιω νιριφιοψυθαεραφσοχρα Σηθ,
Ιακωνβιθ, κοχλ[οσηθ]
15 βε ποιῆσατ(αι) Ἑρμίαν Πιθιάδος
ἀγρυπνῖν, φαντάζεσθ(αι), ἐξε-
[κ]χρωβίζεσθ(αι), καταρεῦσεν, ἐφόσον
τὸ σὸν εἴδωλον σὺν τοῖς
ἱεροῖς ὀνό(μασιν) πυρεφλογίζεσθε- -
θυσιουθχουτ Ιω δααλαιβ,
[- - -]βερμου τωοο αρισ.καμμαχχωεκισ-
θιωαυμρω
Ιακουμβημθ ερβητ ιναεμου σεσωρωωνα
Βολχ[οσηθ]
20 .ωυσι ωυοοι ηελαωφωυωω πακερβηθ
ωξιω.χαβρ.α[ξ- -
φ]νεςφνημφιχνοφυρεχαερεχα.ασραν
χ[- - - - - - - - - - - - - - - -
εαρνακαχαπηεσκιφθι.ρεωσοοθπυρ.ν- - -
κο- - - - - - -
ὁ ὢν Ζὴν ζῶν Ζαβαων ζαιε ζον Ζὰς
Θ(εὸ)ς ἕως κα- - -μρα
αριωευιο Θ(εὸ)ς. Ἐπικαλοῦμέ σε τὸν
ἐν- -πυρίνει συνπ- -κτυποῦ
25 [ντα] καὶ ἀκούοντα, ἅγιος
ἐπικαλοῦμενος Σήθ, ὁ ἐπὶ τη[ς- - - - -ς
υενήσας, γέα ἔχων, ὁ γεννηθίς, ὃν
ἔτεκεν Ἡλίου πόλις, ὁ τοὺς
τιτάνας πολεμήσας, ὁ τὸν κνώδακα τοῦ
οὐ(ρα)νοῦ κατέχων,
ὁ ἀνύγων γῆν κ(αὶ) πορευόμενος, ὁ ἐπὶ
τὴν ἄτραμχων. Αβεραμεν-
θω λόγε, αχωρ λό(γος). τὰ ἅγια κ(αὶ)
ἰσχυρὰ ὀνό(ματα) τοῦ ἰσχυροῦ
Τυ(φῶνος). Ὥσπερ ἐν τῇ
30 ποιρᾷ ταύτῃ πυροῦσθ(αι) σὺν τῷ ἁγίῳ
Τυ(φῶνι) Δ(αίμονε)ς, Ἑρμίαν τὸν υἱὸν
Πιθιάδο[ς]
τὸν δινὸν κ(αὶ) ἄνομον καύσατε, πυρώ-
σαι(αι), φλέξατ(αι), ἕως θανα-
τοθῇ, ΗΣΧΗΙΑΝΕΣ, νοσῶν κ(αὶ)
ἐκμυαλιζόμενος.
B Ω]ς τύκεται[- - - - - -]ι ἐν τῷ πυρὶ
τούτῳ, οὕτως κ(αὶ) Ἑρμίας ὁ Πιθιάδος
[- - - - - - - - - - - - - - - - -] κεόμενος ἐν
κρεβάττῳ ταλεπωρίας
35 ἐκμυαλισθῇ κ(αὶ) θανατωθῇ. vacat

The text identifies the spell (*katadesmos*) as a sickening curse intended to bring a fatal illness upon Hermias, son of Pythia, who is shown in the sketch. This is to be effected by a triple invocation of the Egyptian god Seth (lines 2-7, 13-14, 24-29), who is addressed by a number of epithets and adjured in the name of the merciless Hebrew god Jao-Sabaoth. The spirit is invoked thrice in the text by his magic names (lines 5-7, 13-14, 17-23) and there

753



is a triple curse laid upon the victim (lines 8-12, 15-17, 29-32). The lines on the reverse repeat for the fourth time the curse against Hermias in the *similia similibus* form. The spell was probably written by a vengeful jilted lover.
The word *katadesmos* comes from the Greek verb *katadeo* which means to bind fast, and thus expresses the wish that hated person be 'spellbound' by the magic and curses. These are as a rule rectangular lead foils roughly inscribed with irregularly arranged letters. They were folded and usually nailed with one or more nails to the inner face of the tomb wall. The text, whether incantation or curse, would mention the spell's intended victim. The choice of lead was symbolic; the metal is soft and pliable, as it was hoped the victim would be. Lead is imperishable, eternal like the damnation engraved everlastingly on the tablet. *Katadesmoi* appeared in the 5th century BC and were employed throughout the Greek and Latin-speaking parts of the Mediterranean until the 6th century AD.

Publications: Kantzia 1997, pp. 170-192, Bosnakis 1998, p. 59

E.S.

754 Lead amulet with sealstone

3rd century

Diameter of lead shells 2 cm., sealstone 2 cm., chain link 2 cm.

Provenance: Thessaloniki, tomb in the east cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 214/19

A red jasper sealstone set in two concave circular shells attached to a small link suspended from a larger, cylindrical lead ring. The obverse of the sealstone carries an engraving of Herakles and the Nemean lion while the reverse is inscribed with three capital K's in a row. This is one of several such sealstones credited with healing properties. The repetition of the letters was probably a way to memorize the magic words, sometimes incomprehensible and sometimes specific, that with their apotropaic power kept sickness from their user.

Publication: Boulioni (in press)

E.PE.

755 Lead apotropaic amulet

3rd-4th century

Diameter 4.6 cm.

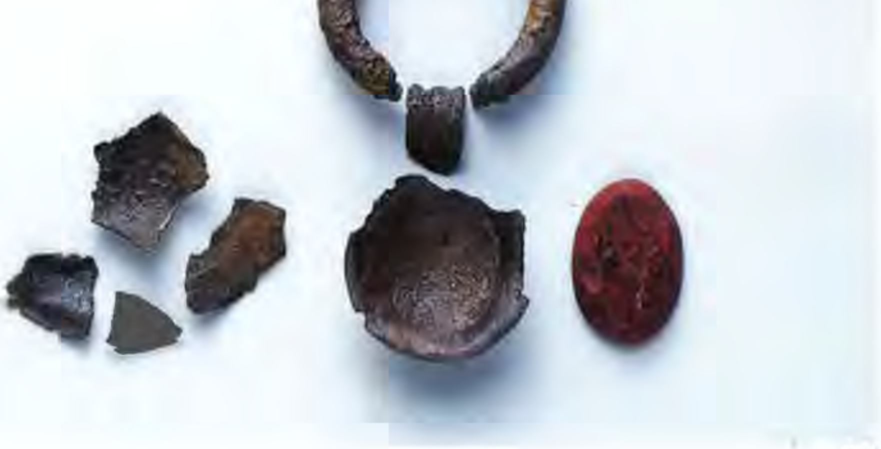
Provenance: unknown

G. Tsolozidis Collection, inv. no. ΣΤ 926

Round amulet consisting of two sheets of lead roughly welded together, with relief decoration. On one side are seven quadrupeds arranged in three rows and facing left. Above them are three letters: *XAO*. The reverse bears four lines of letter-like magical symbols. The seven beasts symbolize the demonical powers that according to the Gnostics try to hinder man in his attempt to ascend from the material to the spiritual plane. These are the Gnostics' seven angels: Ιαώ (Jao), Γιαλνταμπαώθ (Yaldabaoth), Σαβαώθ (Sabaoth), Αδωναίο (Adonaio), Ελωαίο (Eloaio), Ωραίο (Oraio) and Ασταφαίο (Ataphaio), who mediated between God and man. The three letters that complete the scene are *vox magica* similar to those found in a spell for painful legs on a silver *katadesmos* from Egypt.
The letter-like symbols on the reverse of the amulet are related to ancient Hebrew characters. The significance of this inscription, according to apocryphal writings, is that it cannot be read and therefore must have mystic force. The original form of the words must not be changed or they will lose their magical power.

Publication: Kambanis 2001

P.K.



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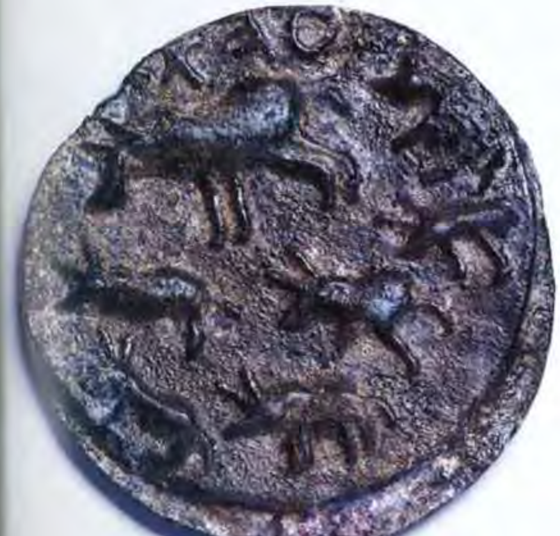

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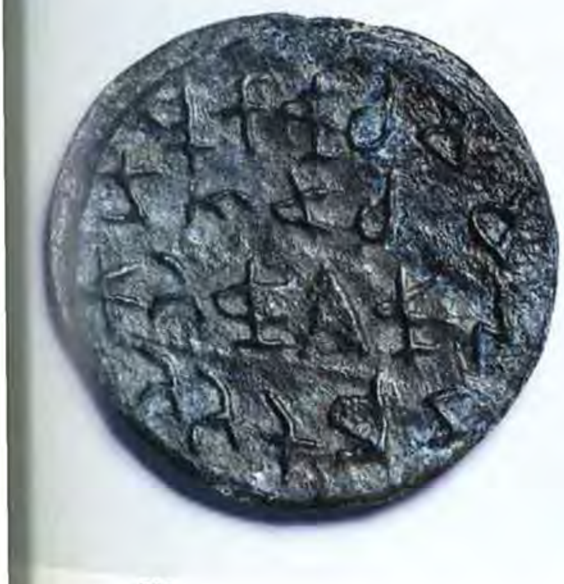


755

756 Glass amulet

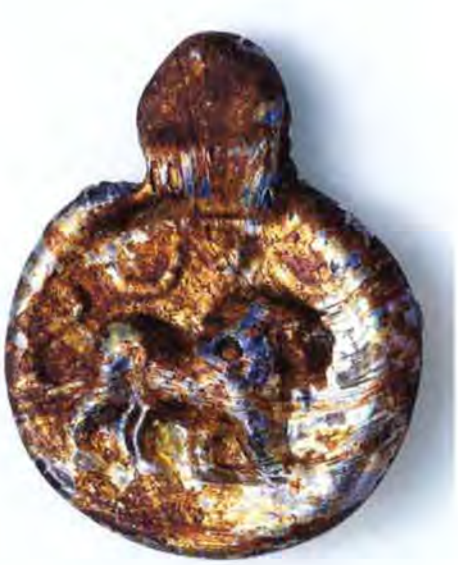
First half of 4th century

Length 2.9 cm., diameter 1.6-1.9 cm., thickness 0.1-0.3 cm.

Provenance: Thessaloniki, tomb in the east cemetery, site of the Museum of Byzantine Culture

Thessaloniki, Museum of Byzantine Culture, inv. no. BYp 12/4

Of circular shape, made from brownish-yellow translucent glass, with a straplike suspension link. The obverse carries an embossed representation of a lion walking to the right and above it the sun (or a star) and the moon. The reverse is undecorated.



756

Publications: unpublished

D.N.

757 Copper-alloy anthropomorphic spell

4th century

Height 5.1 cm., total width 2.9 cm.

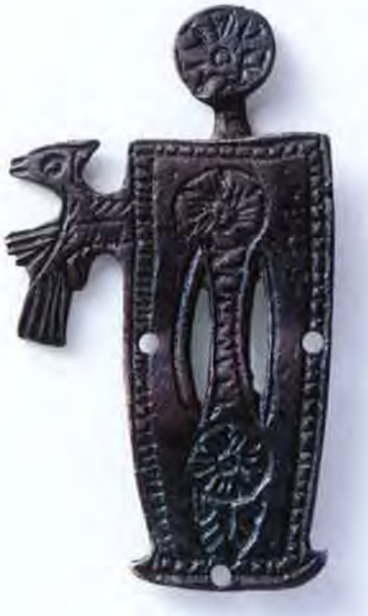
Provenance: unknown

G. Tsolozidis Collection, inv. no. 190

Anthropomorphic spell (*katadesmos*), made from a thin sheet of bronze, consisting of two parts joined by a semicircular piece of foil. On the right an integral bird represents the soul of the deceased. On the disc-like head, arranged in a circle, are seven inscribed symbols relating to the soul's journey in the afterlife.

According to the beliefs of Late Antiquity, in order to reach the eighth sphere, that is the sphere of the seventh planet, the boundary of the world of Light, near the great portal leading to the upper and lower regions, the souls of the dead passed from one sphere to the next, through gates or across boundaries guarded by *telonia*, or spirits, after giving the password appropriate for each case. The two wheels engraved on the figurine's body help the soul to escape by propelling it through the intervening worlds.

The angular form of the figurine is typical of the art of the Mandaean Gnostics. This is a white magic spell designed to assist the dead person's soul to pass painlessly through death's narrow gate, avoid the shadows and merge with the light.

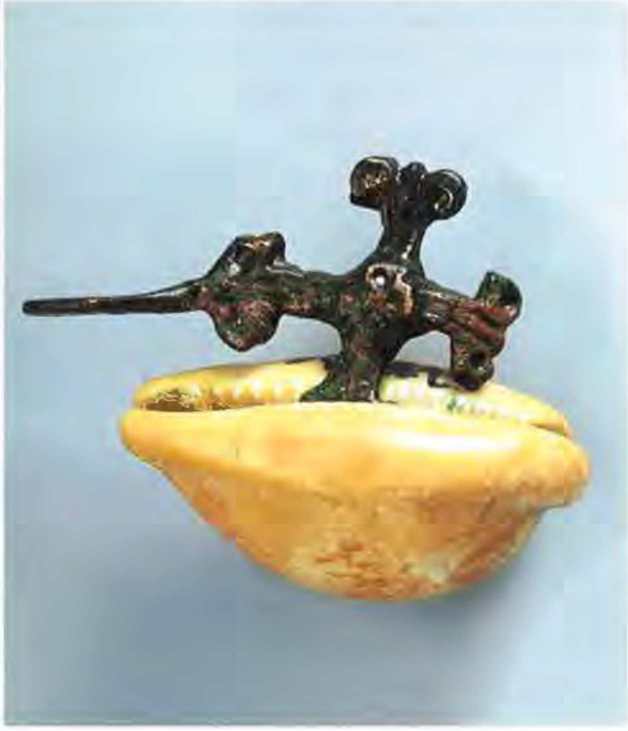


757

Publications: unpublished

P.K.

758



758Copper-alloy cross with a cowrie shell

13th-14th century

Height 3.8 cm., width 2.3 cm.

Provenance: Afrati, Euboia

1st Ephorate of Byzantine Antiquities, inv. no. 7333

Greek cross whose arms terminate in palmettes. The centre is decorated with a quatrefoil relief rosette that carries a stamped decoration of four circles. The integral suspension element is a long narrow flat strip with a hole. The cross lies wedged within a cowrie shell, which has a corresponding attachment hole.

Publications: unpublished

A.P.-A.

Burial finds

Early Christians burials

759Clay unguentarium

First half of 4th century

Height 13.2 cm., rim diameter 4.4 cm., base diameter 3.2 cm.

Provenance: Thessaloniki, west cemetery
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4597/30

Intact vessel of ochre clay. Flat base, oval body with ribbing in low relief, bobbin-shaped neck with an incised line at its point of attachment to the base, and a horizontal band rim.

Publications: unpublished

D.M.

760Clay bowl

Late 3rd-1st half of 4th century

Height 8.5 cm., rim diameter 6 cm., base diameter 2.5 cm.

Provenance: Thessaloniki, west cemetery
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4597/35

Small brown clay vessel, partly reconstructed. Flat base, body almost oval with ribbing, flared band rim, inclined slightly inwards, bow handle of semicircular cross-section. The whole coated with a reddish-brown slip.

Publications: unpublished

D.M.

761Clay oinochoe

4th century

Height 10.6 cm., rim diameter 3.4 cm., base diameter 2.9 cm.

Provenance: Thessaloniki, west cemetery
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4597/12

Small intact vessel of red-orange fabric. Flat, disk base, globular body with ribbing turned on the wheel, cylindrical neck with a simple incised line where it joins the body, plain rim bounded by a single rib, a curved strap handle.

Publications: unpublished

D.M.

762Miniature model oil lamps

3rd century

Height 1 cm., length 1.8 cm., width 1.3 cm.

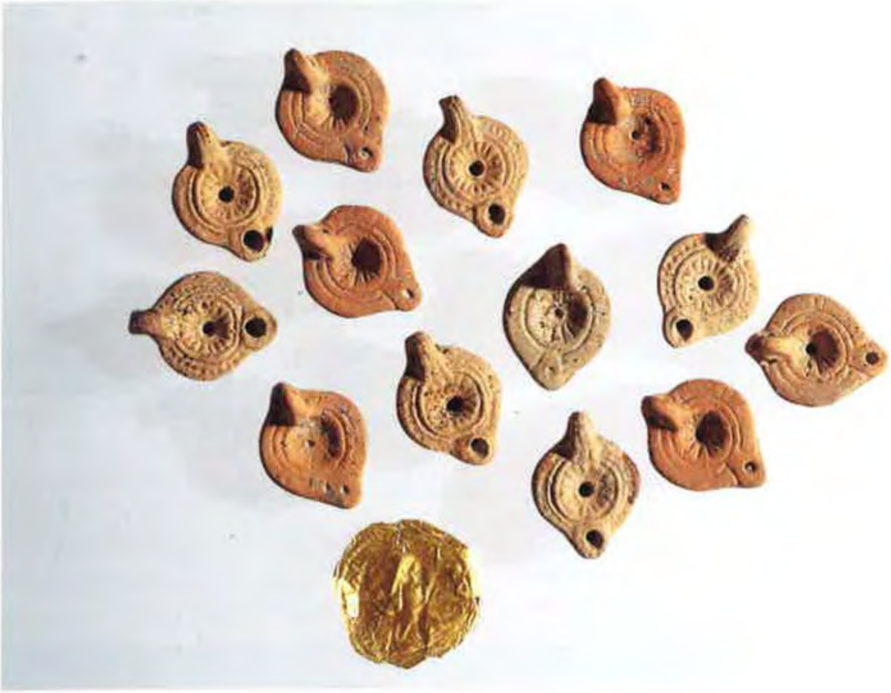
Provenance: Thessaloniki, east cemetery, excavation to the north of the Evangelistria Cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BKp 11/2-14

Thirteen miniature model clay oil lamps, all mould made. Red-orange fabric in six of them and pale brown in the rest. They have a round body, a short nozzle and an upturned ear-shaped handle with an opening. Their decoration is similar to that of real oil lamps and although they are not functional, holes have been made in the nozzle and the centre of the disk. Their purpose is unknown and as finds they are unique. They may have been 'beads' in a necklace or sewn onto the dead person's clothing, since they were found lying along the arm. Among the other finds was a 3rd century gold *danake*.

Publications: unpublished (for the excavation see Pelekanidou 1995)

E.PE.



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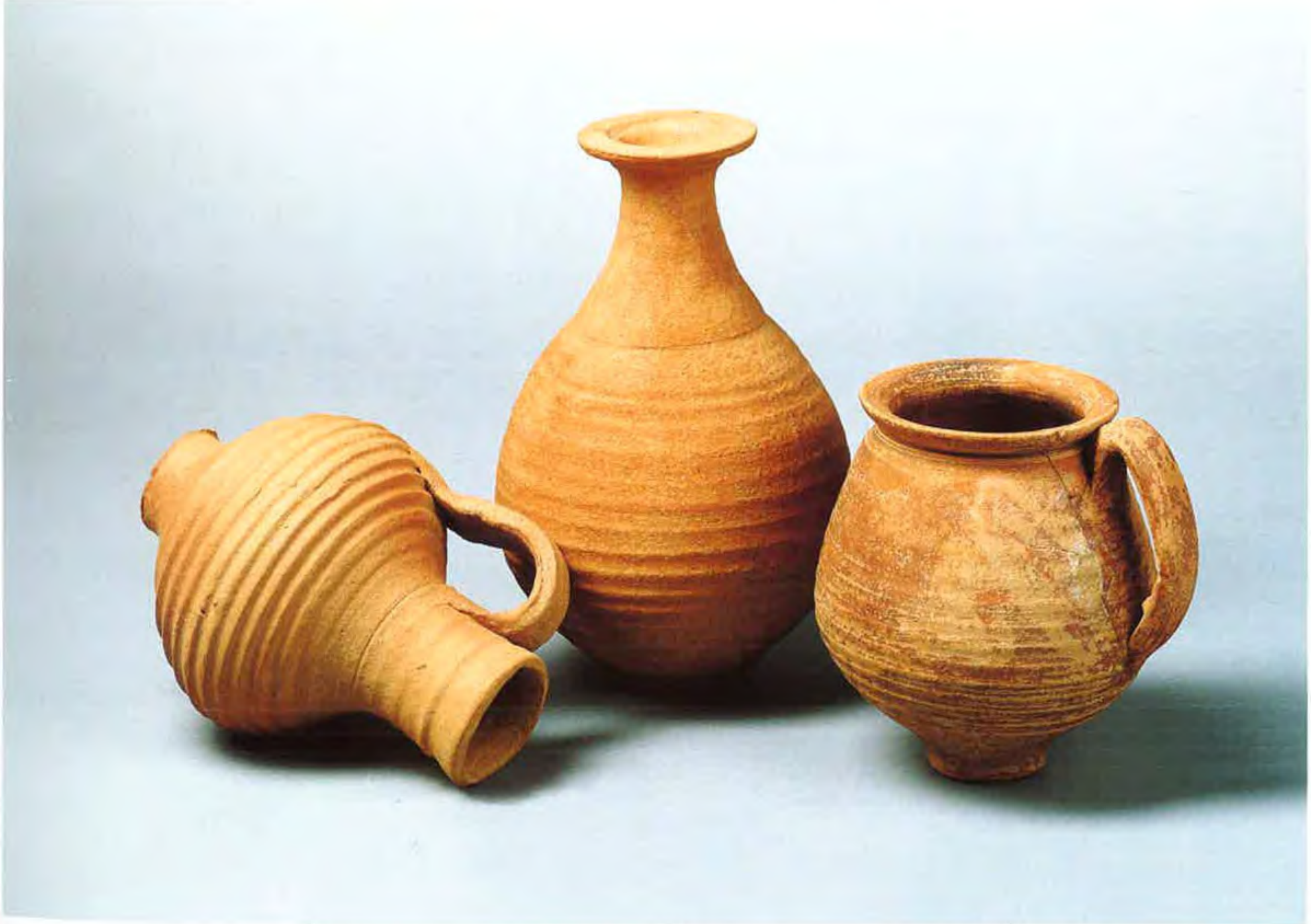


761 759 760

763 Glass juglet

3rd-4th century

Height 15.9 cm., rim diameter 5.1-5.3 cm., base diameter 4.8 cm.

Provenance: Thessaloniki, east cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 244/1

Pale green glass. Ring base. Skyphos-shaped body with an almost horizontal shoulder. The neck tapers slightly towards the top, and the mouth is funnel-shaped with a band rim. The handle is triple band.

Publications: unpublished

D.N.

764 Glass unguentarium

4th century

Height 16.3 cm., rim diameter 5.6 cm., base diameter 5.5 cm.

Provenance: Thessaloniki, west cemetery, excavation at 26-28 Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/2

Unguentarium of very pale blue glass. It has a base with a central boss, a spherical body with oblique ribbing, a cylindrical neck and a strongly everted rim.

Publications: unpublished

E.M.

765 Glass unguentarium

3rd-4th century

Height 47.5 cm., rim diameter 2.9 cm.

Provenance: Thessaloniki, west cemetery, excavation at 26-28 Nestoros Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 321/6

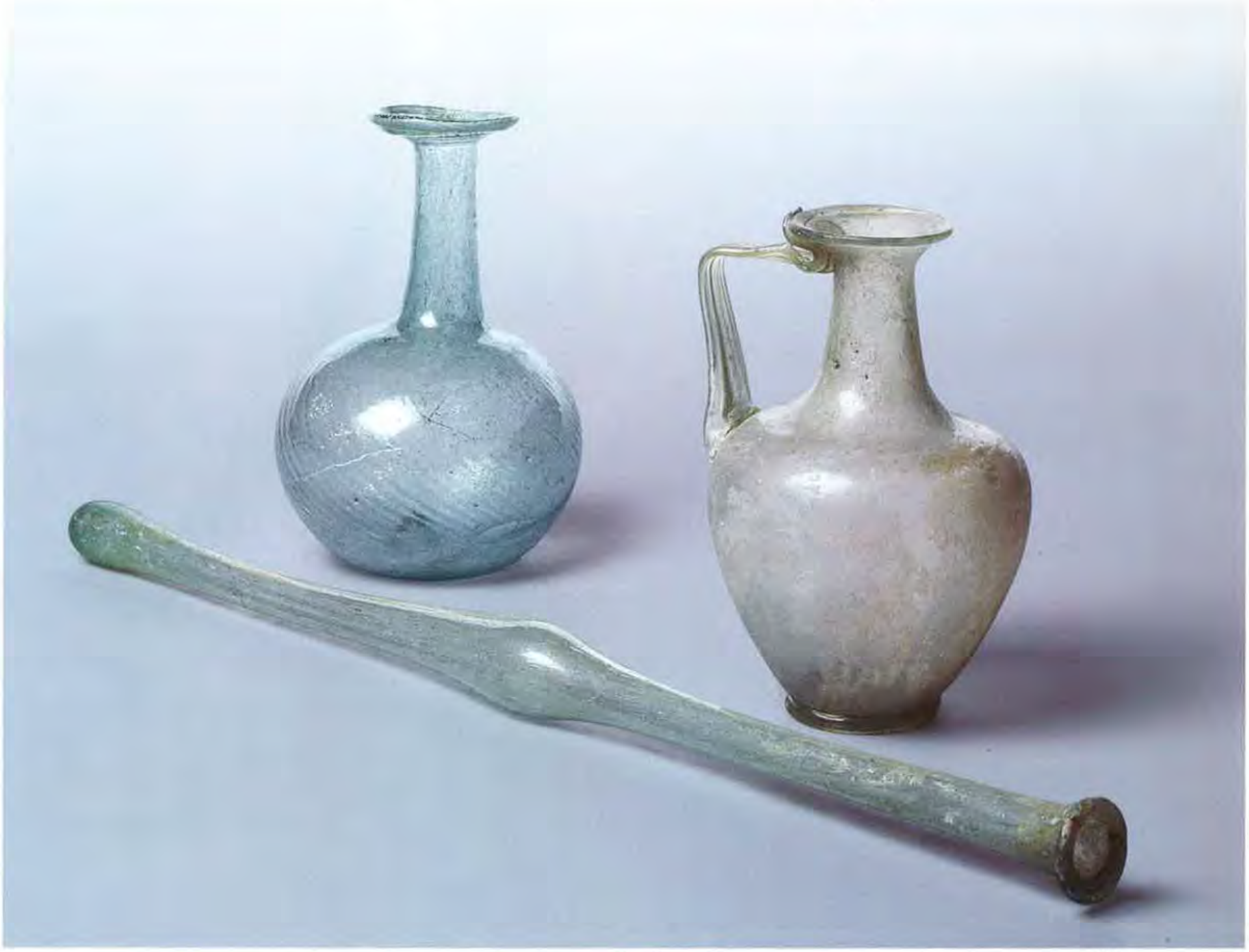
Unguentarium of very pale green glass in the form of a lachrymatory. It has a rounded base, a narrow tubular body bulging slightly half way up, and a narrow flattened rim.

Publications: unpublished

E.M.

764

763



765

766 Bronze coin

364-367

Diameter 1.8 cm., weight 1.9 gr.

Provenance: Thessaloniki, west cemetery, Koloniari-Galanaki-Papathanasiou Streets

Thessaloniki, Museum of Byzantine Culture, inv. no. BN 2021/23

The obverse bears the bust of the Emperor Valentinian I and the inscription *DN VALENTINI-ANVS P F AVG*. The reverse depicts the emperor walking to the right, dragging a captive with his right hand and holding a labarum in his left. Here the inscription is *GLORIA RO-MANORVM* and on the incuse *ΓSISC*. From the Siscia mint (*RIC* IX, 146, no. 5).

Publications: unpublished

D.N.

767 Bronze coin

324

Diameter 1.8 cm., weight 2.83 gr.

Provenance: Thessaloniki, west cemetery, Koloniari-Galanaki-Papathanasiou Streets

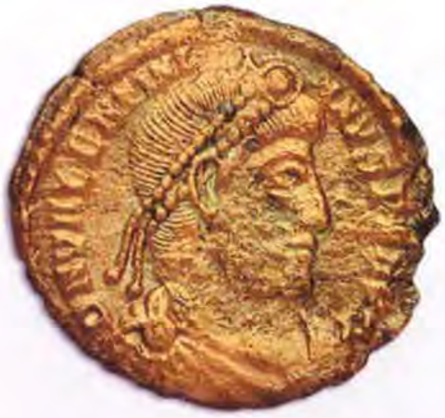
Thessaloniki, Museum of Byzantine Culture, inv. no. BN 2021/72

The obverse bears the bust of the Emperor Constantine I and the inscription *CONSTANTINVS AVG*. On the reverse a laurel crown encloses *VOT/XX*; the inscription is *DN CONSTANINI MAX AVG* and on the incuse *TSEVI*. Thessaloniki mint (*RIC* VII, 513, no. 123).

Publications: unpublished

D.N.

766



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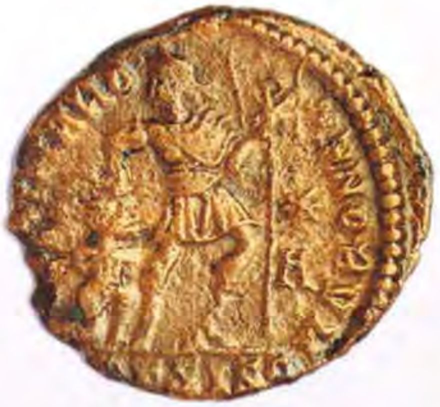

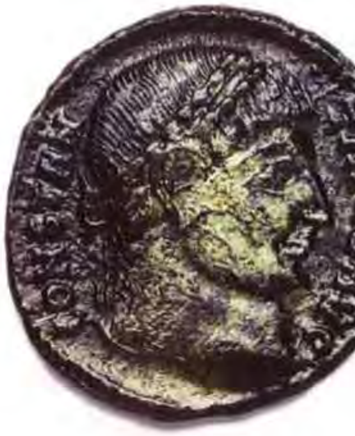

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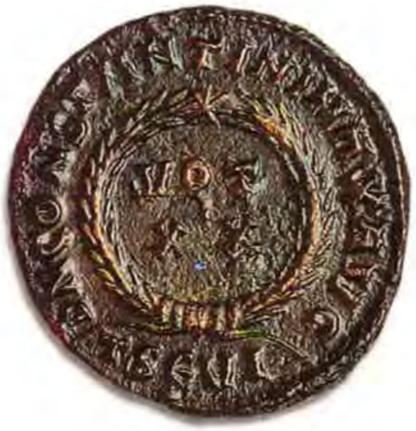

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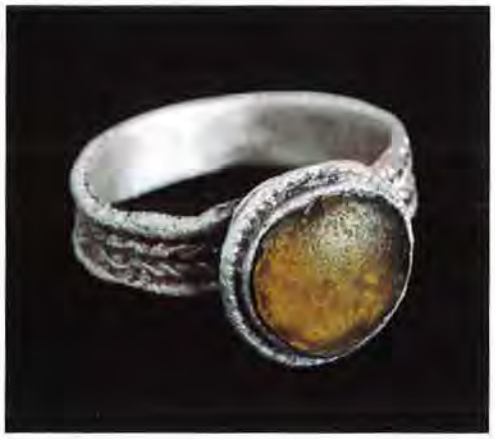


768Silver finger ring

5th-6th century

Diameter 2 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, tomb T134)

1st Ephorate of Byzantine Antiquities, inv. no. 4419

The broad flat hoop is lined on the inside with thin foil whose ends are joined at the point where the bezel is attached. Outside it is adorned with a finely-wrought braid of twisted wire, similar to that round the head of the pin cat. no. 824. The circular bezel, strongly projecting and surrounded by a ring, is decorated with a circular inlay of yellow-green glass paste.
Similar objects have been found at Corinth (Davidson 1952, no. 1830, plate 102), and a ring found in a grave at Tigani in the Mani has an enamel ornament on its bezel (see *6000 χρόνια* 1997, p. 181, no. 197).

Publication: *6000 χρόνια* 1997, p. 180, no. 195

E.G-T.

769Silver earring

6th-7th century

Diameter 3.9 cm.

Provenance: from a tomb of the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

This consists of an oval hook and a crescent-shaped stem bounded by two spherical knobs. The outer curve of the stem is decorated with alternating stylised grape bunches and links, while the centre of the inside curve is adorned with a ring that is also surrounded by grape bunches and carries in the middle a fine wire that probably held a stone.
This is a commonly met type of earring, as regards both form and decoration, and is found in several variants, in both gold and silver, from the 6th to the 10th century. Similar earrings found at Corinth (Davidson 1952, pp. 253-254, no. 2036, pl. 108) and in Sicily have been dated to the 6th-7th century. Another earring of this type, gold in this case, is kept in the Kanellopoulos Museum (*6000 Χρόνια* 1997, p. 183, no. 200) and in the State Art Collection at Kassel (Baldini-Lippolis 1999, p. 92, no. 18).
The above earring has been dated by N. Drandakis to the 6th century, together with several other finds from the same excavation. However, since the other finds can be dated on typological grounds to the 6th-7th century, this too must be placed in the same period.

Publications: Drandakis–Ghioles 1980, p. 253, no. 2. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, p. 53, no. 51. *6000 χρόνια* 1997, p. 182, no. 199

S.G.

770Gold earrings

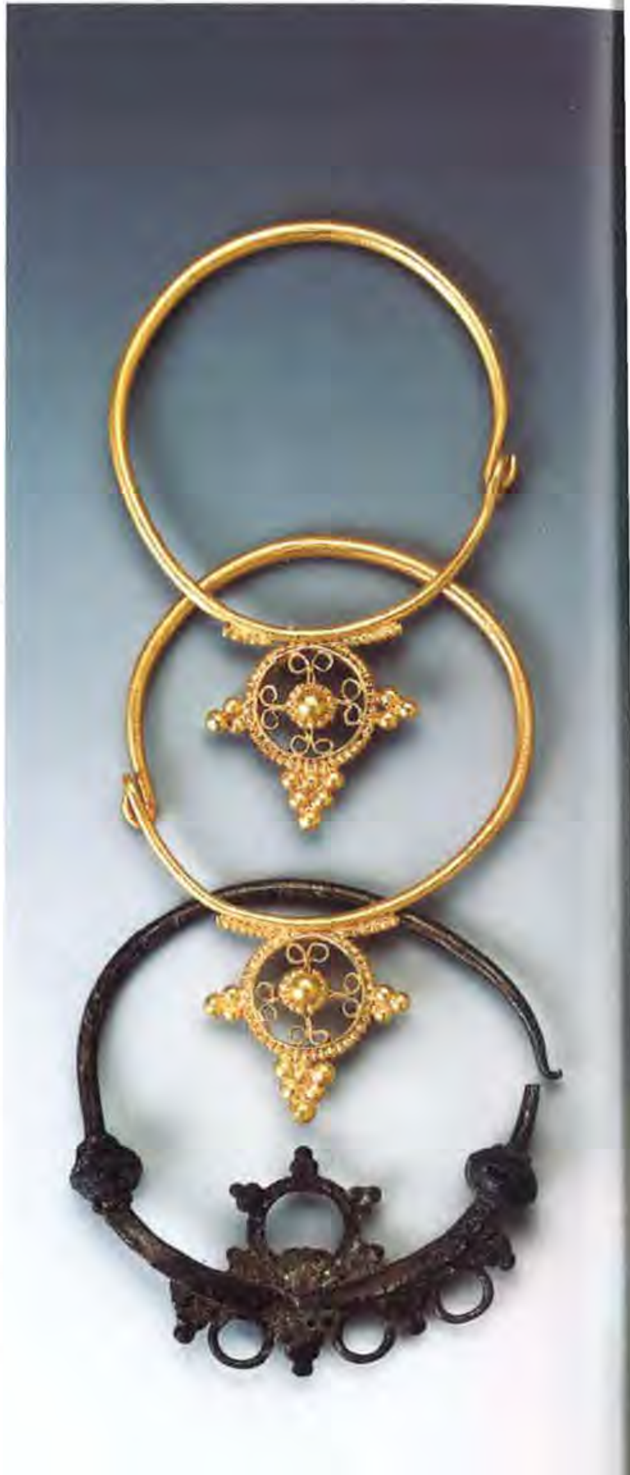
6th-7th century

Height 4.8-5 cm., diameter 3.3 cm.

Provenance: from a tomb of the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

From the bottom of the circular hook is suspended a flat ring enclosed by



770

769

granulation. Stylised grapes are attached in the middle and at the bottom of its circumference. The ring encloses a cross formed by flat, twisted strips, with a knot and granulation at the intersection of the arms.
The earrings have been dated by N. Drandakis to the 5th-6th century. Earrings of this type, in a simpler or more elaborate form, have however been found throughout the Mediterranean, dating mostly from the second half of the 6th-early 7th century onwards (Baldini-Lippolis 1999, p. 80 and p. 101, no. 9 and Ross 1962, p. 66, no. 85, pl. XLVIII).

Publications: Drandakis-Ghioles 1980, pp. 252-253, no. 1. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, p. 52, no. 47. *6000 χρόνια* 1997, p. 182, no. 198

S.G.

771 Copper-alloy buckle

7th century

Length 5.5 cm., width 2.5 cm.

Provenance: from a tomb of the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

This oblong buckle is divided into three horizontal bands, the upper and lower decorated with three leaf-shaped elements and the middle with four heart-shaped ones. The reverse of the buckle has three holes for attaching the belt.
The buckle has been dated by N. Drandakis to the 6th century. Similar though simpler buckles of this type in the Otranto Museum date to the 7th century (Baldini-Lippolis 1999, p. 233, no. 4h 1-2), as do many of the Tigani finds, on typological grounds.

Publications: Drandakis 1981, p. 251, no. 115. *Έκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, pp. 55-56, no. 66. *6000 χρόνια* 1997, p. 185, no. 204

S.G.

772 Copper-alloy cosmetic spoon

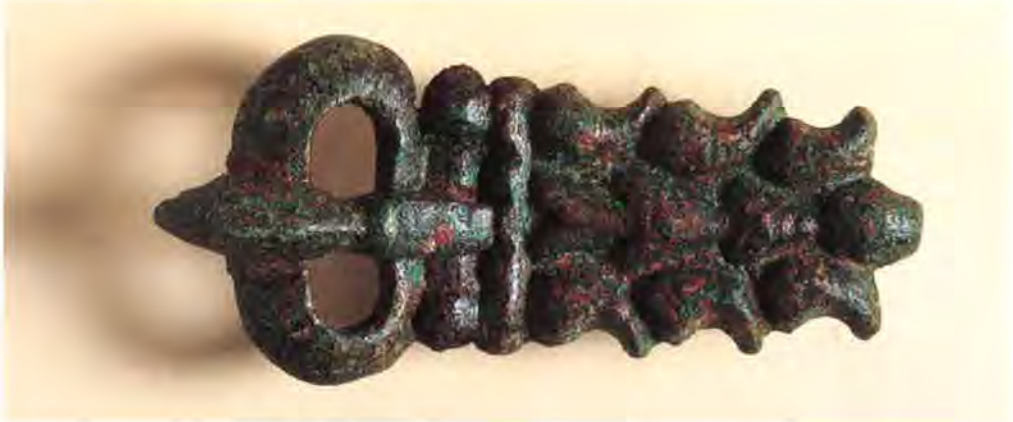
Early Christian period

Length 13 cm.

Provenance: Dokos, Euboia

1st Ephorate of Byzantine Antiquities, inv. no. 7018

This consists of a long round pointed handle of one piece with the rounded bowl. It is decorated with an engraved tracery between two relief rings.
The reverse of the head bears an engraved cross.



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773

Publications: unpublished

Bibliography: Davidson 1952, p. 184, nos. 1321, 1322, 1323, pl. 82

A.P.-A.

773 Silver cosmetic spoon

6th century

Length 11 cm.

Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica (tomb 1)

1st Ephorate of Byzantine Antiquities, inv. no. 2882

This is intact, made of two parts welded together, and somewhat oxidised. It consists of a long thin handle attached to a small flattened bowl.
Such objects are usually thought to have been used for medical or cosmetic purposes, as their shape, with the long handle, is suited for use with substances needed in very small quantities and

kept in small, deep vessels (such as unguentaria, for example). This spoon probably belongs in the latter category, given that it was found in a woman's tomb. Such spoons have been found in an Early Christian cemetery at Porto Rafti (cf. 1st Ephorate of Byzantine Antiquities, inv. nos. 4373 and 4379), at Corinth (see Davidson 1952, nos. 1318 and 1333, pl. 82, 83), in Cyprus (see Karageorghis 1986, p. 835, fig. 31 a-b) and elsewhere.

Publications: Ghini-Tsofopoulou 1990, p. 91, *Βυζαντινό Μουσείο* 1997, p. 168, no. 70

E.G.-T.

774Copper-alloy coin-*halftetarteron*

Ioannes II Komnenos, 1118-1143

Diameter 1.6 cm., weight 1.41 gr.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BN 2110/6

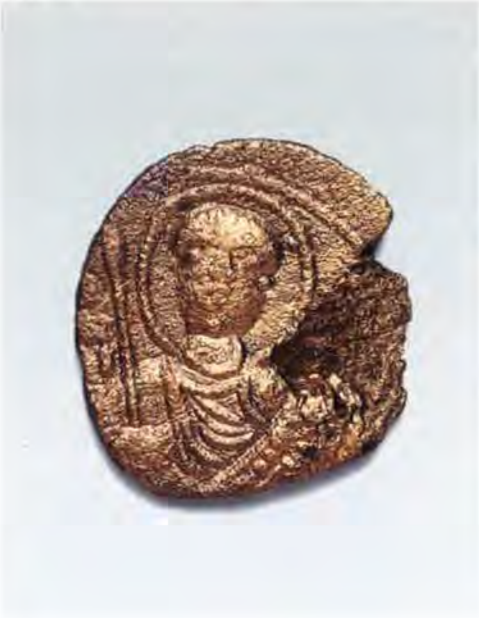
On the obverse: *O/Δ/MI*. Representation of bust of St Demetrios, shown full-face, beardless, robed and haloed. In his right hand he holds a lance. The right side is worn.

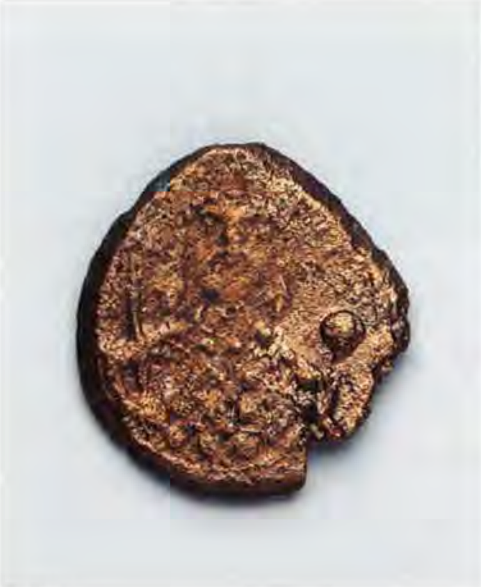
On the reverse: worn inscription. Bust of Ioannes II with crown, *divitesion* and *loros*. In his right hand he holds the sceptre and in his left the orb. Thessaloniki mint, second variant (cf. Hendy 1969, p. 107, pl. 11.15-17).

Publications: unpublished

M.PO.

774α(a)





774β(b)

775Copper-alloy finger ring

10th-12th century

Diameter 2 cm.

Provenance: Afrati, Euboia

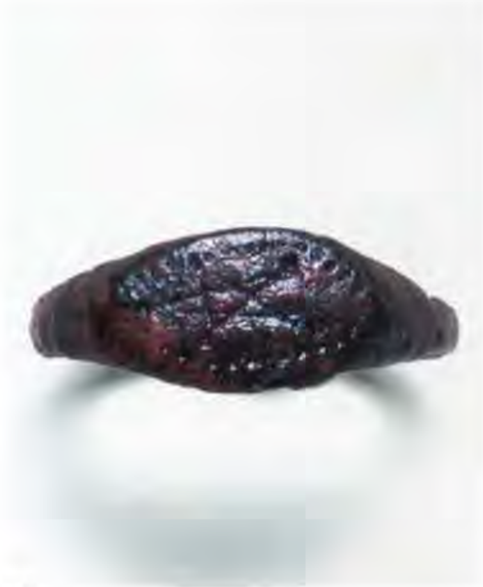
1st Ephorate of Byzantine Antiquities, inv. no. 7373

Ring with a plain flat hoop and an oval bezel engraved with a five-point star. The star is framed by dots, which are also used to highlight its points.

Publications: unpublished

Bibliography: Davidson 1952, p. 238, no. 1872

A.P.-A.



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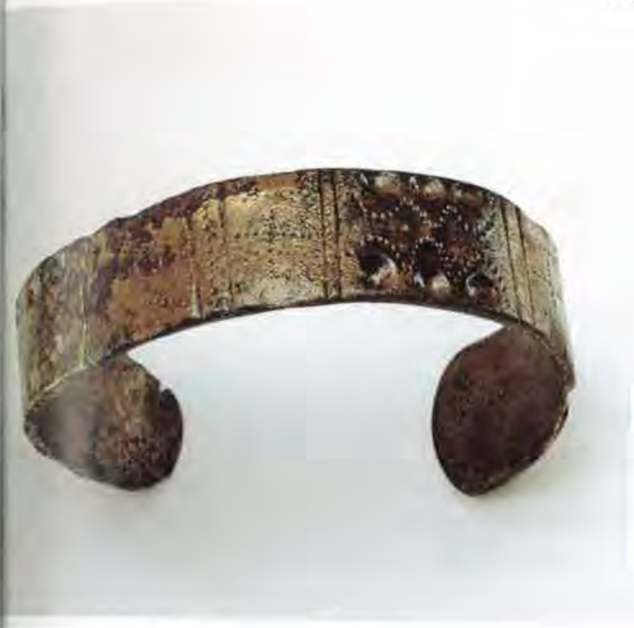

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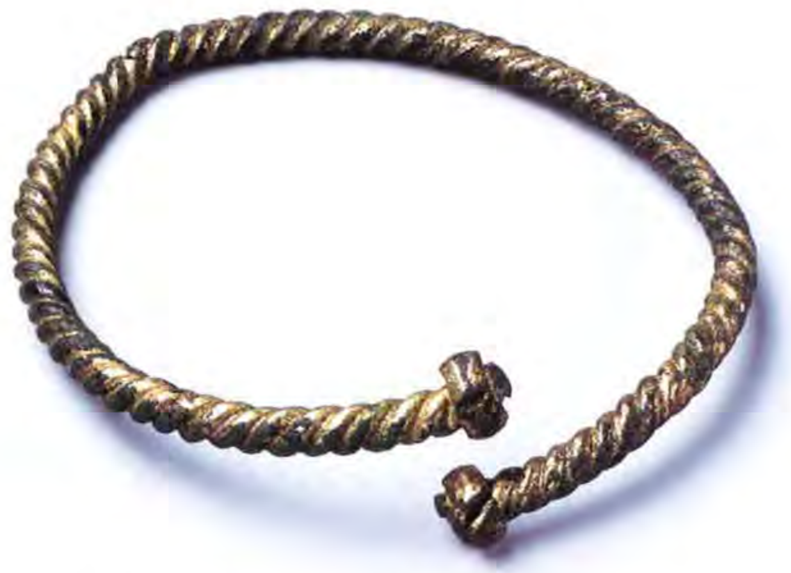


776 Copper-alloy bracelet

10th-12th century

Diameter 5.2 cm., width 1.5 cm., thickness 0.1 cm.

Provenance: Folia, Kavala

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 33

Intact open flat bracelet, mended. It consists of a foil divided by pairs of vertical lines into eight panels, each of which bears engraved and stippled decoration in two sizes.

Publication: *6000 χρόνια* 1997, p. 217, no. 259

A.A.

777 Copper-alloy bracelet

11th-12th century

Diameter 5.4-5.6 cm., wire thickness 0.3 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery 1997

N. Anchialos, Archaeological site, inv. no. E.E 196.1

Open twisted bracelet made from two entwined pieces of wire (cf. *6000 χρόνια* 1997, nos. 243, 244).

Publication: Dina 1997 (in press)

A.D.

778 Copper-alloy finger ring and earrings

12th-14th century

Diameter of earrings 5 cm., ring diameter 2 cm., head diameter 1 cm.

Provenance: Ermitsa at Agrinio, Byzantine cemetery Taxiarchis

8th Ephorate of Byzantine Antiquities, Agrinion, inv. no. AK 361 α-γ

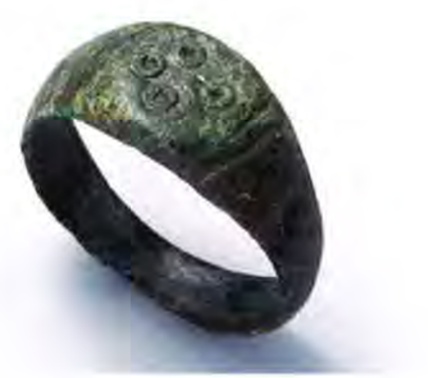
This group of copper-alloy ornaments comes from pseudo-cist grave no. 11, in which a woman was buried. The two earrings consist of simple hoops terminating in a hook and eye. At the lower end are attached three regularly spaced spheres, which are held in place with crossed wires. The earrings are of the same 12th century type as Corinth (Davidson 1952, no. 2014). Similar silver earrings from the 6th century have been found at Nafpaktos (Satlanis plot).

The ring has a somewhat flattened hoop that widens to create an oval, flat bezel, which is decorated with a cruciform arrangement of four engraved circles with a central dot. It belongs to the Davidson 1952, p. 239, no. 1886 type.

Publications: Konstantios 1983, p. 249. Kefallonitou 1987, p. 330 and an unpublished paper presented at the *International Congress on Aetoloakarnania*, Mesolonghi 1991

F.K.

778



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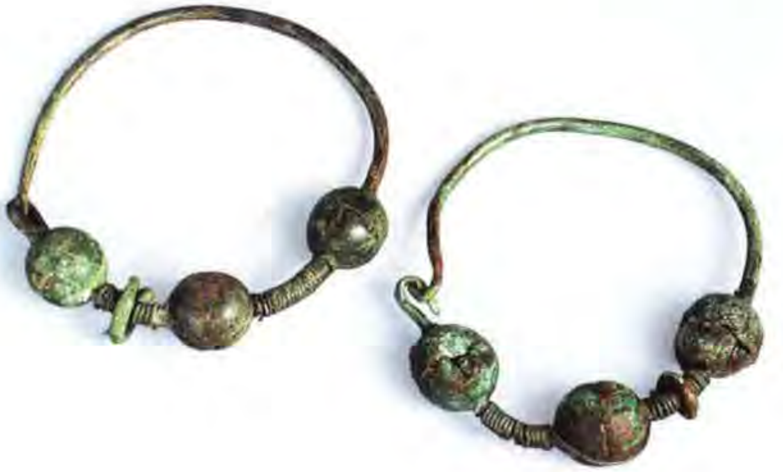

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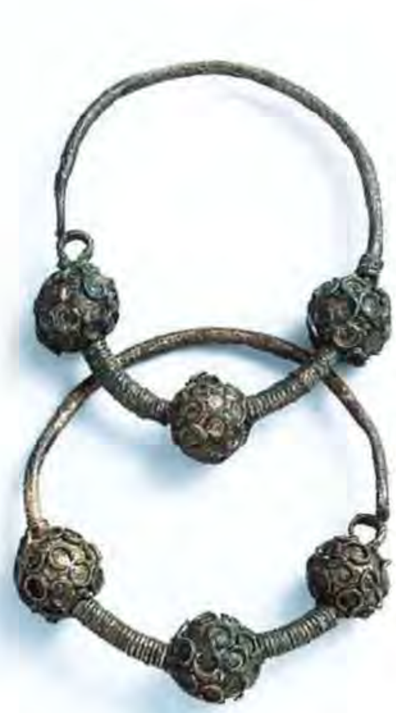


779 Copper-alloy earrings

11th-12th century

Height 4.9 cm., hoop diameter 4.4 cm., ball diameter 0.1 cm.

Provenance: Aerino, Magnesia, Byzantine cemetery, 1997

N. Anchialos, Archaeological site, inv. no. E.E 86.1-E.E86.4

A pair of copper-alloy earrings. Each consists of a hoop of wire with an eye at one end and a hook at the other. At the lower end of the hoop are three spherical beads with filigree ornamentation which are held in place by a fine wire wound around the hoop.

Publication: Dina 1997 (in press)

A.D.

780 Glazed bowl

13th-14th century

Height 9 cm., rim diameter 15 cm., base diameter 6.3 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

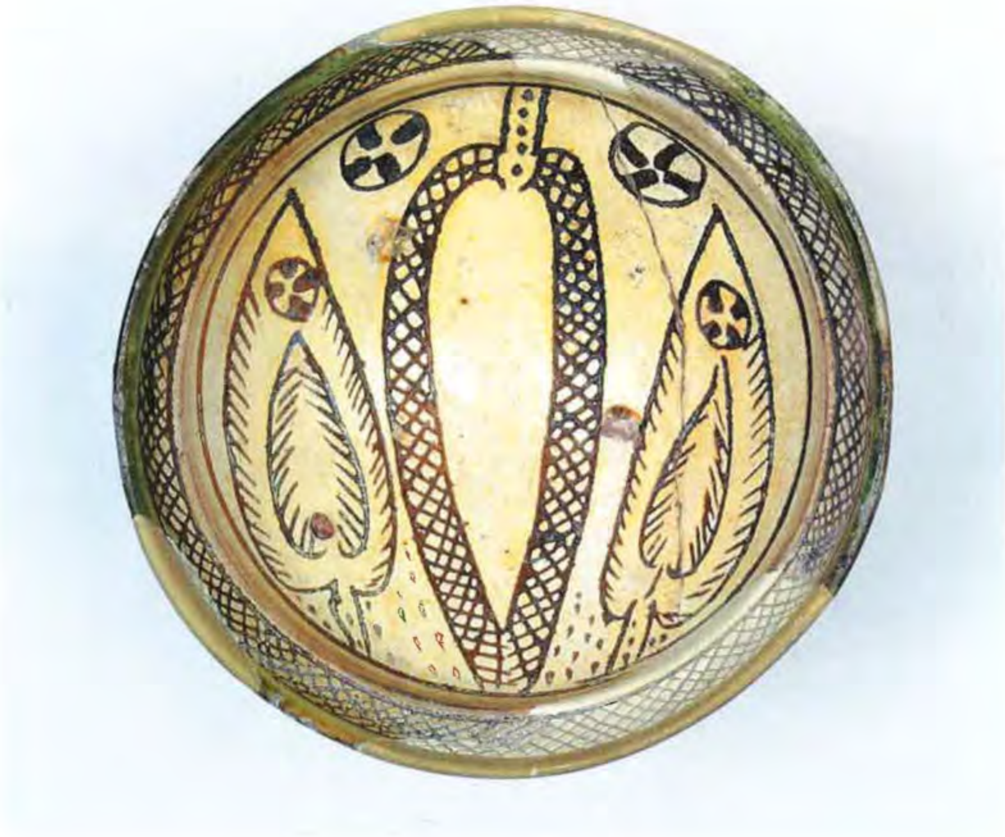
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/165

Part of the rim is missing. Red-brown fabric. Tall slightly flared foot with a rounded base. Body calyx-shaped. The rim vertical, concave and everted. The inside is covered by white slip, 'tongues' of which also decorate the outside. The inside carries sgraffito decoration: a medallion in the well encloses three stylised trees, the middle tree pointing the other way than the outer two. Two champlevé medallions with cruciform motifs decorate the tops of the two outer trees, and there are two identical medallions on the ground each side of the central tree. A cross-hatched band runs round the inside of the rim. A colourless lustrous glaze covers the inside of the bowl, while the rim is coated with a greenish glaze that extends to the top of the outside and has been allowed to run towards the foot. There are tripod-stilt marks in the well.

Publications: Vavylopoulou 1989, p. 219, fig. 27

I.M.

780



781 Glazed bowl

14th century

Height 8.5 cm., rim diameter 15.3 cm., base diameter 6 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

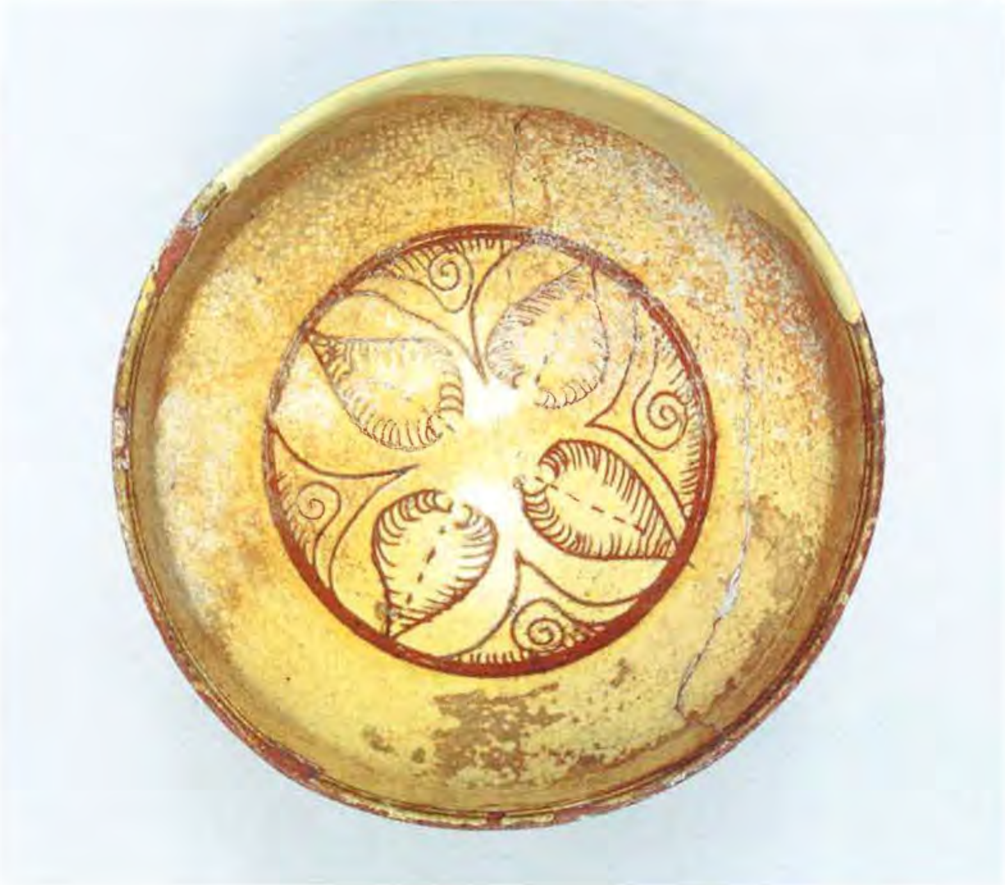
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/26

Part of the rim is missing. Red clay was used. Flared ring foot with a flat base. The body has sloping sides and a vertical, slightly inturned rim. The inside is covered with white slip, which has been allowed to run down the upper part of the outside. The inside has both fine sgraffito and incised-sgraffito decoration. In the well is a medallion with a quatrefoil rosette. The leaves' central vein is marked with a broken line and the transverse veins with hatching. Between the leaves are triangular segments each decorated with a whorl and with hatching at their point of attachment to the medallion. A pair of parallel lines runs around the inside of the rim, which is green in colour. A colourless glaze covers the inside of the bowl and the upper part of the outside.

Publication: Vavylopoulou 1989, p. 219, fig. 31

A.A.

781



782 Glazed bowl

14th century

Height 9 cm., rim diameter 15.5 cm., base diameter 8.4 cm.

Provenance: unknown

Limassol, Medieval Museum, inv. no. MM 214 (1968/V-30/331)

This has a high vertical rim with outturned edges, carinulated body and a low flaring base. Inside the vessel on the white slip is incised the inscription: *ΧΡΙΣΤΟΣ ΑΝΕ/ΣΤΗ ΕΚ ΝΕΚ/ΡΩΝ ΘΑΝΑΤΩ Θ/ΑΝΑΤΟΝ ΠΑ/ΤΗΣΑΣ ΑΜΗΝ.* (Christ is risen from the dead, trampling death by death).

The vessel's decoration is enhanced with green and yellow-brown brushstrokes. The inside is covered with a pale green glaze, and part of the outside of the rim with a brown-green glaze.

The inscription, with its reference to the Christian belief in the afterlife and the triumph over death, suggests that the bowl may have been connected with burial customs.

Publications: Karageorghis 1969, p. 452, pl. 32 α-β, Papanikola-Bakirtzi 1997, p. 133

E.Z.

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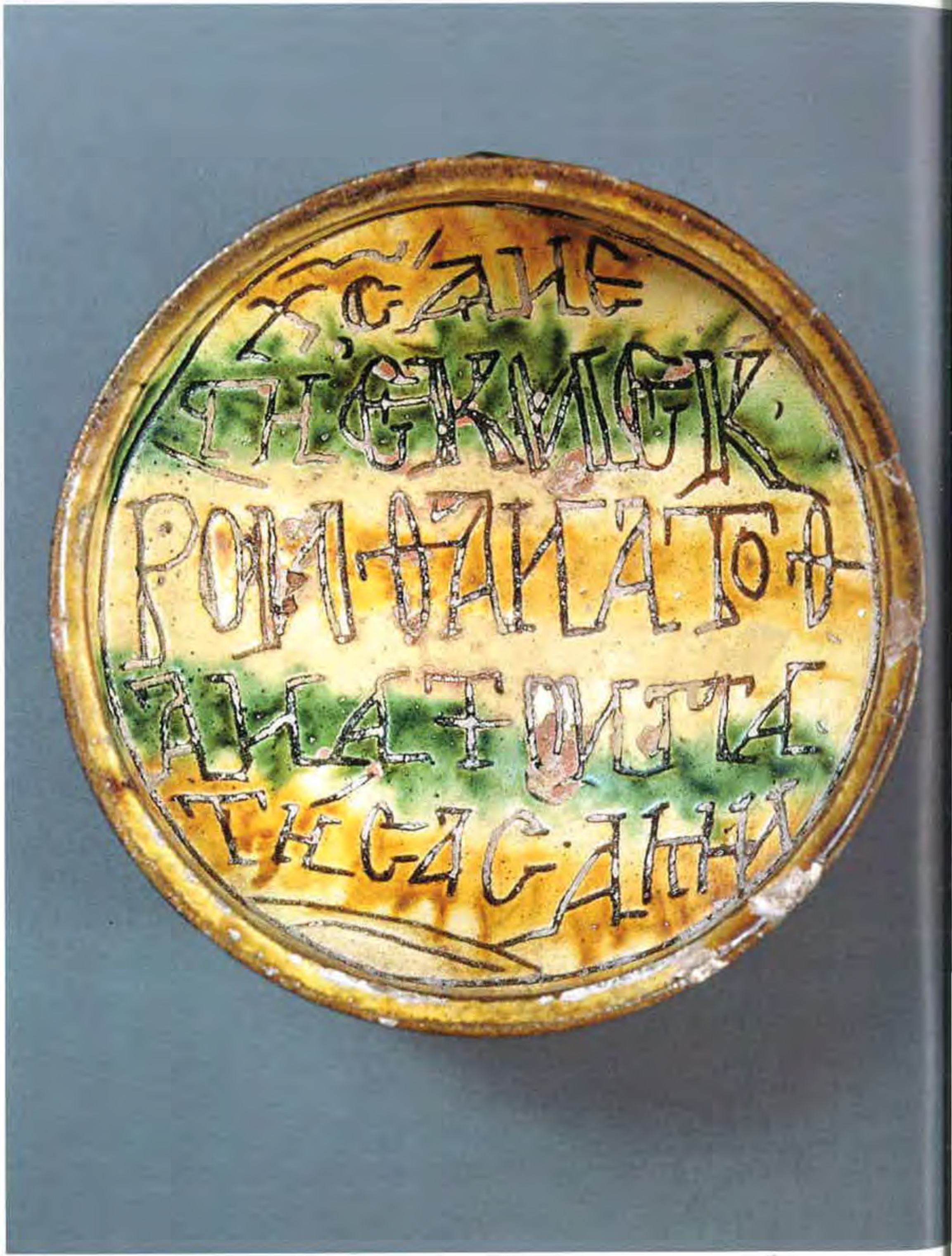


783 Glass unguentarium

14th-16th century

Height 17.5 cm., base diameter 6×4.5 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

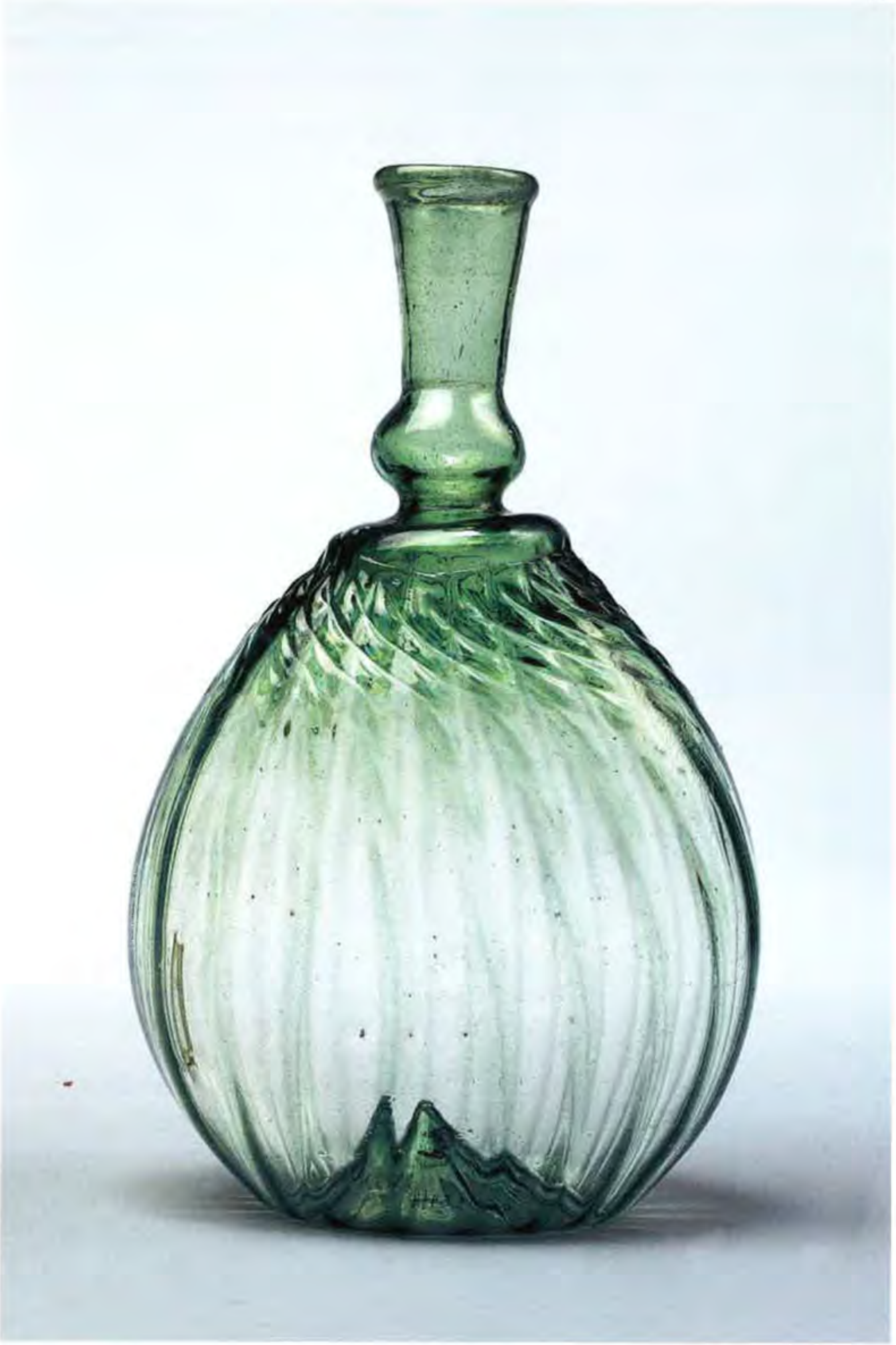
Thessaloniki, Museum of Byzantine Culture, inv. no. BY 254/4

Intact olive green glass vial. The base is conical. The body is lentoid, oval and covered with transverse ribbing. The neck is defined at its base by a bulge and widens towards its fire-polished rim. The vessel was made in two stages. The neck and rim were free-blown and then attached to the body, as can be seen from the visible join. The body was produced from a second bolus of glass. It was blown into a mould, which impressed the fluting, and then expanded freely, during which rotation produced the oblique ribbing (see Hayes 1992, p. 410, for later, poorer quality examples).

Publications: unpublished

A.A.

783



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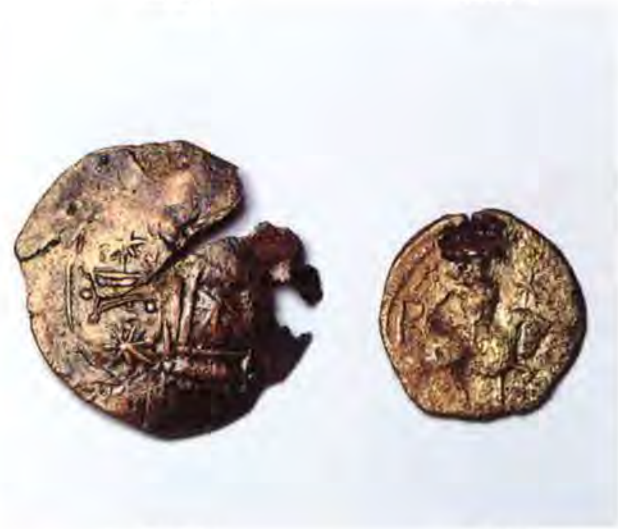
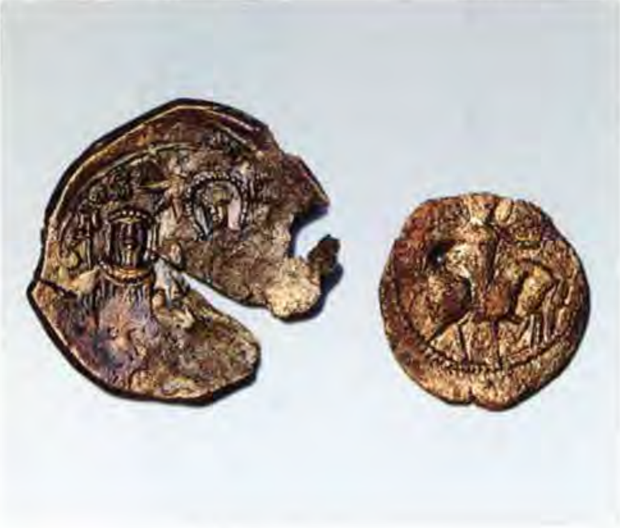


785β(b) 784β(b)



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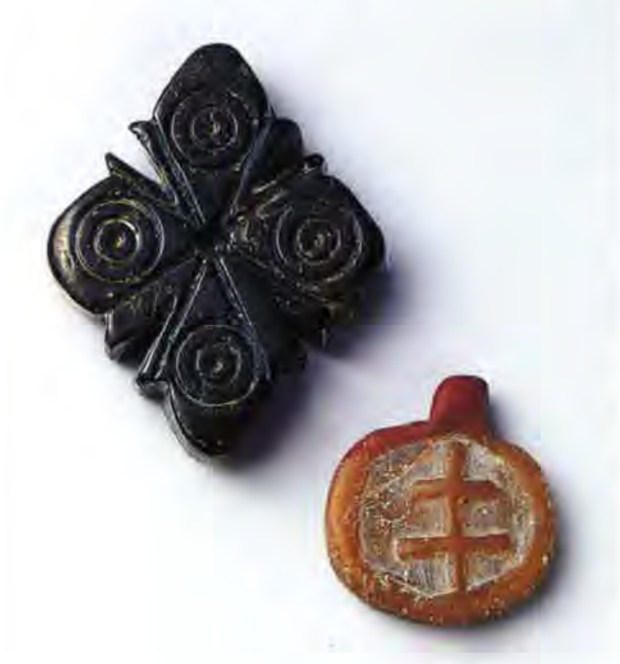


787

784 *Stamenon* (bronze coin)

Andronikos III Palaeologos, 1328-1341

Diameter 2 cm., weight 1.28 gr.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BN 2110/18

On the obverse: Andronikos III on horseback, facing right, holding in his right hand a sceptre topped by a cross. In the field left B and right a star.
On the reverse: St Demetrios, mounted, riding towards the right.
Thessaloniki mint (cf. Bendall 1979, p. 242, no. 15. *DOC* V,I, pp. 170-171, 14).

Publications: unpublished

M.PO.

785 *Trachy* (bronze coin)

Michael VIII Palaeologos, 1258-1282

Diameter 2.7 cm., weight 2.70 gr.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BN 2110/27

On the obverse: Double-struck. Cross with flaring arms and stars in the quarters.
On the reverse: *X/M/Δ/E=Μιχαὴλ Δεσπότης (Michael Despotis)* on the left, *ΑΓ(ιος) /ΔΗ(μήτριος)* on the right.
Double-struck. Half-length Michael VIII on the left and St Demetrios on the right, holding between them a model of the city (the coin is worn at this point). The emperor wears a *loros* and in his right hand holds a sceptre that terminates in a labarum. St Demetrios holds a lance in his left hand. Above them is a star. Thessaloniki mint (cf. *DOC* V,II, pl. 10.159-160).

Publications: unpublished

M.PO.

786 Obsidian pectoral cross

14th century

Height 3.2 cm., width 2.6 cm., thickness 0.4 cm.

Provenance: Thessaloniki, excavation in Diikitiriou Square

Thessaloniki, Museum of Byzantine Culture, inv. no. BA 53/3

This burnished black pectoral carries inscribed decoration on both sides. There is a small hole running through the thickness of the upper arm for a suspension link. It was found in a grave in the Late Byzantine cemetery in Diikitiriou Square in Thessaloniki. Its presence here does not signify any particular burial custom; it was simply the deceased's personal possession.

Publications: unpublished

I.O.K.

787 Steatite pectoral

14th century

Height 2 cm., diameter 1.8 cm., thickness 0.5 cm.

Provenance: Thessaloniki, excavation at 3 Agapis Street

Thessaloniki, Museum of Byzantine Culture, inv. no. BAμ 53/1

Of brown-green colour and roughly circular shape, with an integral suspension link. It bears relief decoration, but on one face only, and is a framed Resurrection cross. It was found in a reburial in a Late Byzantine cemetery in Thessaloniki. Its presence does not signify any particular burial custom; it was simply the deceased's personal possession.

Publications: unpublished

I.O.K.

Grave finds

Pottery

788Clay lamp

Second half of 4th century

Lenght 10.5 cm., width 8 cm.

Provenance: unknown, donation

Athens, Byzantine and Christian Museum, inv. no. T 339

Intact single-nozzle lamp cast in a mould, made of pale pink clay. The body is rounded and the nozzle is marked off from the rim by incised lines. The handle is slightly raised and fluted lengthwise. The disk is bordered by double circular grooves and decorated with a relief scene of two fishes. Relief whorls alternating with dots run around the rim. The lamp's base is bounded by two concentric circles, where the signature of the workshop, *ΡΟΥ*, is written, the Attic workshop of the potter Rufus. The two hooked fishes are often seen on Athenian lamps as early as the 3rd century (Karivieri 1996, pp. 68, 170, fig. 27). It is a common motif, which however acquired a new allegorical meaning during the Early Christian period as it is associated with the acronym *ΙΧΘΥΣ* (ιχθύς=fish) standing for Ιησούς Χριστός Θεού Υιός Σωτήρ (Jesus Christ Son of God Saviour) (Pennas 1997, p. 128, no. 57). The Rufus workshop produced pottery from the 4th to the early 5th century (Karivieri 1996, p. 129). The lamp in the Byzantine Museum dates to the second half of the 4th century.

Publications: Ioannidaki-Dostoglou 1983, p. 110, figs. 1-2. Pennas 1997, p. 128, no. 57

E.MF.

789Clay lamp

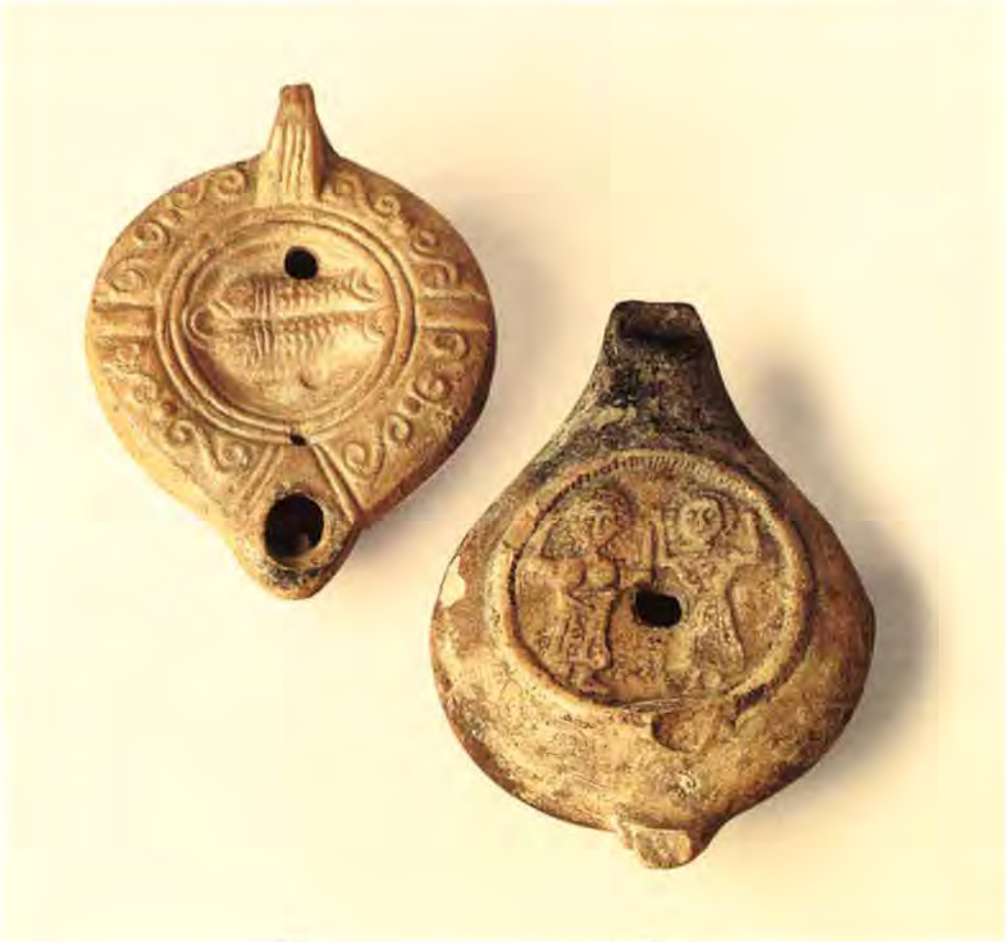
5th-7th century

Height 3.9 cm., length 12.8 cm., width 8.3 cm.

Provenance: unknown, donation

Athens, Byzantine and Christian Museum, inv. no. T 1737

Single-nozzle lamp of cream clay, from a mould. The body is round and the nozzle projects considerably. The disk, marked off from the rim by a relief border, bears a scene with two frontal figures, a male to the right and a female to the left, with raised arms. Their hair is represented by relief dots, and the same motif is used to decorate the drapery. Between the disk and the nozzle is a relief cross or Christogram. The filling hole lies almost in the centre of the disk, between the two figures. The low base is bounded by a relief ring with no signature, and the handle, which has broken off, must have had a circular opening. A lamp of this type from Antinoe in Egypt, with the same scene on the disk, has been dated between the 5th and 7th centuries (Guidotti 1998, p. 106, no. 108). Frontal figures with their arms held up away from the body, forming a right angle, and their palms facing forwards, are commonly found on Coptic gravestones (see 3rd-4th century



788 789

Coptic gravestone in the Hermitage Museum, Kakovkine 1991, pp. 889-891, pl. 119e). This composition is believed to follow ancient Egyptian models and depicts the deceased's joy at being acquitted by the *Court of the Dead* (*Ägypten* 1996, p. 112, no. 58).

Publications: unpublished

E.ME.

790 Clay bowl

3rd century

Height 6.5 cm., rim diameter 11.5 cm., base diameter 5.5 cm.

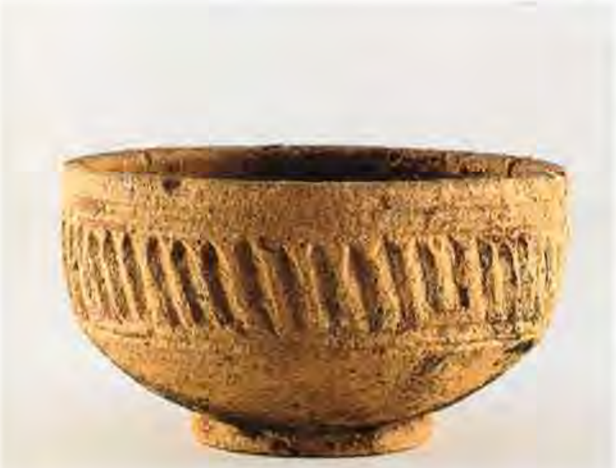
Provenance: Thessaloniki, east cemetery, excavation north of the Evangelistria Cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4467/155

Brown clay bowl with red-brown slip. It has a ring base, hemispherical body and horizontal band rim. A band with oblique ribbing runs around the outside of the body.

Publications: unpublished (for the excavation, see Pelekanidou 1995)

E.PE



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791 Clay oinochoe

4th century

Height 8.5 cm., rim diameter 2.7 cm., base diameter 2 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4597/5

Small intact vessel of orange clay. Flat base, spherical body with protruding ribbing. Slightly funnel-shaped neck with a simple incised line where it joins the body, simple rim defined by a thin rib. Curved handle of semicircular cross-section.

Publications: unpublished

D.M.

792 Clay oinochoe

First half of 4th century

Height 15.5 cm., rim diameter 4.5 cm., base diameter 3.2 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4544/25

Intact painted vessel of ochre clay. Disc base, oval body with flat ribs and shallow flutes between them. Bobbin-shaped neck tapering towards the top, marked off from the body with two deep incised lines and ending in a horizontal band rim with a relief ring. One semicylindrical handle. With the exception of the bottom of the body, the surface of the vessel is covered in a dull red slip. Diametrically opposite the handle a stylised foliate decoration has been painted using black slip, with white slip for the highlights.

Publications: unpublished

D.M.

793 Clay oinochoe

First half of 4th century

Height 9 cm., rim diameter 3.6 cm., base diameter 2.7 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4544/16

Small intact vessel of orange clay. Flat base, spherical body with rough ribbing on the lower half. Short cylindrical neck terminating in a trefoil mouth. Handle of semicircular cross-section. The upper half of the vessel is covered with a dull red slip.

Publications: unpublished

D.M.

794 Clay amphoriskos

Probably 1st half of 4th century

Height 17.5 cm., rim diameter 5 cm., base diameter 4 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4604/33

Intact vessel of orange fabric. Flat base, oval body decorated with thin ribs and shallow flutes between them.
The cylindrical neck terminates in an everted rim. Two curved handles. With the exception of the lower part of the body and the base, the whole outside of the vessel is covered with dull orange-red slip.

Publications: unpublished

D.M.

795 Clay amphoriskos

First half of 4th century

Height 22 cm., rim diameter 4.8 cm., base diameter 3.8 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4601/1

Intact vessel, although the rim is chipped. Flat discoid base, spherical body with ribbing. The attached neck consists of two parts: the lower an inverted truncated cone, the upper bobbin-shaped, widening towards the bottom, which ends in a relief ring followed by a horizontal band rim. The two curved handles of semicircular cross-section run from the shoulder to the top of the lower part of the neck. Apart from the lower part of the body and the base, the whole vessel is covered in red slip.

Publications: unpublished

D.M.

796 Clay lekythos

4th century

Height 17.2 cm., rim diameter 3.6 cm., base diameter 4.8 cm.

Provenance: Thessaloniki, west cemetery

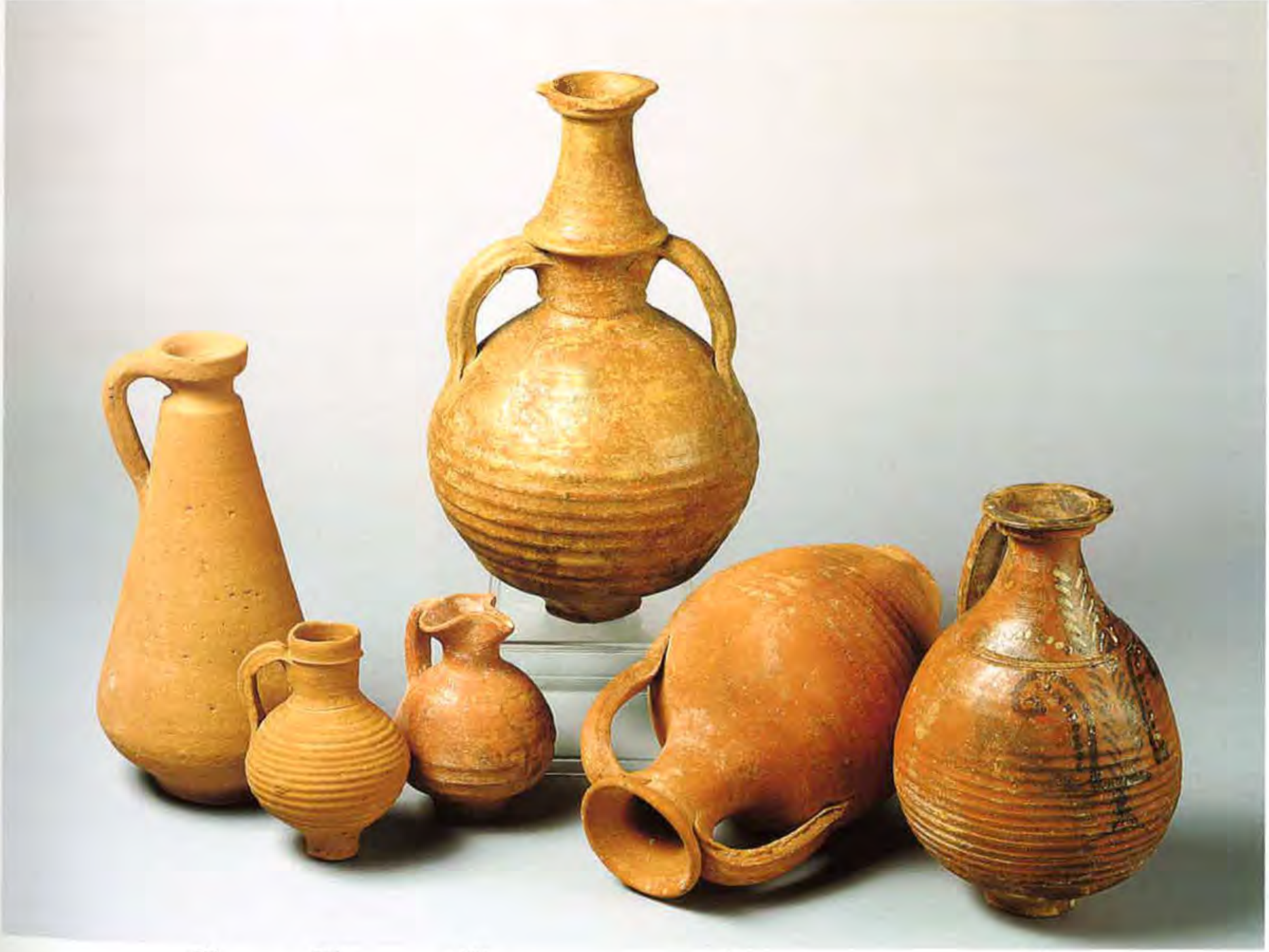
Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4597/2

Intact vessel of orange fabric. Slightly concave level base, with a flattened 'nipple' in the centre. Tall plain pear-shaped body. Short cylindrical neck ending in a vertical band rim. A handle of circular cross-section runs from just under the rim to the body of the vessel.

Publications: unpublished

D.M.

795



796 791 793 794 792

797 Clay bowl

4th century

Height 9 cm., rim diameter 7.5 cm., base diameter 3.4 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, tomb T4)

1st Ephorate of Byzantine Antiquities, inv. no. 4614

Intact one-handled bowl, with a rather tall disc base, round body and wide mouth with a slightly everted rim. It is unpainted and carries no decoration. Vessels of this type, dated to the 3rd century and later, have been found at Thessaloniki (Petsas 1967, pl. 296β and 300γ, Vavritsas 1971, pl. 347β), Isthmia (Clement 1971, pls. 88, 95), Patras (Papapostolou 1973, pl. 176) and elsewhere.

Publications: unpublished

E.G.-T.

798 Clay oinochoe

4th-5th century

Height 10.5 cm., rim diameter 6.8 cm., base diameter 6 cm.

Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, tomb T23)

1st Ephorate of Byzantine Antiquities, inv. no. 4612

The vessel has survived intact and is unpainted and undecorated. It has a low ring base and an ellipsoidal body. The short wide neck has a thin band rim. The handle, of semicircular cross-section, runs from the neck to the shoulder of the vessel.

Publications: unpublished

E.G.-T.

799 Part of a clay pitcher

4th-5th century

Surviving height 18.3 cm., base diameter 10 cm.

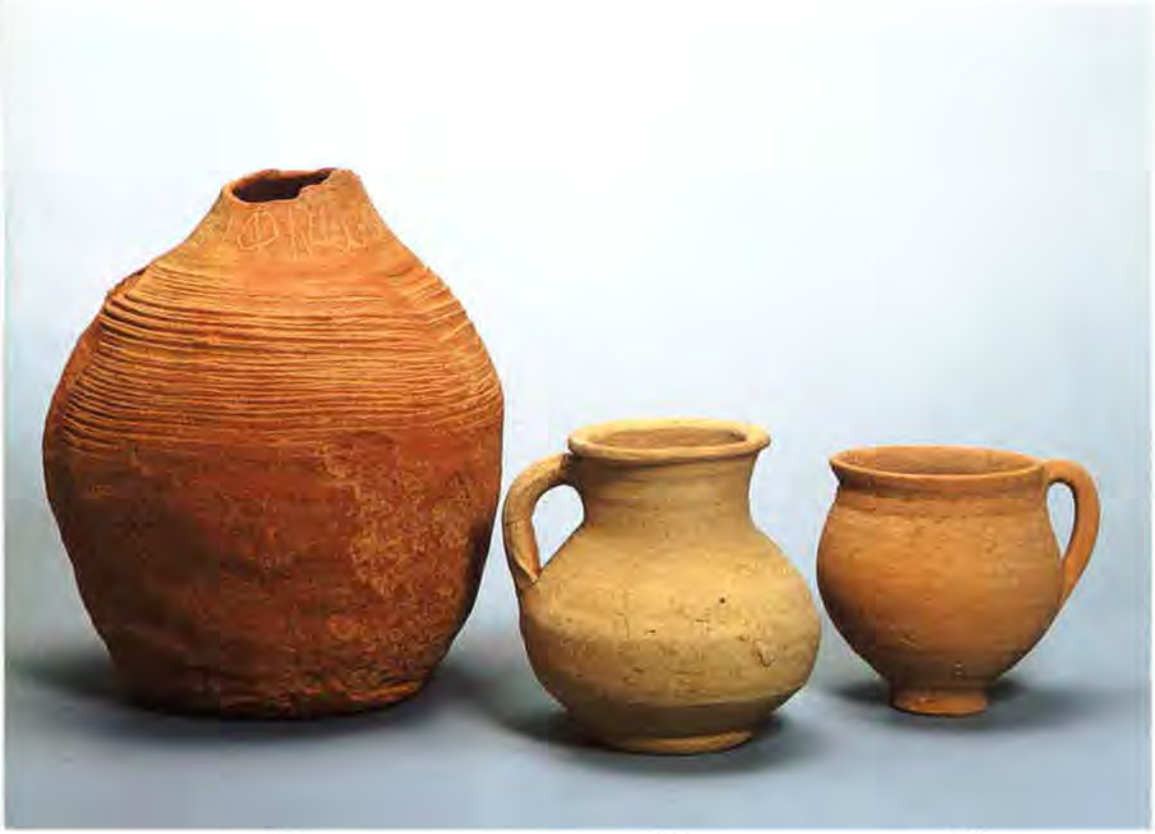
Provenance: Attica-Mesogeia (Early Christian cemetery at Porto Rafti, tomb T23)

1st Ephorate of Byzantine Antiquities, inv. no. 4617

Part of an unpainted pitcher, with the neck and handle missing. It has a flat base and a wide ovoid body which at the level of the shoulder bears a broad decorative band with deep, straight, parallel incised lines. At the base of the neck is the inscription *ΚΛΝΚΙΦΝΩΝ*, scratched onto the surface after firing, and for the moment undecipherable. The type of lettering used is that of the 4th-5th century. The inscription, although incomprehensible, probably refers to the pitcher's owner. For similar examples, see Ballance et al. 1989, p. 103, footnote 41, no. 198, pl. 33. Gerousi 1992-1993, pp. 251-267 and especially pp. 257 and 260.

Publications: unpublished

E.G.-T.



799 798 797

800 Clay lekythos

6th century

Height 17.5 cm., base diameter 8.5 cm.

Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica (tomb 1)

1st Ephorate of Byzantine Antiquities, inv. no. 1887

Intact, unpainted lekythos, with a slightly damaged base. It has a cylindrical body with slightly convex walls, carination between the body and the shoulders, a flat base flattened towards its edges and a neck terminating in a funnel-shaped mouth. The vertical strap handle, with a central groove, runs from below the mouth to the junction of the body and the shoulder.

There is incised decoration of multiple horizontal straight lines on the rim and wavy ones on the mouth, the shoulders and the belly. On the upper half of the vessel a reddish slip can still be seen.

Such lekythoi have been found in another tomb of the Stamata basilica, in cemeteries in Athens (see Alexandri 1973, p. 33, pl. 238. Threpsiadis 1971, pp. 10-11, pl. E), Thebes (Keramopoullos 1926, fig. 3) and elsewhere.

Publications: Ghini-Tsofopoulou 1990, p. 91, pl. 41γ5. *Βυζαντινό Μουσείο* 1997, p. 168, no. 71. Ghini-Tsofopoulou – Chalkia 1999, pp. 118-119

E.G.-T.

801 Glazed bowl

Late 13th-14th century

Height 8.3 cm., rim diameter 14.3 cm., base diameter 5.7 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/192

Fine-grained red fabric of an orange shade. Ring base with a rounded crown and a small 'nipple' in the centre. Hemispherical body. The vertical band rim is slightly everted. The inside and the upper part of the outside are covered with a white slip. Fine sgraffito and incised sgraffito decoration and champlevé work: in the well, a bird facing right pecks at a stylised leaf or tree. Behind the bird is a circle enclosing a trefoil and two hatched lozenges. Four horizontal parallel lines run around the rim and sides on the inside and another two on the outside. The external decoration is completed with lines perpendicular to the base. The slip is covered with a lustrous yellow glaze. The outer surface bears an unintended mark where the vessel had stuck to its neighbour during firing. The well shows marks from a tripod-stilt.

Publication: Vavylopoulou 1989, p. 214, fig. 2

I.M.

802 Glazed bowl

13th-14th century

Height 6.1 cm., rim diameter 10.6 cm., base diameter 4.1 cm.

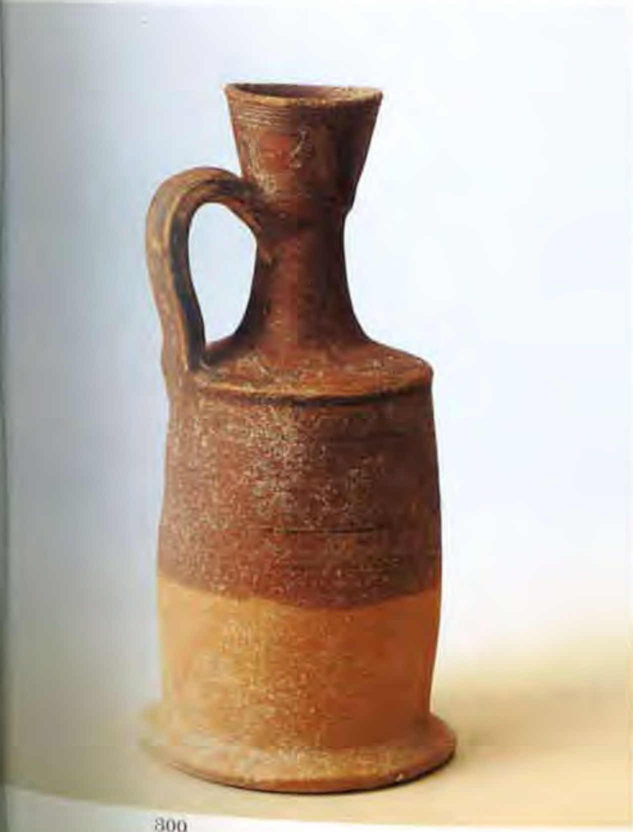
Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/41

A small part of the rim is missing. Red fabric of an orange shade. Flared base with flat crown. Hemispherical body. Plain, unformed rim. White slip covers the inside and the top part of the outside; this bears both fine sgraffito and incised sgraffito decoration; in the well, a medallion quartered by two pairs of crossed lines. Each quadrant contains a whorl. A pair of parallel lines runs around the rim both inside and outside. The inside and the upper part of the outside are covered with a lustrous yellow glaze, which has also been allowed to run down the outside of the body. The crown of the base shows unintentional traces of the tripod-stilt supporting the overlying vessel during firing.

Publications: unpublished

I.M.



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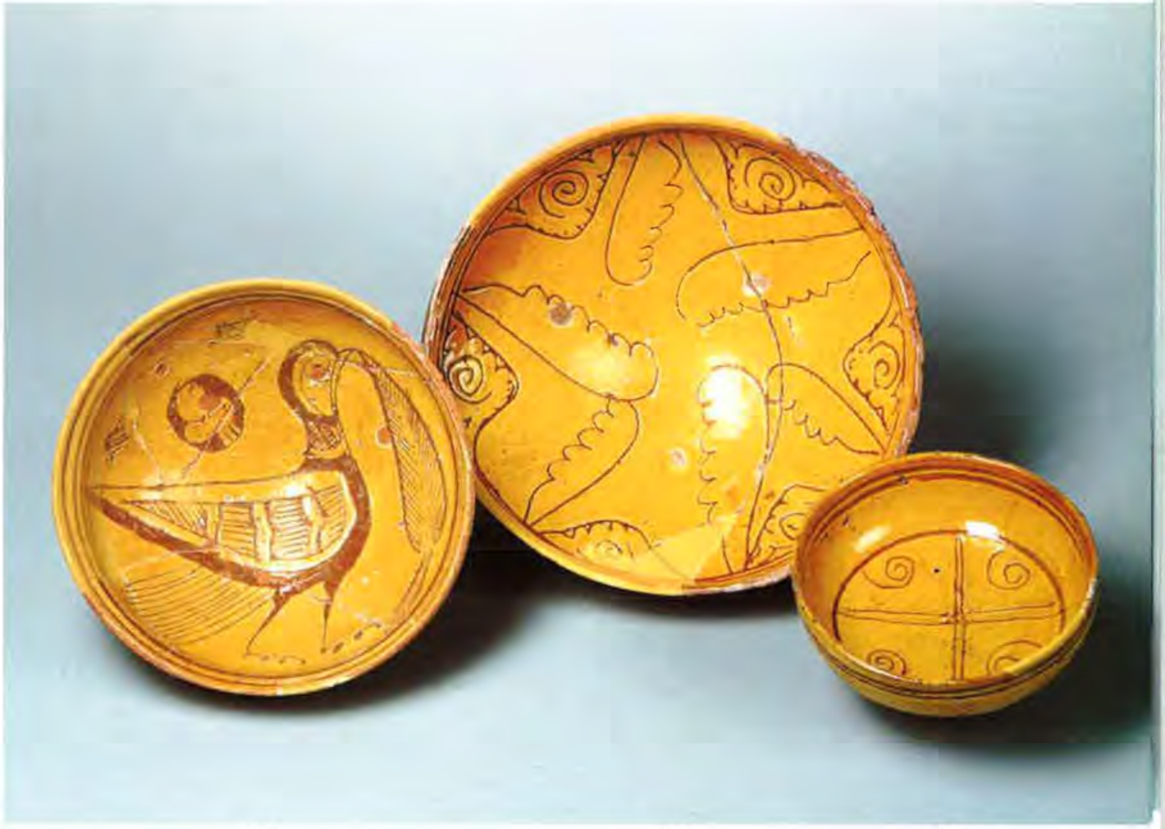


801 803 802

803 Glazed bowl

13th-14th century

Height 9.3 cm., rim diameter 18 cm., base diameter 9.7 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/130

Parts of the rim are missing. Red fabric of an orange shade. Tall ring base slightly flared with a flat resting surface. Body has oblique walls. The rim is vertical, forms an angle with the body and is slightly inturned. White slip covers the inside and decorates the top of the outer surface with 'tongues'. Fine incised sgraffito decoration: in the well, in a medallion formed by a pair of concentric circles, six stylised leaves form a rosette. Tendrils fill the spaces left between the leaves. Two parallel lines run round the inside of the rim. A lustrous yellow glaze covers the inside of the bowl and the top of the outer surface, with runs further down. The well shows tripod-stilt marks.

Publication: Vavylopoulou 1989, p. 219, fig. 26

I.M.

804 Glazed bowl

13th-14th century

Height 7.8 cm., rim diameter 14.4 cm., base diameter 5.7 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/105

Part of the rim is missing. Dark red fabric. Flared base with a nipple in its centre and a rounded resting surface. Body with oblique walls. Vertical rim that forms an angle with the body and is slightly inturned. A white slip covers the inner surface and decorates with 'tongues' the top of the outer surface. The inner surface is decorated with fine sgraffito and slip-cut technique: in the well a whorl from which spring the six points of a star-shaped design projected onto a leafy rosette. The gaps between the leaves and the points of the star-shaped design are covered with parallel wavy lines and slip-cut triangular segments. Intertwined lines run around the inside of the rim. The decoration is enhanced with brush strokes of green colour. The inside is covered with a colourless glaze and the rim and top of the outer surface with a pale green one. The well shows tripod-stilt marks.

Publications: unpublished

I.M.

805 Glazed bowl

13th-14th century

Height 9.3 cm., rim diameter 15 cm., base diameter 6.7 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/121

Intact. Red fabric of an orange shade. Slightly flared ring base, with an imperceptible nipple in the centre and a rounded crown. Body with oblique walls. The vertical rim forms an angle with the body. A white slip covers the inside and decorates with 'tongues' the top of the outer surface. The decoration is carefully done in fine sgraffito and incised sgraffito: in the well is a medallion delineated by three concentric circles and decorated with a stylised foliate design. A thin line runs round the inside of the rim. The inside is covered with a lustrous yellow glaze and the rim and top of the outer surface with a green glaze which has been allowed to run down the sides of the vessel. The well shows tripod-stilt marks.

Publication: Vavylopoulou 1989, p. 219, fig. 24

I.M.

806Glazed bowl

14th century

Height 5 cm., rim diameter 11.8 cm., base diameter 6.4 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4519/55

The rim is chipped. Fine pure red fabric of an orange shade. Ring base with a thin rounded crown. Hemispherical body with a simple rim. The well has a central nipple. With the exception of the underside of the base, the whole surface is covered with white slip. There is sgraffito decoration on the inner surface. In the well, inside a medallion, a bird facing right. On the inner wall four hatched semicircles alternate with spiral motifs. A pair of parallel lines runs round the inside of the rim. The inside decoration is enhanced with green and yellow-green brush strokes. Vertical strokes of the same colours alternate on the outer surface. A greenish glaze covers the whole vessel other than the underside of the base.

Publication: Vavylopoulou 1989, p. 214, fig. 11

A.A.

807Glazed bowl

Late 14th century

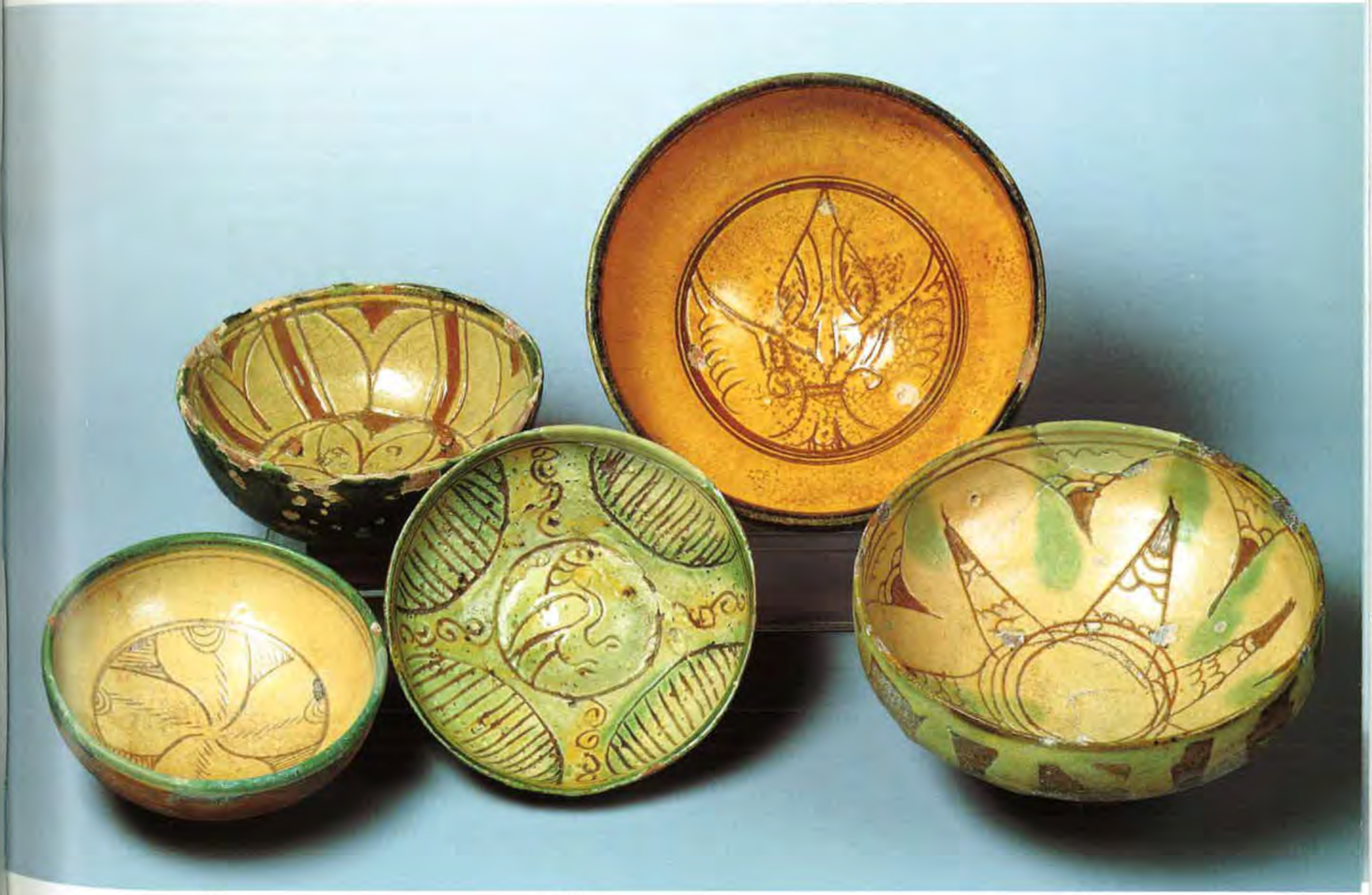
Height 5.2 cm., rim diameter 10.9 cm., base diameter 4.4 cm.

Provenance: Thessaloniki, Vlatadon monastery cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4436/3

Small reddish clay bowl. Cream slip only on the inner surface. In the well a medallion delineated by a double sgraffito line encloses a quatrefoil rosette with petals all leaning in the same direction. The ground is filled in with thin diagonal hatching. The main motif is executed in incised sgraffito and

808 805



807 806 804

the filling designs in fine sgraffito. The sgraffito has been very meticulously done. The rim is also defined with an inscribed line and decorated in green. The slip is covered with a yellowish glaze. The well shows tripod-stilt marks.

Publication: Makropoulou 1985, p. 284, pl. 9δ

D.M.

808 Glazed bowl

First half of 15th century

Height 6.8 cm., rim diameter 12.2 cm., base diameter 4.5 cm.

Provenance: Thessaloniki, Vlatadon monastery cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BK 4434/8

Orange-red clay bowl. A cream slip covers the inside and most of the outside. Incised-sgraffito decoration adorns the vessel's inner surface. In the well a double incised line delineates a medallion containing an sgraffito six-leaved rosette. All around, six pairs of foliate designs radiate outwards, separated from each other by vertical bands in which all the slip has been removed. There is also some use of champlevé work between the petals of the rosette. The slip is covered with an olive-green glaze. On the rim and the outer surface there is a green glaze. The well shows tripod-stilt marks.

Publications: Makropoulou 1985, p. 282, pl. 8ε

D.M.

809 Glass jar

3rd-4th century

Height 8.6 cm., rim diameter 4.2-4.6 cm., base diameter 4 cm.

Provenance: Thessaloniki, west cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 217/1

Pale green glass. Simple base with a pronounced conical nipple. Horizontally flattened spherical body with a beak spout projecting from its lower part. Neck slightly tapering towards the top, funnel-shaped mouth with a roughly fashioned ring-shaped rim.

Publication: unpublished

D.N.

810 Glass jar

Late 3rd-early 4th century

Height 8.5 cm., width of sides alternately 5.8 cm. and 5.5 cm., rim diameter 5 cm.

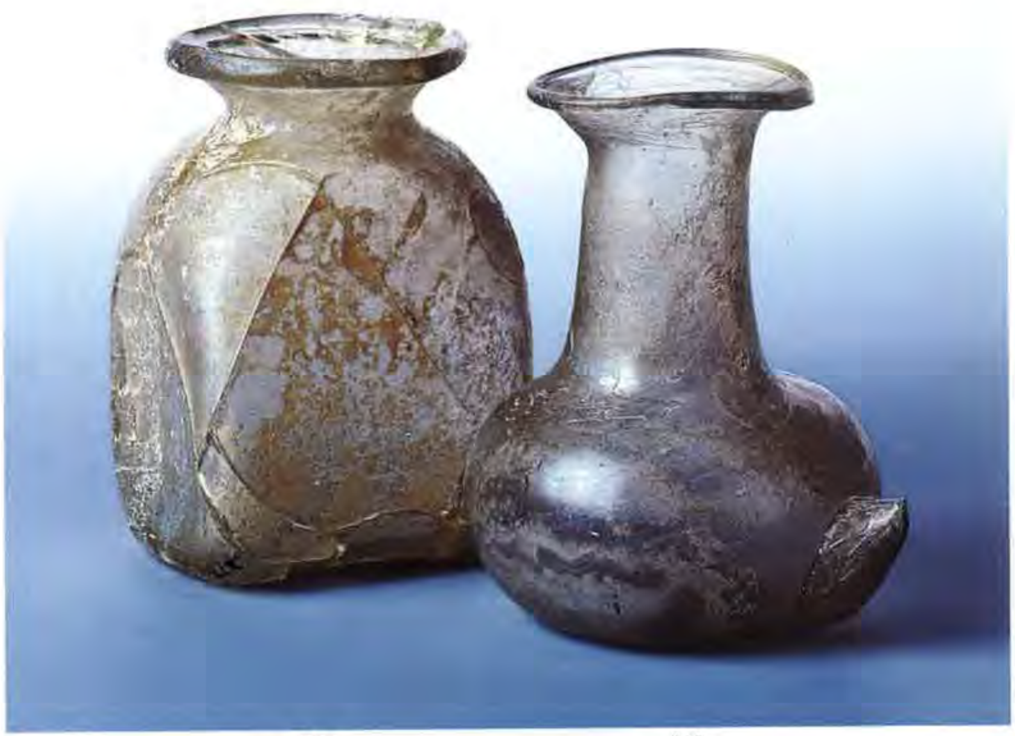
Provenance: Thessaloniki, west cemetery, excavation in Ivanov Park

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 207/3

Intact unguentarium of greenish glass, with a flat rectangular base, a four-sided body in which the two opposite narrow sides are slightly concave. The rounded shoulders lead directly to a protruding conical rim.

Publication: Makropoulou 1991, p. 259, fig. 22 (for the excavation see Makropoulou 1992, p. 425)

D.M.



810 809

811 Glass flask

13th-14th century

Height 19 cm.

Provenance: Thessaloniki, basilica of Ayios Dimitrios

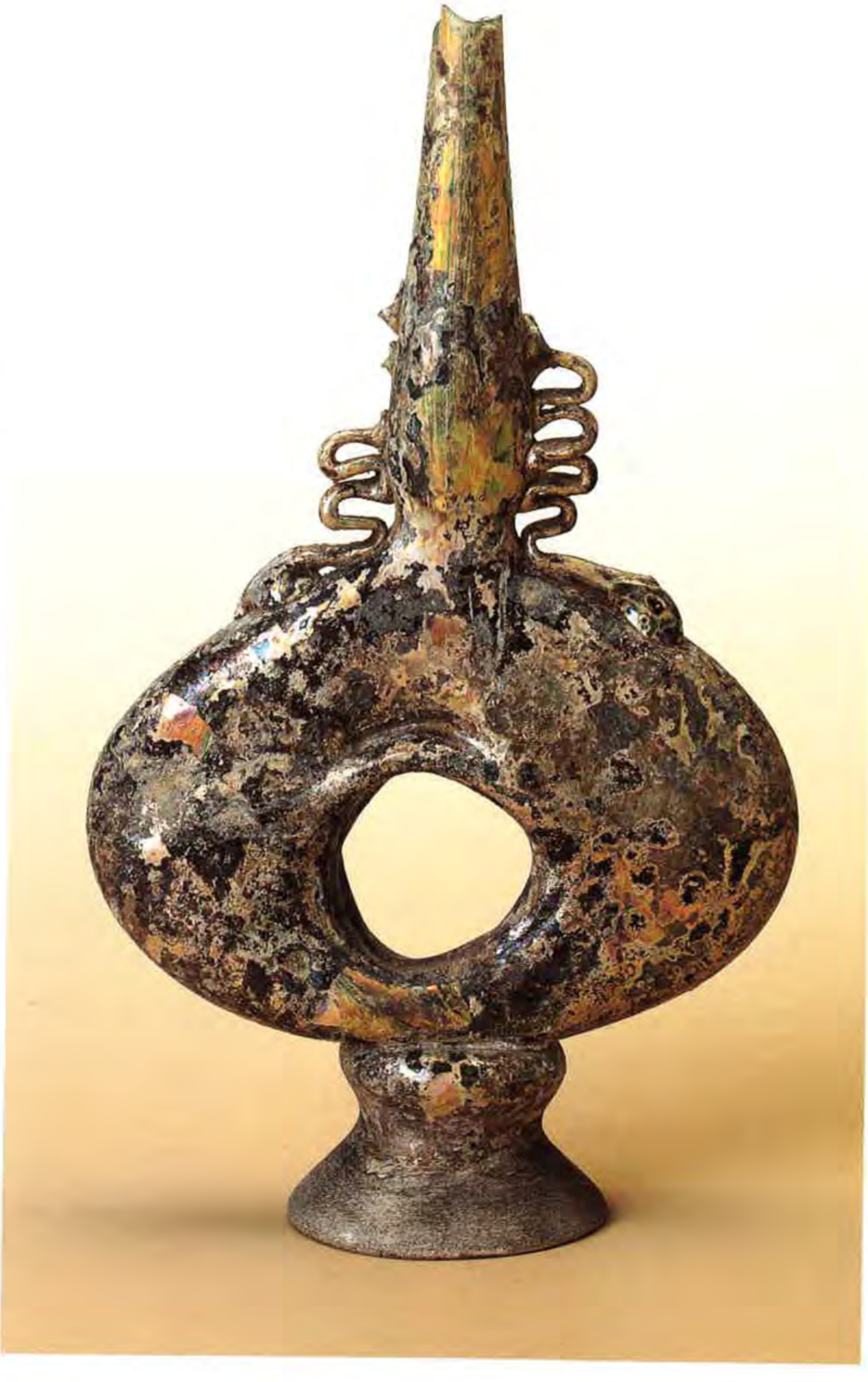
Athens, Byzantine and Christian Museum

This vial is made of colourless glass which has acquired some iridescence due to oxidation. It has a very distinctive shape. It consists of a very flattened, almost pear-shaped body with a round opening through the centre. The base was made separately and later attached to the body of the vessel. It has a long narrow neck that broadens out slightly towards the bottom, where it is symmetrically framed by added wavy strands of glass. The strong narrowing of the top of the neck suggests that this vial was an aspergillum; this is also the hypothesis proposed by G. Sotiriou, who excavated outside the north walls of Ayios Dimitrios and dated the vase to the 6th century (Sotiriou 1949, p. 144). Another such glass vial has also been found in the basilica of Ayios Dimitrios (*Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 59, III 13, 1). Recent excavation data (see cat. nos 649 and 815) assign similar vases to the 13th-14th century.

Publication: Sotiriou 1949, p. 144, fig. 8

A.TS.

811



812 Glass perfume flask

13th-14th century

Height 28 cm., greatest diameter of body 14 cm., base diameter 6 cm.

Provenance: Thessaloniki, Vlatadon monastery cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 177

Unguentarium with an oval base, squat body and tall thin neck which forms an annular bulge where it joins the body. The whole outer surface is covered in red paint, on which a chequer-board pattern has been painted.

Publication: Makropoulou 1985, p. 277, pl. 6δ

D.M.

813 Glass flask

13th-14th century

Height 13 cm., greatest diameter of body 6.5 cm.

Provenance: Thessaloniki, Vlatadon monastery cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 178

Blue glass unguentarium. Small unstable base, lentoid body and tall thin neck. The rim is lost, but must have been plain.

Publication: Makropoulou 1985, p. 277, pl. 6ε

D.M.

814 Glass flask

14th-16th century

Height 13 cm., base dimensions 4×2.5 cm.

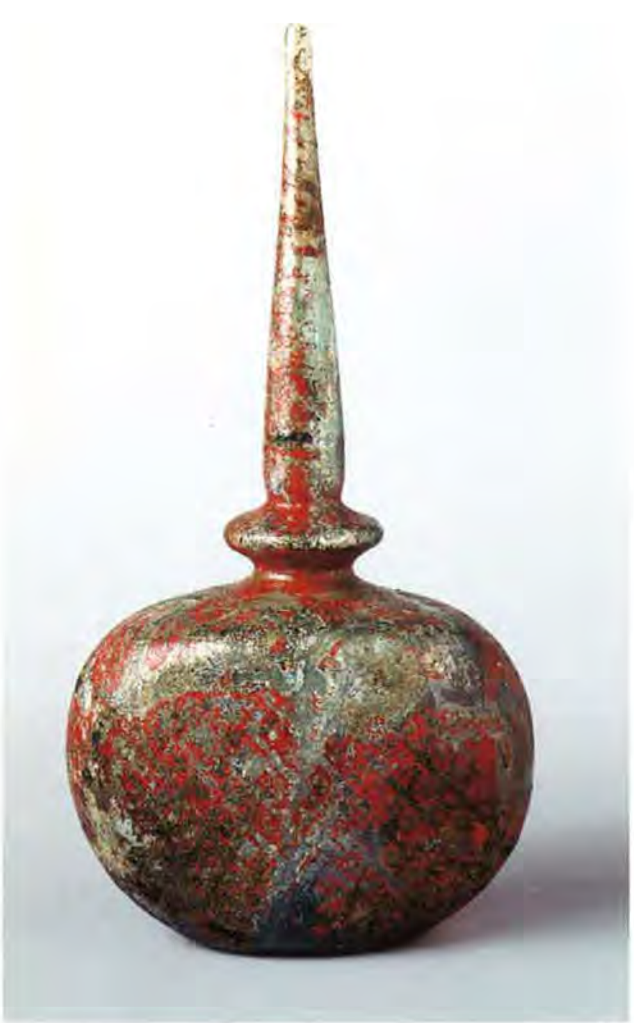
Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 254/6

Intact vial of blue glass. The base is flat and unformed, with a conical bottom. The body is lentoid and the cylindrical neck, which is pinched at its base, ends in an unworked rim.

Publications: unpublished

A.A.



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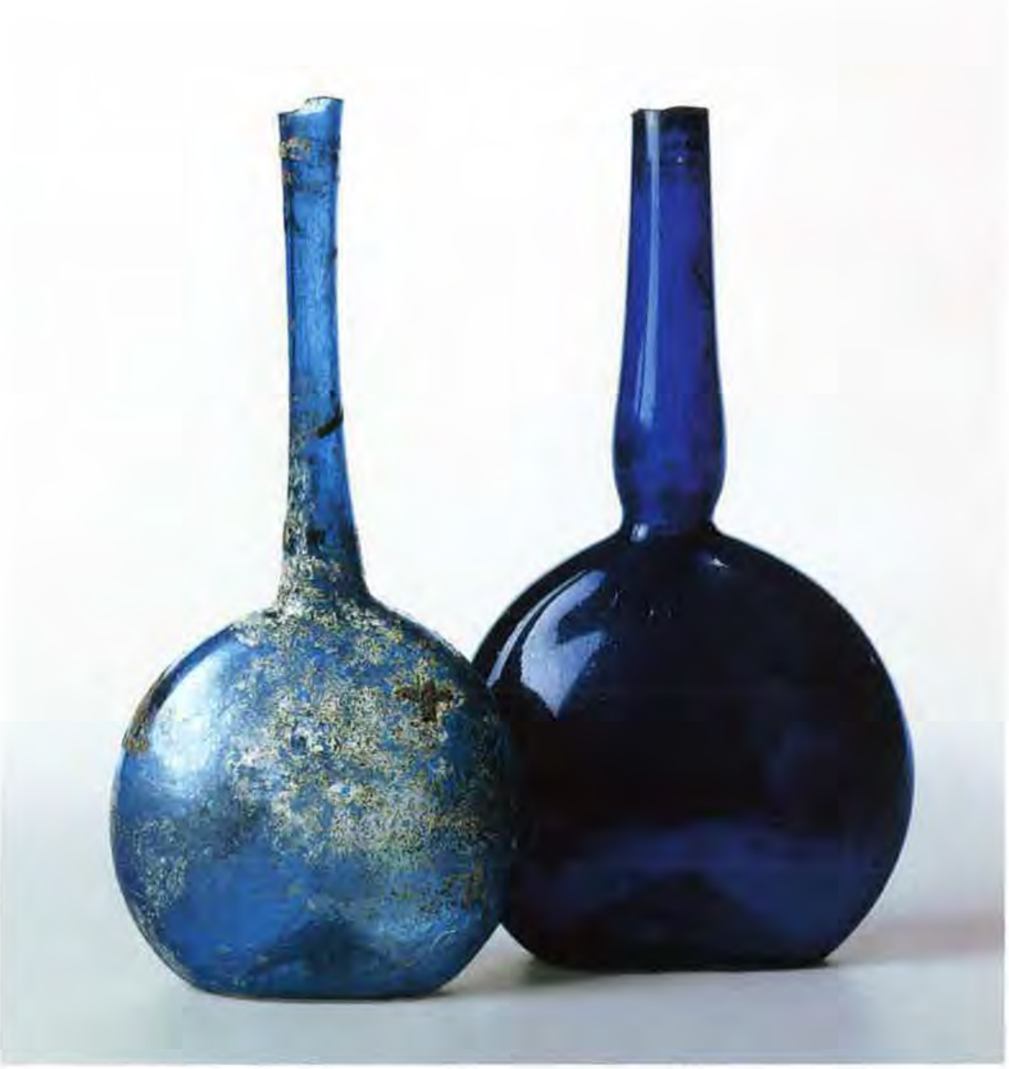

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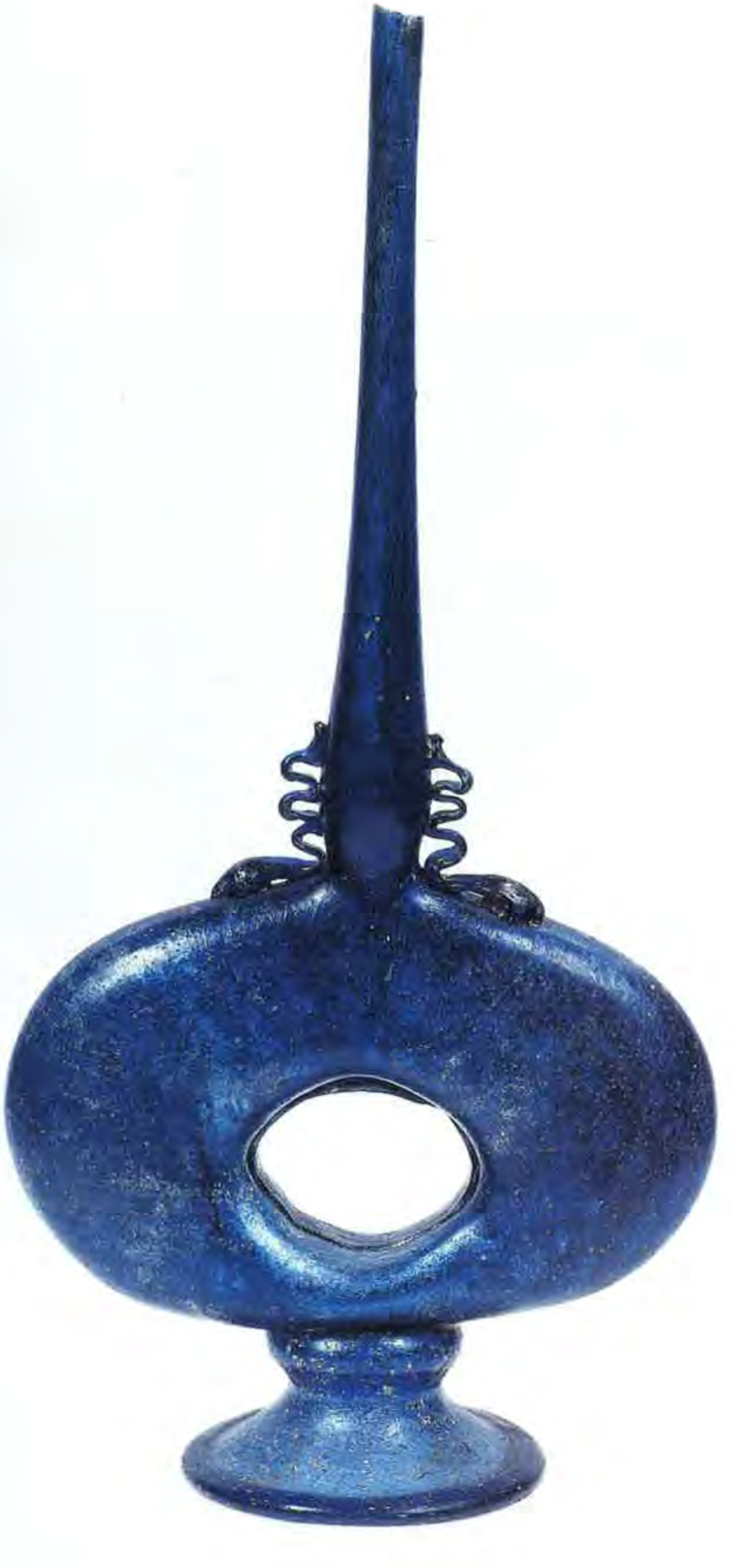


815

815 Glass perfume flask

Second half of 14th century

Height 30 cm., width of body 14.8 cm., base diameter 7.3 cm., diameter of opening 0.8 cm., neck diameter 1-2 cm.

Provenance: Rhodes, Archangelos, church of Ayii Theodoroi

4th Ephorate of Byzantine Antiquities, Kastello, Mediaeval Rhodes Exhibition, inv. no. Y 31

The vessel is made of transparent blown glass containing small air bubbles and is a lovely deep blue-mauve colour. Sediment can be seen on the inside, and on the outside green-mauve iridescence and small round patches of worn glass.
The body is annular. The neck is tall, cylindrical and widens slightly at the bottom. The tall base is mostly conical and forms a circular bulge where it joins the body. Two attached opposed serpentine strands of glass the same colour as the vessel join the lower part of the neck to the vessel's shoulder. Around the hole through the centre of the body is another affixed glass strand. Annular vessels are known to us at least from the Late Roman period (Fremesdorf 1959). Annular aspergers, however, that is long-spouted vessels designed especially for sprinkling, were first used in the Islamic world in the 12th century and are believed to have been made in Syria and Egypt (Tait 1991). A vessel identical in type and colour with the Rhodes asperger, but which comes from Syria, can be seen in the British Museum (cat. no. OA 1913 5-22.100) (Tait 1991).
The Rhodes asperger, which was found in a late 14th century tomb at the church of Ayii Theodoroi in the village of Archangelos, was probably made in Syria. It is therefore contemporary with the 12th-15th century aspergers of the type with the tall conical base and blue glass. Such aspergers have also been found in Thessaloniki, at the churches of Ayios Dimitrios and Ayia Sophia (Sotiriou 1949 and Kalligas 1936).

Publications: unpublished

Bibliography: Kalligas 1936, p. 112. Sotiriou 1949, p. 144. Fremesdorf 1959, p. 58, pl. 72. Tait 1991, pp. 128-129, fig. 161

M.Z.S.

816Glass perfume flask

Late 14th century

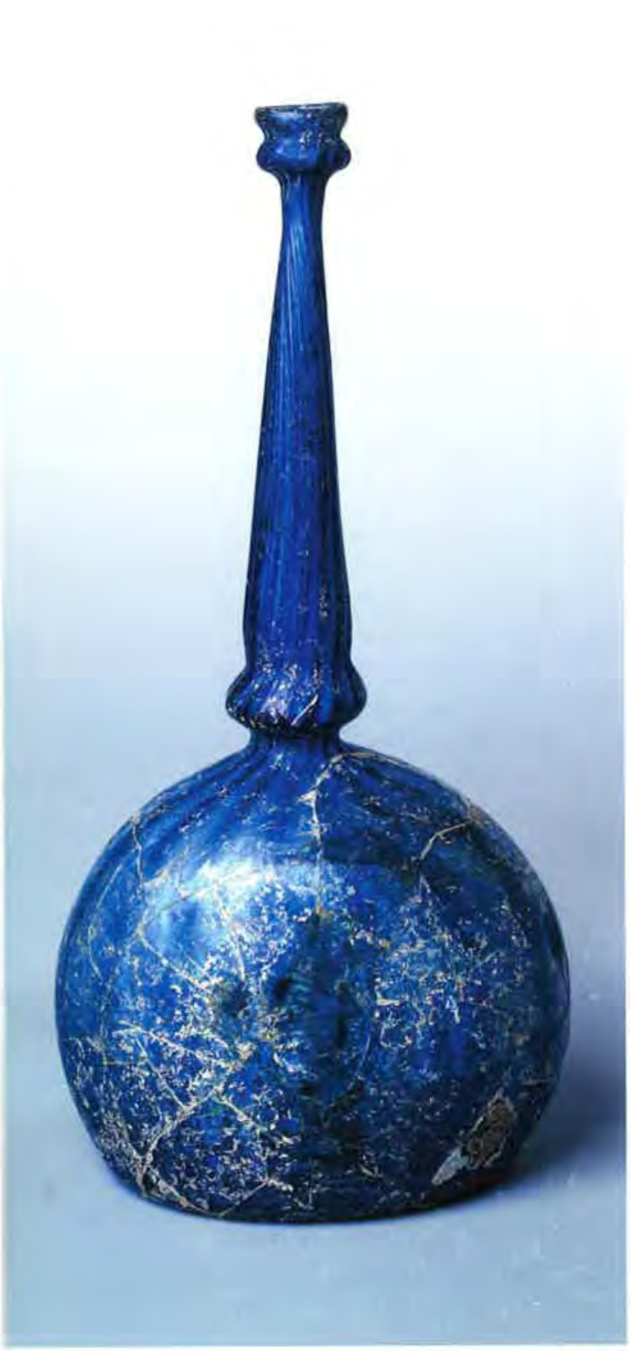
Height 24 cm., greatest diameter 11.5 cm., smallest diameter 8 cm.

Provenance: Patras

Patras Museum, inv. no. Π.Μ.1532

Dark blue glass perfume flask, reconstructed and restored in a few places. Strongly flattened spherical body. Conical, concave base. The tall neck bears vertical and slightly twisted fluting. The more intense colour at the edges of the fluting continues onto the body of the vessel in the form of thin stripes. There are two relief rings under the cupped rim and at the base of the neck.

On the outside of the body there are lozenges here and there in applied yellow paint. A similar example suggests that there was a chequer-board design.



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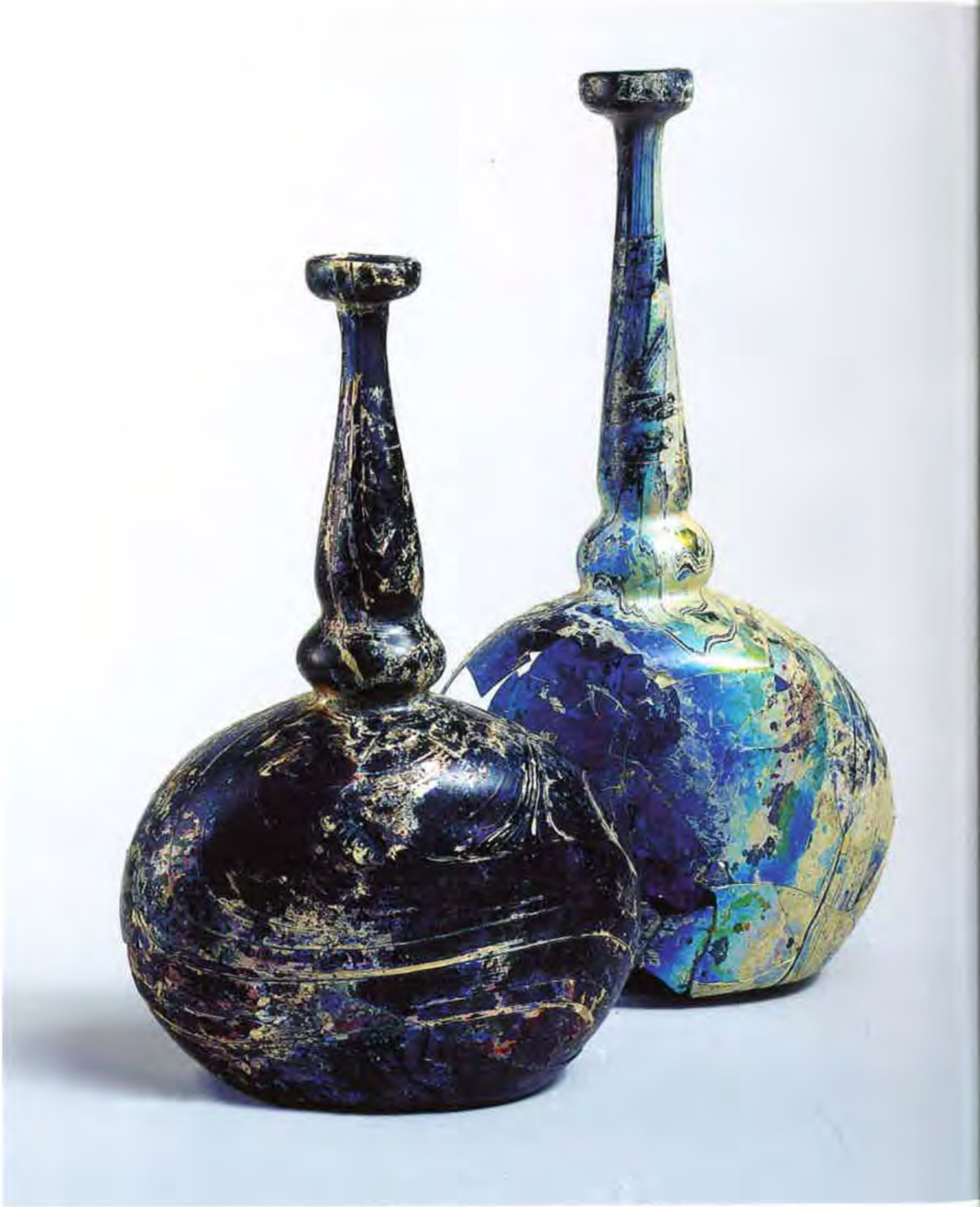

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818

The object was found in a Christian burial, lying next to the deceased's neck. The cemetery, which consisted of crude pit and common graves, some of which were covered with tiles, was established on the ruins of a Mid-Byzantine church. These roughly-made and common graves, together with the discovery of Frankish coins, show that there must have been a pestilence during the period of Frankish rule.

A firm dating from the coins (two Venetian tornesilli of Andrea Contarini, 1368-1382, and one of Antonio Venier, 1382-1400) confirm M. Chatzidakis' view that a similar vessel found in a grave by the church of St Thomas behind the Stoa of Attalos in Athens must belong to the period of Frankish rule (Hadjidakis 1973-1974, p. 190, plate 127δ). For a similar vessel from the Vlatadon monastery, see Makropoulou 1985, p. 277, pl. 6δ, and *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 80, no. IV.18,1.

Publication: Dekoulakou 1976, p. 102, pl. 79δ

M.PE.

817 Glass perfume flask

14th-16th century

Height 20 cm., base diameter 7.5x5.5 cm., greatest diameter 13 cm.

Provenance: Thessaloniki, Rotonda

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 84

Complete mended perfume flask made of blue glass. The base is flat and unformed. The body is oval-lentoid and the fusiform neck is marked around its base by a relief bulge. The rim is calyx-shaped.

Publication: *Θεσσαλονίκη, Ιστορία και Τέχνη* 1986, p. 59

A.A.

818 Glass perfume flask

14th-16th century

Height 24.5 cm., base diameter 8x6 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 254/8

Dark blue glass perfume flask. The base is flat and unformed and the well is strongly conical. The body is oval-lentoid and the fusiform neck is marked around its base by a relief bulge. The mouth of the vessel is calyx-shaped.

Publications: unpublished

A.A.

819 Glass perfume bottle

14th-16th century

Height 15 cm., base diameter 5 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

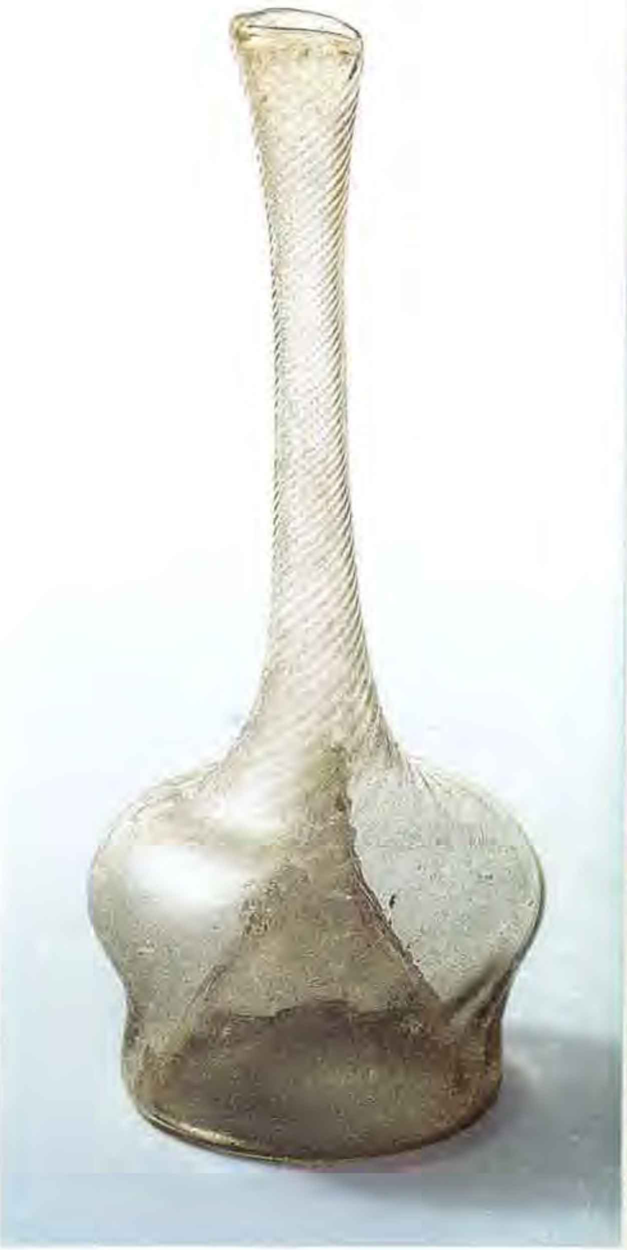
Thessaloniki, Museum of Byzantine Culture, inv. no. BY 254/7

Intact vial of clear colourless glass. The base is flat and unformed and the well is strongly conical. The body is piriform and the twisted cylindrical neck ends in a plain fire-polished rim. Such vessels are known to Venetian glassmakers as *angastaria*. The name is Greek, being a compound of *άγγος* and *γαστήρ*, and may indicate an oriental origin for this type of vessel.

Publication: Antonaras 1999

A.A.

819



820 Glass perfume flask

14th-16th century

Height 10 cm., base diameter 5 cm.

Provenance: Thessaloniki, cemetery of the church of SS Constantine and Helen

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 254/5

Intact vial of olive green glass. The base is flat and unformed and the well conical. The body is spherical and the cylindrical neck ends in a slightly everted annular rim.

Publications: unpublished

A.A.

821 Glass drinking glass

14th century

Height 6.8 cm., rim diameter 6.8 cm., base diameter 5 cm.

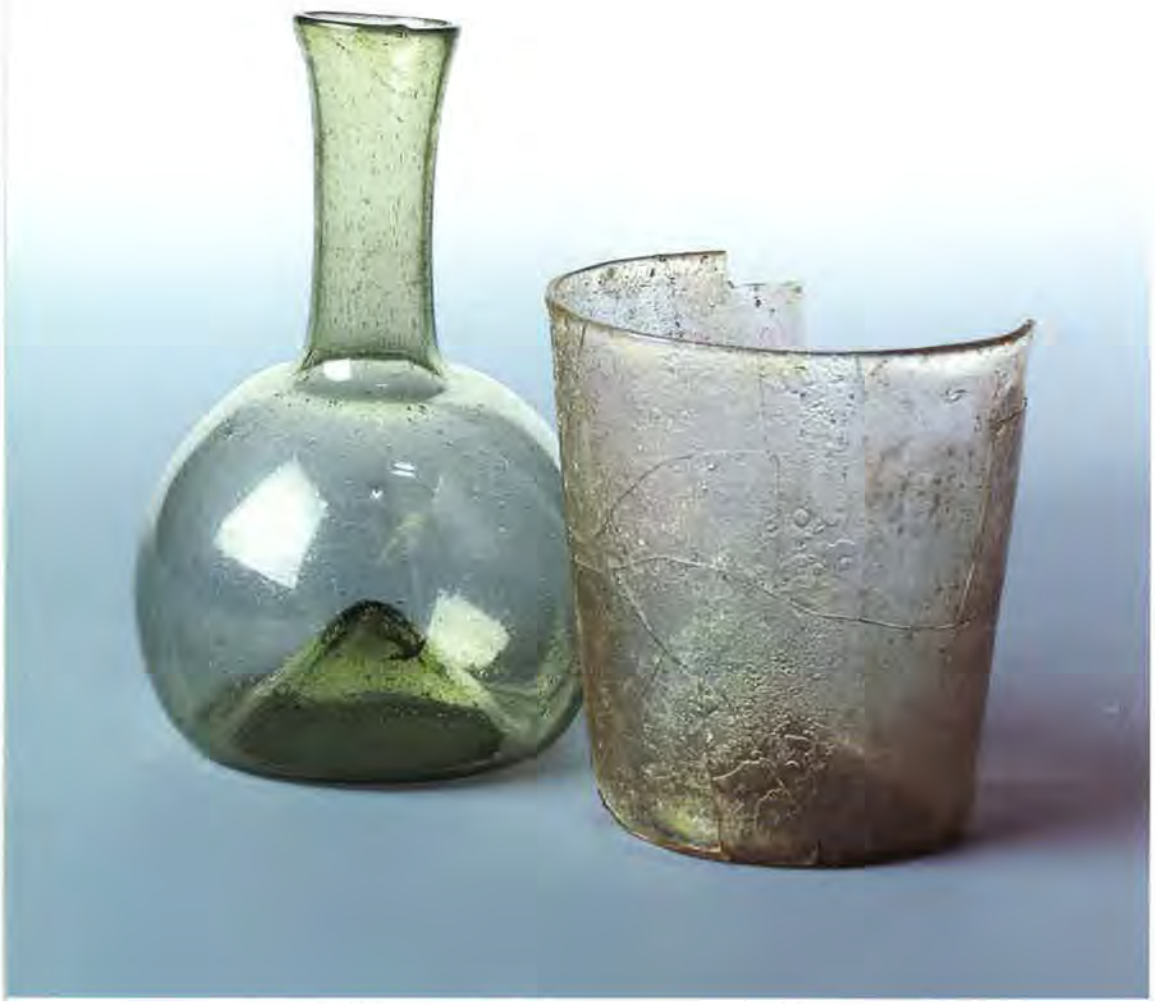
Provenance: Thessaloniki, Vlatadon monastery cemetery

Thessaloniki, Museum of Byzantine Culture, inv. no. BY 208

Reconstructed drinking glass made of transparent glass. It is shaped like an inverted cone, and has a flat base and a conical well. The rim is plain and fire-polished.

Publications: unpublished

A.A.



820 821

Jewellery

822 Gilded copper-alloy fibula

2nd and 3rd quarters of 4th century

Height 3.1 cm., length 10 cm., width 6.5 cm.

Provenance: Thessaloniki, west cemetery, Koloniari-Galanaki-Papathanasiou Streets

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 228/3

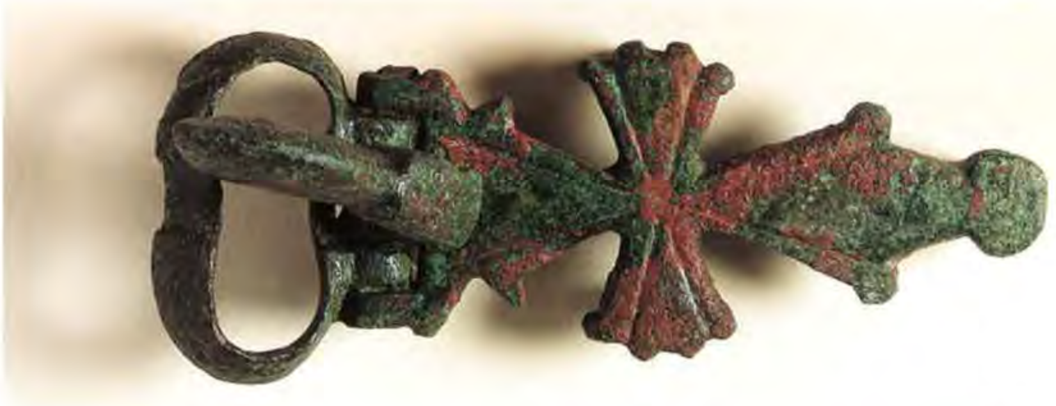
This is in the shape of a Latin cross. The horizontal arm is straight and flattened with a falciform crowning. The vertical arm is sickle-shaped, that is straight at the bottom, where it is formed of a folded sheet of bronze, and arched, with a trapezoidal cross-section, at the top. The top of the arch meets the horizontal arm at right angles. Each end of the horizontal arm terminates in a sphere with a ring at its base, and a third, flattened sphere on a circular base is affixed to the vertical arm just above its point of intersection with the horizontal arm. The fibula's pin, attached to the middle of the horizontal arm, is aligned with the vertical arm and fits into the fold in its straight section. The ends of the straight vertical section are decorated with pairs of shields, and use is made of niello work.

Publication: Nalpantis 1997, p. 27

D.N.

822

823



823Copper-alloy buckle

6th-7th century

Length 8 cm., width 3 cm.

Provenance: from a tomb in the Early Christian basilica at Tigani in Mani

Athens, Byzantine and Christian Museum

Cruciform buckle with attached oval ring and tongue. The flattened arms of the cross are decorated with incised lines and have a quatrefoil shape, and the lower vertical arm ends in a disc. The reverse bears three holes for attaching the belt.

The buckle was dated by the excavator, N. Drandakis, to the 5th-6th century. Similar buckles from Sicily, on the other hand, have been dated to the 6th-7th century (Baldini-Lipollis 1999, p. 233, no. 4g 2-3).

Publications: Drandakis-Ghioles 1980, p. 255, no. 13α. *Εκθεση για τα εκατό χρόνια της ΧΑΕ* 1984, p. 55, no. 65. *6000 χρόνια* 1997, p. 185, no. 203

S.G.

824Gold pin

6th century

Extant height 4.3 cm.

Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica (tomb 1)

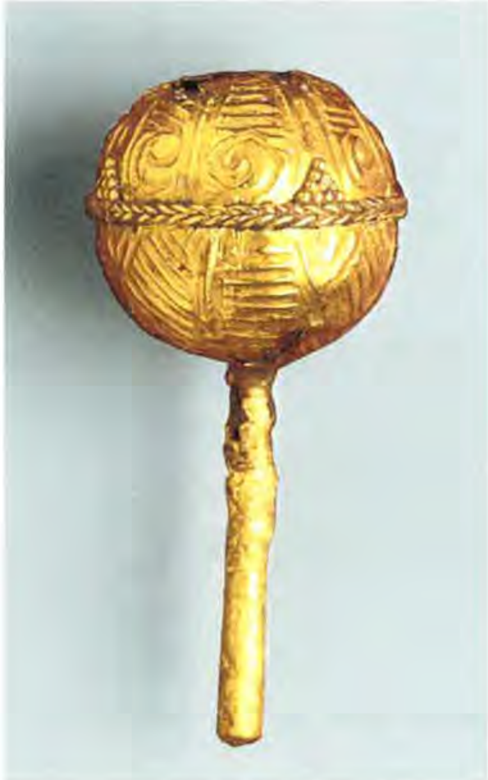
1st Ephorate of Byzantine Antiquities, inv. no. 1580

Pin in two parts welded together. It ends in a decorated spherical head formed of two hemispheres. A finely wrought relief braid, in contact with four equally spaced granulated triangles, marks the junction of the two hemispheres. The decoration of the surfaces of the hemispheres is arranged in eight triangular segments. On the lower hemisphere there are straight parallel incised lines arranged horizontally and obliquely, while on the upper hemisphere the same decoration occupies less space and is complemented with spiral motifs in the lower zone. The pin is of iron covered with a thin sheet of gold. Its point is missing.

Publications: Ghini-Tsofopoulou 1990, p. 91, pl. 41ε. *Βυζαντινό Μουσείο* 1997, p. 166, no. 69. *6000 χρόνια* 1997, p. 187, no. 208

E.G.-T.

824



825 Copper-alloy bracelet

Late 3rd-early 4th century

Diameter 6.3 cm.

Provenance: Thessaloniki, west cemetery, excavation at the 'Axios' building complex

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 221/9

A thick bracelet of oval cross-section that fitted the wrist tightly. The two free ends are flattened and bear incised chequer-board decoration.

Publications: Makropoulou 1991, p. 263, fig. 30β. Makropoulou 1997, 1, p. 66, pl. 3 (for the excavation, see Makropoulou 1992, p. 425)

D.M.

826 Copper-alloy bracelet

3rd-4th century

Diameter 6.4 cm., greatest diameter of wire 0.4 cm.

Provenance: Thessaloniki, west cemetery, Koloniari-Galanaki-Papathanasiou Streets

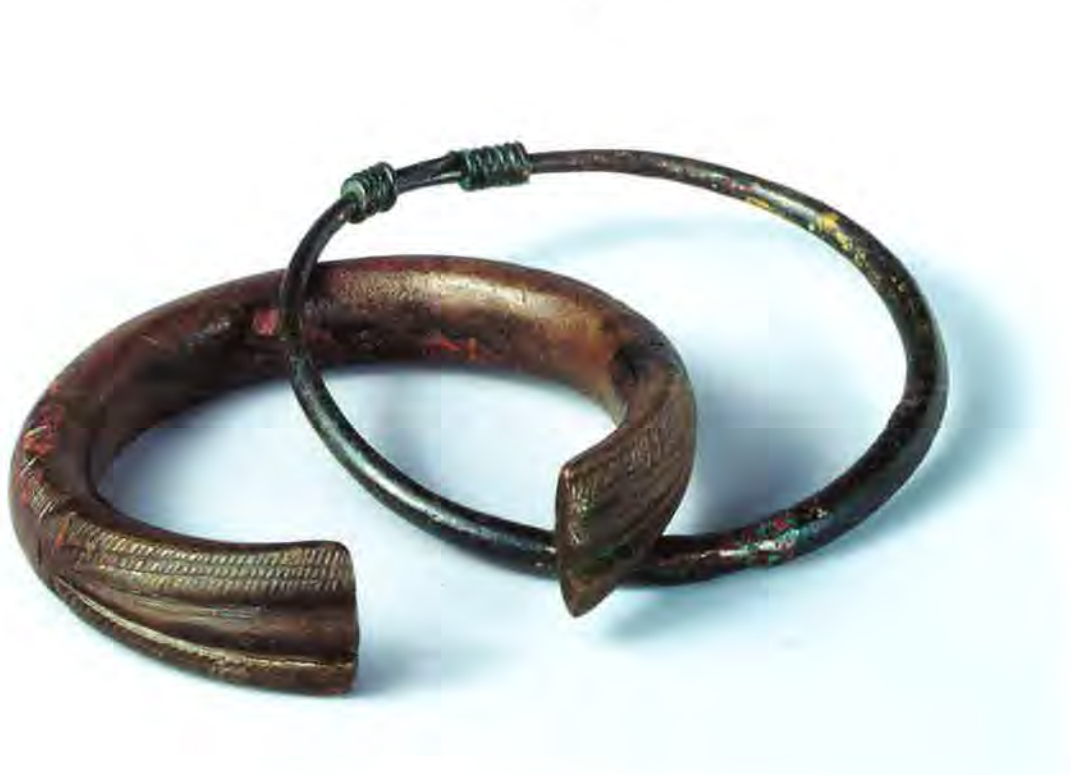
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 228/34

Open bracelet made of thick wire with thinner ends, which meet and run parallel for 1.5 cm. and are then entwined five times so they are bound together but also permit the size of the bracelet to be changed.

Publications: unpublished

D.N.

826



825

827 Glass bracelets

Early Christian period

External diameter 8.1cm., internal diameter 6.3 cm., thickness 0.8 cm.

External diameter 7.6 cm., internal diameter 6.3 cm., thickness 0.7 cm.

External diameter 7.6 cm., internal diameter 6.3 cm., thickness 0.7 cm.

Provenance: Nafpaktos, Satlanis plot, grave 4

8th Ephorate of Byzantine Antiquities, inv. no. AK 1145

Three bracelets of blue-green glass paste. In the wider the glass paste is flattened and terminates in flattened edges. It bears cream-coloured painted decoration with stylised stippling, cruciform motifs, crossed lines and stylised groups of two doves and a dove with an eagle – erotic symbols and symbols of the two sexes. The thin round bracelets are of the same off-white colour and have dotted and broken lines that mimic a snake, which is also an erotic symbol. The bracelets were found in grave 4 (T4) of the excavation in the Satlanis plot at Nafpaktos, which was a female burial. They are exquisitely made and have been dated from the excavation context to the 5th-6th century. However, similar though simpler glass paste bracelets are found up to the Middle Byzantine period (Davidson 1952, p. 264).

Publications: Konstantios 1981, p. 293. Konstantios 1984, pp. 133-140

F.K.

828 Glass bracelet

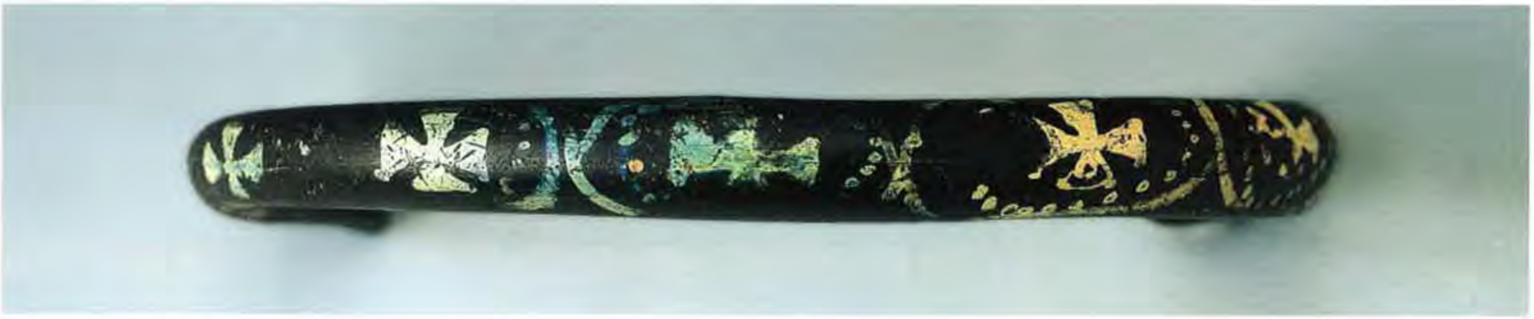
Early Christian period
Diameter 8.5 cm.
Provenance: unknown, donation by Karagiorgos
Athens, Byzantine and Christian Museum, inv. no. T 2307/BM 4102

The deep blue glass bracelet is of circular cross-section and bears white painted decoration: within a chain framework are Greek crosses with broadened ends that terminate in drops and are surrounded by a dotted oval band. A large part of the bracelet has been broken.

Glass, a cheap material, was used in Byzantine times to make jewellery sold mostly to the lower social classes. Glass bracelets are often found as grave goods in the burials of poor Christians (Konstantios 1984, pp. 136-140, pl. 33β). Glass bracelets with painted decoration had already made their appearance in Roman times (Campbell 1985, p. 16, no. 13) and continued to be made throughout the Early (Konstantios 1984, p. 136, fig. 9, pl. 33β) and Middle Byzantine periods (Davidson 1952, pp. 262-263, nos. 2140-2147, pl. 113). A bracelet with similar decoration in the Munich State Collection dates to the Middle Byzantine period (Bosselmann 1998, p. 216, no. 317) and bracelets in the British Museum with the same stippled design, from the eastern Mediterranean, also date to the 12th century (*Byzantium* 1994, p. 169, no. 187). The lack of excavation data, however, makes it impossible to date the bracelet precisely. Its apparently large size suggests that it was worn on the arm rather than the wrist.

Publications: unpublished

E.ME.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827

829 Copper-alloy fingerring

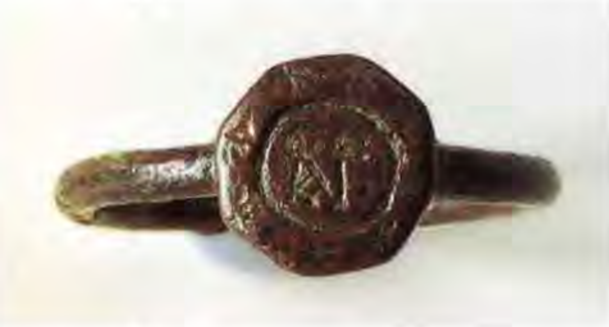
4th-5th century
Diameter 2.4 cm.
Provenance: Dokos, Euboia
1st Ephorate of Byzantine Antiquities, inv. no. 7080

Ring with a plain hoop of circular cross-section and a flat, octagonal bezel with a central monogram (for which see Grierson 1982, p. 34) in an inscribed circle. The letters *κ λ ι τ* can be made out. The border bears eight engraved asterisks.

Publications: unpublished

A.P.-A.

829



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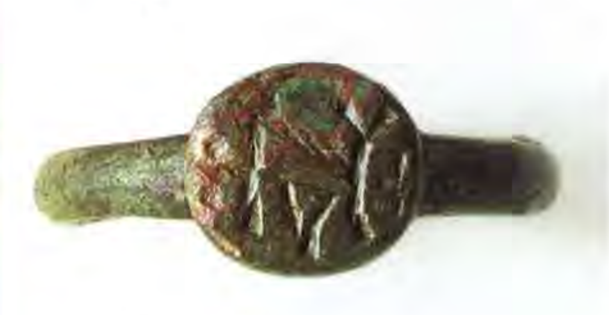

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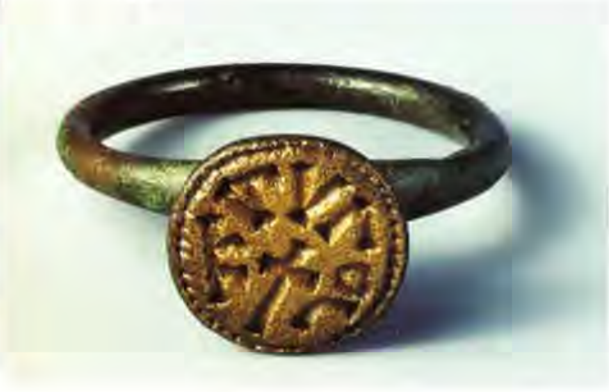


830 Copper-alloy finger ring

4th-5th century
Diameter 2.4 cm.
Provenance: Dokos, Euboia
1st Ephorate of Byzantine Antiquities, inv. no. 7081

Ring with a plain hoop of semicircular cross-section and an integral high oval bezel bearing a monogram. The letters ΝΗΔ can be made out. To the left is a cross with broad arms.

Publications: unpublished

A.P.-A.

831 Copper-alloy signet-ring

6th century
Diameter of hoop 2.6 cm., diameter of bezel 1.4 cm., height of bezel 0.5 cm.
Provenance: Kolchis, Kilkis
Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 152/5

Intact, cast signet-ring. The hoop is of circular cross-section, while the bezel is conical and surrounded by a ring-punched band. The face of the ring carries the incised seal *ΠΑΥΛΟΣ* reversed, encircling a cross.

Publications: unpublished

A.A.

832 Pair of gold earrings

6th century
Height 3.5 cm., diameter 2 cm.
Provenance: Attica-Stamata, Mygdaleza, Early Christian basilica (tomb 1)
1st Ephorate of Byzantine Antiquities, inv. no. 1579 α-β

A hoop ending in a hook and eye, which form the fastening. One end of the hoop, before the eye, bears beads and granulation resembling a bunch of grapes. To the hoop is affixed a stem decorated with a succession of rings and a pearl suspended at the end. Earrings of a similar type are to be found in the Kanellopoulos Collection, the Stathatos Collection, the Bucharest Museum and the Dumbarton Oaks collection (cf. Laffineur 1980, p. 452, no. 161, fig. 181).

Publications: Ghini-Tsofopoulou 1990, p. 91, pl. 41δ, *Βυζαντινό Μουσείο* 1997, p. 166, no. 68, *6000 χρόνια* 1997, p. 186, no. 207

E.G.-T.

833 Gold earrings

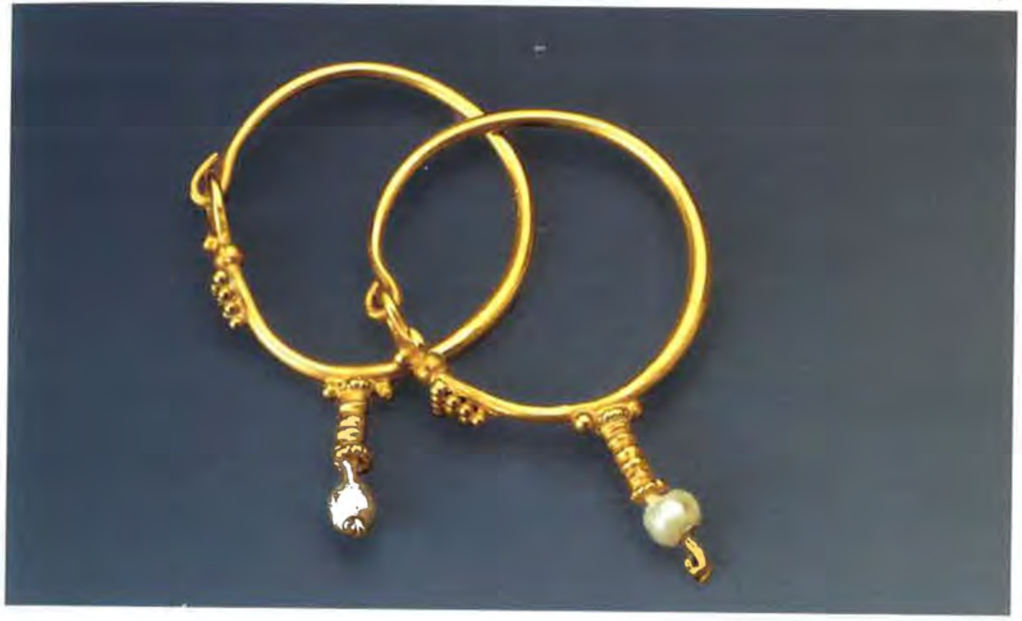
6th-7th century(?)
Height 4 cm., width 2.8 cm.
Provenance: unknown
Athens, Byzantine and Christian Museum, inv. no. BM 4063, T 2276

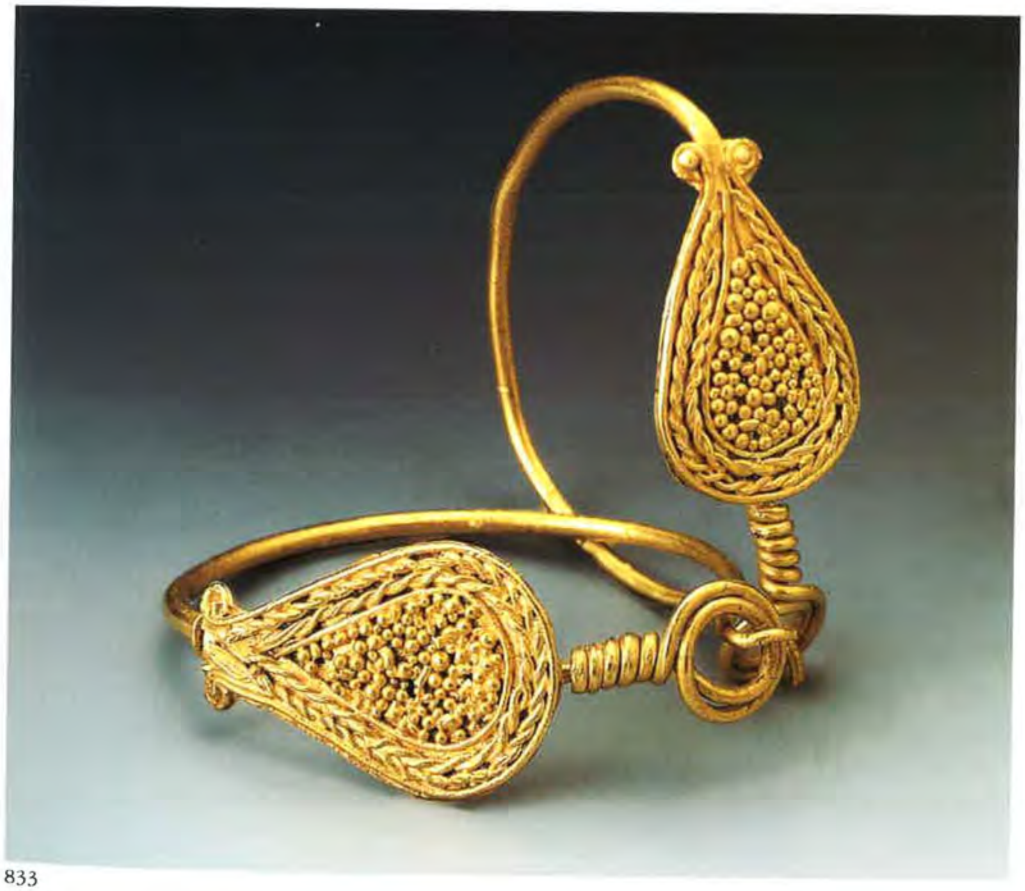
These consist of a wire hoop to which a leaf-shaped plaque with granulation in the centre and a guilloche border is attached with twisted wire. The braiding is bordered by fine wire whose two ends terminate in coils. The earrings are fastened using a two-strand eye and a hook. Similar fasteners, with wire twisted around their ends, can be seen on the earrings Inv. 1971, 249a-b in the Munich Prehistoric Collection, dated between the 6th and 7th centuries (*Rom und Byzanz* 1998, pp. 193-194, no. 270). This type, however, with a corresponding plaque attached to a wire support, is rare. The only other such example is the earrings no. BM 4064 also in the Byzantine and Christian Museum, to which they were brought in the same way and at the same time as no. BM 4063 (*6000 χρόνια* 1977, p. 188, no. 209).

Publication: *6000 χρόνια* 1997, p. 188, no. 210

E.CH.

832





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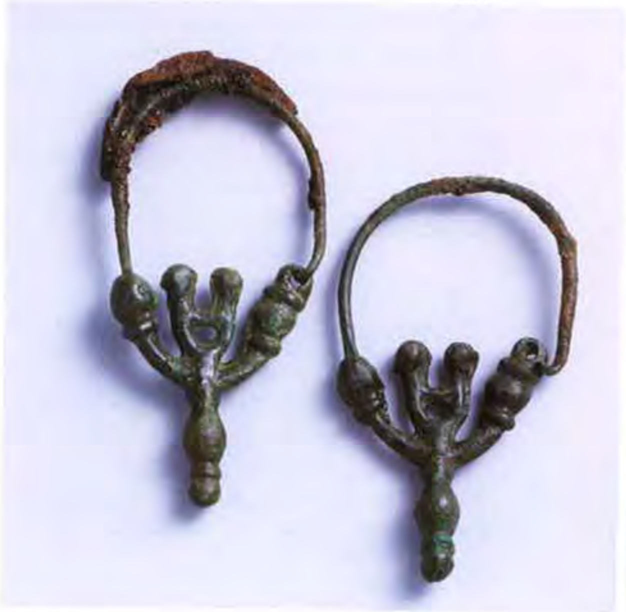


834 Copper-alloy earrings

11th-12th century

Height 4.9 cm., diameter 2.5 cm.

Provenance: Aerino of Magnesia, Byzantine cemetery

N. Anchialos, Archaeological site, inv. no. E.E 63.1-E.E 64.2

A pair of cast bronze earrings, each consisting of a large oval hoop which fastens with a hook at one end and an eye at the other. The lower part is marked by integral beads which create a stem that is bifurcated within the loop and straight outside it.

Publication: Dina 1997 (in press)

A.D.

835 Copper-alloy finger ring

Middle Byzantine period

Diameter of hoop 2.2 cm., diameter of bezel 0.9 cm., thickness 0.1 cm.

Provenance: cemetery at Azoro near Elasson, Paliokklisi, trench 197, grave 3

7th Ephorate of Byzantine Antiquities, inv. no. M 140

A ring consisting of a grooved flat hoop welded to the bottom of the bezel. Twisted wire marks the base of the bezel, which is filled with a yellow-brown material, probably glass paste.

Publications: unpublished

S.K.

836 Copper-alloy ring

Middle Byzantine period

Diameter of hoop 2.2 cm., diameter of bezel 1.3 cm., thickness 0.1 cm.

Provenance: Cemetery at Azoro near Elasson, Paliokklisi, trench 218, grave 1

7th Ephorate of Byzantine Antiquities, inv. no. M 163

Bronze ring with a hoop that gradually broadens towards the top and forms a flat, oval bezel decorated with a pentangle inscribed in a circle.

Publications: unpublished

S.K.

837 Copper-alloy bracelet

10th-12th century

Diameter 5.2 cm., wire thickness 0.2 cm.

Provenance: Pydna, Pieria

Thessaloniki, Museum of Byzantine Culture, inv. no. BKo 151/1n

Intact open bracelet made from two pieces of wire, each of which has been bent back on itself to make an eye at one end and entwined with the other wire to make a four-ply twisted body. This bracelet is of a type that was widespread throughout the Balkans in the Middle Byzantine period. This was a time of poverty for most of the region's inhabitants, and this type of bronze bracelet was cheap and easy to make. Examples have been found in practically every necropolis in the Balkans (see bibliography on this object in *6000 χρόνια* 1997).

Publication: *6000 χρόνια* 1997, p. 215, no. 255

A.A.

838 Copper-alloy finger ring

13th-14th century

External diameter of hoop 2.4 cm., diameter of bezel 1.6 cm.

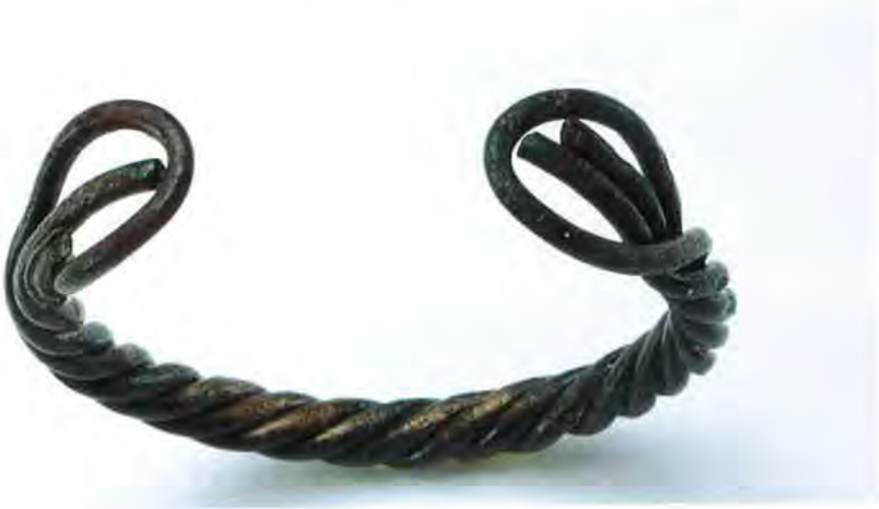
Provenance: cemetery of the basilica of Ayios Achilleios, Mikri Prespa

Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ40/M80

Cast ring with a heavy, solid plain hoop of semicircular cross-section, with an integral bezel in the shape of a six-leaf rosette. The surface of the bezel is incised with a radiate cross. This type dates from the 12th century onwards (Davidson 1952, nos. 1980-1982), but the excavation context points to the 13th-14th century.

Publication: Païsidou 2000 I, p. 532, fig. 6

M.P.



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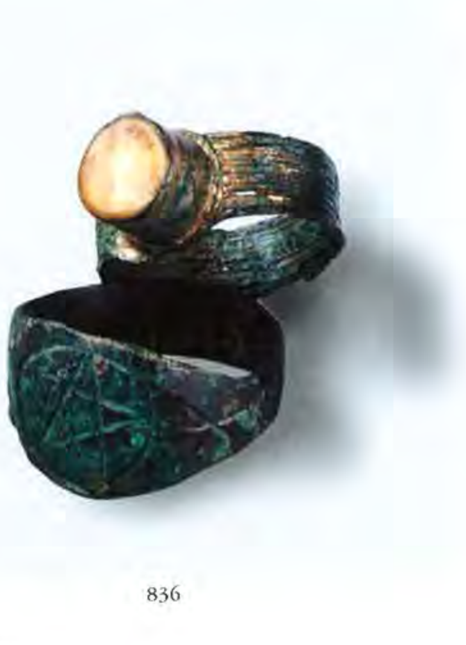

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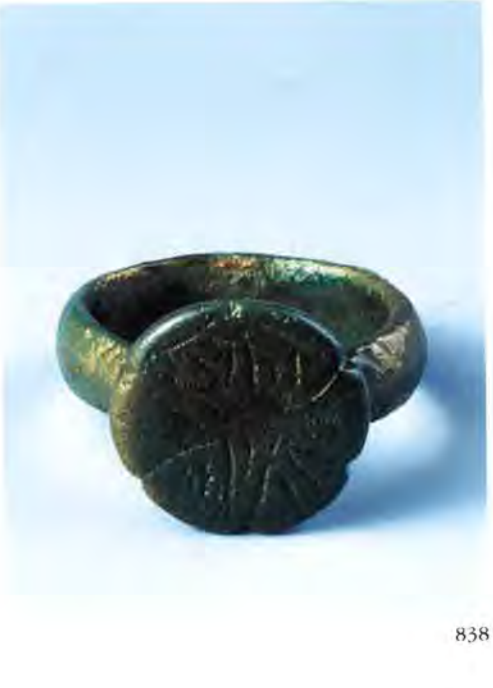

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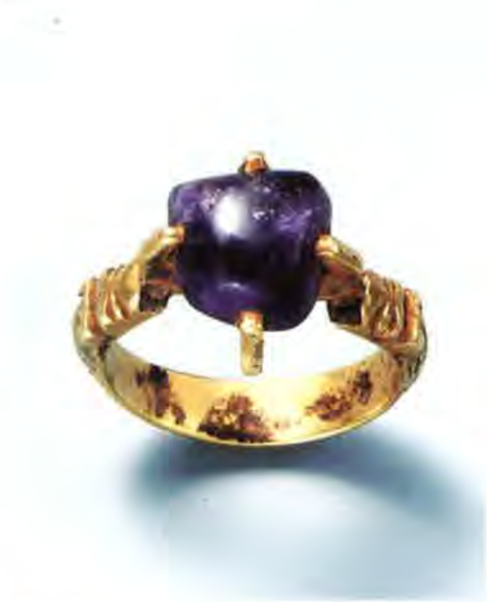

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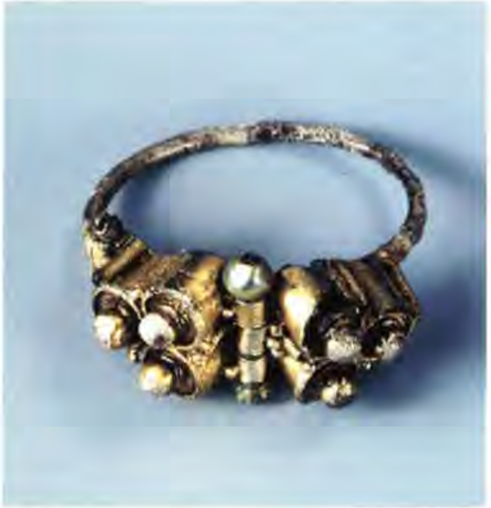


839Gold finger ring

14th century

Ring diameter inside 2 cm., outside 2.5 cm., diameter of gemstone 0.1 cm.

Provenance: Agrinio, Byzantine cemetery at Taxiarchis Ermitsa,

8th Ephorate of Byzantine Antiquities, Agrinio, inv. no. AK 360

This ring consists of a thick hoop of triangular cross-section and a bezel with four evenly spaced claws that hold a gemstone – a somewhat irregularly shaped violet amethyst.
On the facets of the ring is the two-line inscription: *† AVE M/ARIA.*
The Latin writing and the context of the inscription show that the owner of the ring, who was buried with it, was a Frankish priest or official. This ring was discovered in a disturbed burial, together with a hoard of coins that have been dated, and the archaeological and historical context dates it to the 14th century, a time when Akarnania was being fought over by Frankish princes, Albanians and the Byzantine Despots of Epiros.

Publications: Galani -Krikou 1992, pp. 147-148. Konstantios 1983, p. 249. Kefallonitou 1987, p. 330 and an unpublished paper at the *International Congress on Aetoloakarnania*, Mesolonghi 1991

F.K.

840Gilded silver earring

10th-14th century

Diameter 2.3 cm., length of opening 2 cm., thickness 0.7 cm.

Provenance: Servia, Kosani, basilica of the Catechumens (T14)

11th Ephorate of Byzantine Antiquities, inv. no. ΒΣ/Μ 135/97

The earring consists of a wire hoop with two heart-shaped objects. One of these is welded to the loop, and the second is attached by means of a fine wire that passes through two thin tubes at the edge of the heart-shaped design and a third on the edge the hoop, thus creating the opening necessary to suspend the earring.
Each of the heart shapes is made up of three cylinders, on top of which a pearl is set, the interstices being filled in with a granule. On the side where they touch, the two 'hearts' form respectively two and one wire loops through which a wire passes, thus joining them. A pearl is affixed to each end of this support.

Publications: unpublished

A.TSI.

841Copper-alloy earring

13th-14th century

Diameter of hoop 3.2 cm., diameter of ball 1.5 cm.

Provenance: cemetery of the basilica Ayios Achilleios, Mikri Prespa

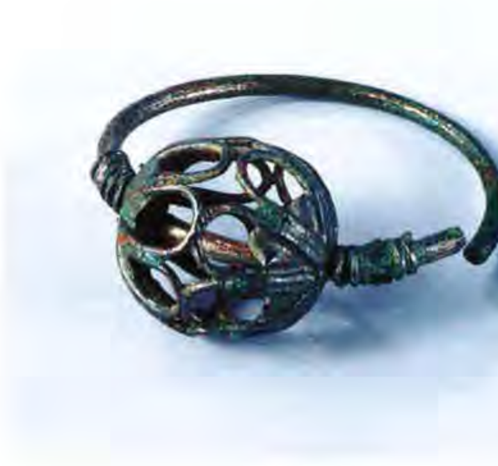
Florina, Archaeological Museum, Byzantine Collection, inv. no. Φ44/Μ217

This consists of an open wire hoop with a large filigree ball threaded onto it, the ball being held in place by fine wound wire. It comes from the Byzantine cemetery of the Ayios Achilleios basilica (Paisidou 2000 1, p. 532). The type is attributed to the period from the 12th to the 14th century and was especially widespread in Macedonia. This decorative technique was used on both earrings and buttons (Aleksova 1966, pl. VI.27. Beldedovski 1985-1986, pp. 229-230, fig. 3. Bitrakova-Grozdanova 1985-1986, pp. 131-132, fig. 9).

Publications: unpublished

M.P.

841



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ΑΕ:	*Αρχαιολογική Εφημερίς*
ΑΕΜΘ:	*Αρχαιολογικό Έργο στη Μακεδονία και Θράκη*
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ΕΕΒΣ:	*Επετηρίς Εταιρείας Βυζαντινών Σπουδών*
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Ηπειρ. Χρον.:	*Ηπειρωτικά Χρονικά*
ΙΜΧΑ	Ίδρυμα Μελετών Χερσονήσου του Αίμου
ΜΒΠ:	*Μουσείο Βυζαντινού Πολιτισμού*
ΜΙΕΤ:	Μορφωτικό Ίδρυμα Εθνικής Τραπέζης
ΝΕ:	*Νέος Ελληνομνήμων*
ΠΑΕ:	*Πρακτικά της Αρχαιολογικής Εταιρείας*

AAntHung:	*Acta Antiqua Academiae Scientiarum Hungaricae*
ActaAArtHist:	*Acta ad Archaeologiam et Artium Historiam pertinentia*
AJA:	*American Journal of Archaeology*
AM:	*Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*
AmtlBer:	*Amtliche Berichte aus den Königlichen Kunstsammlungen*
Ars Orientalis:	*Ars Orientalis. The Arts of Islam and the East*
BAR:	*British Archaeological Reports*
BBA:	*Berliner Byzantinische Arbeiten*
BCH:	*Bulletin de Correspondance Hellénique*
BF:	*Byzantinische Forschungen*
BHG:	*Bibliotheca Hagiographica Graeca*
BMQ:	*The British Museum Quarterly*
BSA:	*The Annual of the British School at Athens*
Byzantion:	*Byzantion. Revue internationale des études byzantines*
ByzSlav:	*Byzantinoslavica. Revue internationale des études byzantines*
BZ:	*Byzantinische Zeitschrift*
CA:	*Cahiers Archéologiques*
CJ:	*Corpus Iuris Civilis, II, Codex Justinianus*, P. Krueger (ed.), Berlin 1877
CSHB:	*Corpus Scriptorum Historiae Byzantinae*
DACL:	*Dictionnaire d'archéologie chrétienne et de liturgie*
DOP:	*Dumbarton Oaks Papers*
EAACO:	*Enciclopedia dell'arte antica classica e orientale*, Rome 1958-1997
EtTrav:	*Études et travaux. Studia i prace. Travaux du Centre d'archéologie méditerranéenne de l'Académie des sciences polonaise*
JAChr:	*Jahrbuch für Antike und Christentum*
JdI:	*Jahrbuch des Deutschen Archäologischen Instituts*
JEA:	*Journal of Egyptian Archaeology*
JGS:	*Journal of Glass Studies*
JÖB:	*Jahrbuch der Österreichischen Byzantinistik*
JRA:	*Journal of Roman Archaeology*
JWarb:	*Journal of the Warburg and Courtauld Institutes*
IstMitt:	*Istanbuler Mitteilungen, Deutsches Archäologisches Inst., Abteilung Istanbul*
IRAIK:	*Izvestiia Russkogo Arkheologicheskogo Instituta v Konstantinopole*
KölnJbVFrühges:	*Kölner Jahrbuch für Vor- und Frühgeschichte* (after 1995: *KölnJb*)
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RE:	*Revue Archéologique*
REB:	*Revue des Études Byzantines*
REG:	*Revue des Études Grecques*
RN:	*Revue Numismatique*
ROC:	*Revue de l'Orient Chrétien*
RosA:	*Rossijskaja Archeologija* (until 1992: *Sovetskaja Archeologija*)
RSBS:	*Rivista di Studi Bizantini e Slavi*
SEG:	*Supplementum Epigraphicum Graecum*
SIMA:	*Studies in Mediterranean Archaeology*
TM:	*Travaux et Mémoires*
VizVrem:	*Vizantiiskii Vremennik*
ZKunstG:	*Zeitschrift für Kunstgeschichte*
ZPE:	*Zeitschrift für Papyrologie und Epigraphik*

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PROFESSIONS AND PROFESSIONALS IN BYZANTIUM, *V. Nerantzi-Varmazi*

Fig. 1: Levi 1947, pl. LXXIX. Fig. 2: Paris, Bibliothèque Nationale (*Ταξίδια στις βυζαντινές θάλασσες* 1997, p. 60, fig. 15). Fig. 3: Paris, Bibliothèque Nationale (*Πολιτεία του Μυστρά* 2001, p. 106, fig. 117). Fig. 4: Vatican, Biblioteca Apostolica Vaticana. Fig. 5: Boschkov 1974, p. 157, fig. 56. Fig. 6: *Θησαυροί Μονής Πάτμου* 1988, p. 142 (detail). Fig. 7: Galavaris 1995, p. 69.

AGRARIAN LIFE AND ECONOMY, *A. Laiou*

Fig. 1, 2, 3, 4: Patriarchate Intitute for Patristic Studies. Fig. 5: *Glory of Byzantium* 1997, p. 235, cat. no. 158. Fig. 6: Goldschmidt – Weitzmann 1934, vol. II, no. 67. Fig. 1, 2: p. 58: Patriarchate Intitute for Patristic Studies.

HOUSES IN THE BYZANTINE WORLD, *S. Ćurčić*

Fig. 1: phot. S. Ćurčić. Fig. 2: Krautheimer 1965, p. 6, fig. 1, redraw by Th. Kakayianni. Fig. 3: drawing S. Ćurčić, delineated by J. Kelly. Fig. 4: Gounaris, Velenis 1996, p. 724, drawing 5. Fig. 5: drawing S. Ćurčić, delineated by J. Kelly. Fig. 6: Museum of Byzantine Culture (phot. M. Skiadaresis). Fig. 7: Striker 1981, pl. 26. Fig. 8: S. Ćurčić, redraw by Th. Kakayianni. Fig. 9: Rheidt 1990, fig. 11. Fig. 10: drawing H. Sezgin. Fig. 11: phot. S. Ćurčić.

IMAGES OF WOMEN IN BYZANTIUM, *I. Kalavrezou*

Fig. 1: *Glory of Byzantium* 1997, p. 206, fig. 142. Fig. 2: Kapon Editions. Fig. 3: Post card, Musée du Louvre. Fig. 4: Dumbarton Oaks. Fig. 5: Beckwith 1962, detail from pl. 10. Fig. 6: Cutler, Spieser 1996, p. 178, detail from fig. 134. Fig. 7: Magyar Nemzeti Museum, Budapest. Fig. 8: *Glory of Byzantium* 1997, p. 235, cat. no. 58. Fig. 9: Vatican, Biblioteca Apostolica Vaticana. Fig. 10: phot. A. Grabar. Fig. 11: Stornajolo 1910, fol. 167v. Fig. 12: Archaeological Receipts Fund (phot. G. Fafalis).

ASPECTS OF EVERYDAY LIFE AND PREFERENCES, *Ch. G. Angelidi*

Fig. 1, 5: Detail of cat. no. 655, Musée du Louvre. Fig. 2: Mango–Hawkins 1966, fig. 92. Fig. 3: Drawing by Dimitra Kamaraki-Zoidou, Museum of Byzantine Culture. Fig. 4: Archaeological Receipts Fund (phot. G. Fafalis).

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